



SALZBURGER FESTSPIELE
20. Juli – 31. August 2023

Salzburg Festival 2023

9 December 2022, 10:30 am
Hofstallgasse 1, 5020 Salzburg, Austria

The Salzburg Festival Directorate

Kristina Hammer, President

Markus Hinterhäuser, Artistic Director

Lukas Crepaz, Executive Director

and

Bettina Hering, Director of Drama

Florian Wiegand, Director of Concerts & Media



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The 2023 Salzburg Festival

179 Performances on 43 Days at 15 Venues
as well as 34 Performances in the Youth Programme *jung & jede*r*

Opera

LE NOZZE DI FIGARO
MACBETH
FALSTAFF
THE GREEK PASSION
ORFEO ED EURIDICE
THE INDIAN QUEEN (in concert)
I CAPULETI E I MONTECCHI (in concert)
LES TROYENS (in concert)

Drama

JEDERMANN
NATHAN DER WEISE
LIEBE (AMOUR)
DER KAUKASISCHE KREIDEKREIS
DIE WUT, DIE BLEIBT
INTO THE HAIRY
READINGS
DRAMA INVESTIGATIONS
FILM SERIES

Concert

OUVERTURE SPIRITUELLE Lux aeterna
VIENNA PHILHARMONIC
GUEST ORCHESTRAS
SACRED CONCERT
Time with LIGETI
CHAMBER CONCERTS
SONG RECITALS
LITTLE NIGHT MUSIC
SOLOIST RECITALS
MOZART MATINEES
MOZARTEUM ORCHESTRA SALZBURG
CAMERATA SALZBURG
HERBERT VON KARAJAN YOUNG CONDUCTORS AWARD
YOUNG SINGERS PROJECT



SALZBURGER FESTSPIELE **20. Juli – 31. August 2023**

SPECIAL CONCERTS

jung & jede*r – The Salzburg Festival's Youth Programme

MUSICAL THEATRE

Das Kind und die Zauberdinge

Ping Pong

DRAMA

Fiesta

INTERACTIONS

School Programme

From Abtenau to Zell am See

Festival Mentorships

Youth Tickets & Education Offerings

Young Friends

YOUNG ART & ARTISTS

Opera Camps

Salzburger Festspiele und Theater Kinderchor

Young Singers Project · Kühne Foundation

Herbert von Karajan Young Conductors Award · Rolex

Special Concerts

Beyond these 213 performances, the 2023 Salzburg Festival will

present Festival programmes to commemorate the Reinhardt Year in 2023.
The detailed programme celebrating the **150th birthday of Max Reinhardt** (1873-1943) will
be announced in the spring of 2023.

Public Screening: Festival productions can be viewed daily as part of the
Siemens>Festival>Nights from 22 July to 27 August 2023
on Salzburg's Kapitelplatz.



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OPERA

Wolfgang Amadeus Mozart *LE NOZZE DI FIGARO*
Giuseppe Verdi *MACBETH*
Giuseppe Verdi *FALSTAFF*
Bohuslav Martinů *THE GREEK PASSION*
Christoph Willibald Gluck *ORFEO ED EURIDICE*
Henry Purcell *THE INDIAN QUEEN* (in concert)
Vincenzo Bellini *I CAPULETI E I MONTECCHI* (in concert)
Hector Berlioz *LES TROYENS* (in concert)

“The time is out of joint” – the statement that spurred Shakespeare’s Hamlet to set things right leads us to the great works, especially those from the operatic repertoire, on the Salzburg Festival’s programme this coming season. Our time too seems entirely out of joint; questions about universal connections and perspectives are more urgent than ever. Does art really have the means to confront a world such as ours? – Great works of art open up profound insights into the existential questions of humanity, for theatre can do anything: at all times, it has told us about ourselves, and the conditionality of our lives.

In Verdi’s early work *Macbeth* – based on Shakespeare – we encounter dark shadows, different stages of blackout; likewise, Orfeo descends to the darkness of the underworld in Gluck’s opera. In the “commedia lirica” *Falstaff*, Verdi and Shakespeare unleash their respective comedies onto a complacent and backward world. Mozart’s *Le nozze di Figaro* – the prime example of Enlightenment theatre – creates a totally new philosophy of the world in the spirit of humanity. Henry Purcell’s *The Indian Queen* asks questions of trust, opening up vistas of great feelings and thoughts. Bohuslav Martinů’s *The Greek Passion* explores all too familiar themes such as refugees, exile, justice, questions of compassion, empathy and charity. Through Vincenzo Bellini’s *I Capuleti e i Montecchi*, Shakespeare’s ingenious poetry speaks to us once again through music and the most famous love story of all time; Hector Berlioz’ “grand opéra” *Les Troyens* deals with human and political conflicts in times of war – all of which are virulent today as well – on the backdrop of Greek mythology.

The unbroken vitality of opera is reflected in the continual re-examination of all these works. In the miraculous way achieved only through the power of the arts, they enter into a dialogue with one another, holding up a mirror to our times from very different perspectives, confronting the many issues of our time – this very time which is out of joint.



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Wolfgang Amadeus Mozart *LE NOZZE DI FIGARO*

Not for the first time, director Martin Kušej examines Mozart at the Salzburg Festival, having previously delivered highly successful productions of *Don Giovanni* and *La clemenza di Tito*. In *Le nozze di Figaro*, the first opera in the so-called “Da Ponte trilogy”, Mozart and his genius librettist take up the criticism of aristocratic privilege which is inherent in Beaumarchais’ eponymous play. To Martin Kušej, social differences remain relevant today, but are manifested on different levels. Accordingly, he aims to show the action in our present day, dismantling locations and personal relations between the characters and assigning new meaning to figures. His focus is on the female characters – they are the ones causing confusion in the nocturnal garden, setting the traps the men willingly fall into. In order to outwit the Austrian Empire’s censors, Mozart concealed this political dynamite in the music. Krzysztof Baczyk sings the title role, Andrè Schuen takes on the role of Count Almaviva, after his brilliant success as Guglielmo in Salzburg’s 2020 *Così*; Adriana González sings the role of the Countess, while Sabine Devieilhe appears as Susanna. The French conductor and expert on historically informed performance practice Raphaël Pichon at the helm of the Vienna Philharmonic leads his first opera production in Salzburg after his 2018 Festival debut. The premiere of the new production takes place at the Haus für Mozart on 27 July.

Giuseppe Verdi *MACBETH*

Macbeth tells the story of a man haunted by his doubts. Driven by inner torment, Macbeth increasingly seeks salvation in the revelations of another world. Having given in to the intervention of the supernatural in his life, he increasingly becomes a plaything of his own madness. *Macbeth* is about our vulnerability and our need to believe in order to deal with the unknown. After his successful staging of Hans Werner Henze’s *The Bassarids* (2018) and Richard Strauss’ *Elektra* (2020), Krzysztof Warlikowski directs his third production at the Salzburg Festival, exploring fateful questions: is there an unfathomable meaning behind the supernatural phenomena? Is our life controlled by unknown forces toying with us? What about our free will? Macbeth keeps sowing death through his actions and striving, while being barred from giving the gift of life. This is also reflected in his relationship with his wife: Vladislav Sulimsky and Asmik Grigorian embody a couple united in passion, madness and bloody deeds. They are joined by Tareq Nazmi (Banco) and Jonathan Tetelman (Macduff). Franz Welser-Möst conducts the Vienna Philharmonic. The new production premieres on 29 July at the Großes Festspielhaus.



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Giuseppe Verdi *FALSTAFF*

In his last stage work, Giuseppe Verdi exposes a panopticon of human helplessness and insufficiencies behind a façade of turbulent mistaken identities and confusion, revolving around the question of the nature of life itself. Christoph Marthaler and Anna Viebrock present their seventh joint production at the Salzburg Festival. Both of them have explored Verdi extensively elsewhere. Their approach to the production emphasizes the ambivalence between superficial comedy and serious background, mixing various layers of reality. In a complex game, Marthaler and Viebrock stack up multiple dimensions, and in the finale and its great final fugue, insight awaits: “We are all fools! Everyone mocks everyone else. But he laughs best who laughs last.” Verdi’s multi-faceted music reflects the absurd twists and turns of the plot, sung by Gerald Finley in the title role, with further roles taken on by Simon Keenlyside (Ford), Bogdan Volkov (Fenton), Elena Stikhina (Mrs. Alice Ford), Ying Fang (Nannetta) and Tanja Ariane Baumgartner (Mrs. Quickly). Ingo Metzmacher conducts the Vienna Philharmonic; the new production premieres on 12 August at the Großes Festspielhaus.

Bohuslav Martinů *THE GREEK PASSION*

The tale of Bohuslav Martinů’s *Greek Passion* is timeless and evergreen, and its references to current events are unmistakable: exhausted, needy refugees ask a wealthy village community for asylum, causing bitter conflicts. Who will help those expelled from their homeland, who will reject them? – A biographical fate shared by Martinů himself. The events come to such a head that the passion story intended by the villagers as a play tragically begins to reflect reality. Ecclesiastical and secular power structures unavoidably clash within a saturated society which sees its status quo threatened. Simon Stone directs this haunting plea for humanity, returning for a third turn at the Salzburg Festival after staging Aribert Reimann’s *Lear* and Luigi Cherubini’s *Médée*. He demonstrates how humanity must struggle time and again against its own egotism, asking whether violence can be legitimized as the last means to achieve a more just world? Gábor Bretz sings the role of the Priest Grigoris and Sebastian Kohlhepp that of Manolios. Maxime Pascale, the first-ever winner of the Herbert von Karajan Young Conductors Award initiated by the Salzburg Festival, make his debut conducting the Vienna Philharmonic. The premiere of this new production takes place on 13 August at the Felsenreitschule.



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Christoph Willibald Gluck *ORFEO ED EURIDICE*

From renaissance to modern times, composers have kept returning to the ancient myth of Orpheus, his descent into the underworld and his unspeakable grief at having lost his beloved Eurydice, whom he tries to return to life with his artful singing. In his treatment of the tale, Christoph Willibald Gluck placed special emphasis on the figure of Orfeo. The audience takes part in his suffering, in the tragedy of human loss. Gluck's *Orfeo ed Euridice* is also a groundbreaking work of opera history, completing a reform process that broke with the strict rules of opera seria. Christof Loy, who looks back on a series of major works at the Salzburg Festival since 2015, including the celebrated staging of Puccini's *Il trittico* last summer, directs. Dance also plays an important role in this production, as in Christof Loy's view, the borders between dance and text, music and movement should be fluid. The notion of boundlessness is also emphasized by the stage in its evocation of a path that could begin all over again without end. Cecilia Bartoli sings the role of Orfeo in the 1769 "Parma version"; Mélissa Petit is heard as Euridice and Madison Nonoa as Amore. Gianluca Capuano conducts Les Musiciens du Prince – Monaco and the ensemble Il canto di Orfeo. The premiere is scheduled for 4 August at the Haus für Mozart.

Henry Purcell *THE INDIAN QUEEN* (in concert)

The action in Henry Purcell's semi-opera *The Indian Queen* is set before the backdrop of fictitious conflicts between the Aztec and the Inka people. Not only in the realm of text – by interpolating passages from Rosario Aguilar's novel *La niña blanca y los pájaros sin pies* (*The White Girl and the Birds without Feet*) – but also in musical terms, Peter Sellars and Teodor Currentzis expand the dimensions of the original score, adding a selection of solo songs, arias and sacred choral works by Purcell, thereby lending it a new framework. The story of love and dashed hopes is told from the perspective of three young women. Jeanine De Bique sings the role of Teculihuatzin/Doña Luisa, Julian Prégardien that of Don Pedrarias Dávila, Rachel Redmond takes on the role of Doña Isabel. For the first time in Salzburg, Teodor Currentzis leads the chorus and orchestra of his newly-founded ensemble Utopia. *The Indian Queen* will be performed on 31 July and 2 August at the Felsenreitschule.



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Vincenzo Bellini / *CAPULETI E I MONTECCHI* (in concert)

“These two voices, which sound together as one and symbolize a perfect union, give the melody an extraordinary impetus. I confess that I was suddenly seized by emotion and applauded enthusiastically,” none less than Hector Berlioz admitted about his personal experience of the duet between Romeo and Giulietta in the finale of Act I. Elsa Dreisig and Aigul Akhmetshina embody the world’s most famous pair of lovers. Marco Armiliato conducts the Mozarteum Orchestra Salzburg and the Philharmonia Chorus from Vienna. The concert performance of this opera takes place at the Felsenreitschule on 19 and 21 August.

Hector Berlioz *LES TROYENS* (in concert)

Hector Berlioz created a work of truly monumental dimensions in his “grand opéra” *Les Troyens*. Two strong women form the centre of the action: the visionary Cassandre and Didon, the queen of Carthage – sung by Alice Coote and Paula Murrin. Énée, shipwrecked in Carthage during his flight from Troy and led by prophetic ghostly visions, will be sung by Michael Spyres. John Eliot Gardiner conducts the Orchestre Révolutionnaire et Romantique and the Monteverdi Choir. The concert performance takes place on stage at the Großes Festspielhaus on 26 August.



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DRAMA

Hugo von Hofmannsthal *JEDERMANN*
Gotthold Ephraim Lessing *NATHAN DER WEISE*
Based on the Script of Michael Haneke's Film *LIEBE (AMOUR)*
Based on Bertolt Brecht's *DER KAUKASISCHE KREIDEKREIS*
Mareike Fallwickl *DIE WUT, DIE BLEIBT*
Sharon Eyal & Gai Behar *INTO THE HAIRY*
READINGS
FILM SERIES
DRAMA INVESTIGATIONS

Hugo von Hofmannsthal *JEDERMANN*

For more than a century on Cathedral Square, Hugo von Hofmannsthal and Max Reinhardt have been asking the question of the finite nature of human striving: what do we experience when death enters our lives, and the only issues that matter are the last questions? When we cannot pretend that everything will continue as it was? When perhaps the entire world cannot keep acting as it did so far? For the third time, director Michael Sturminger reinvents *Jedermann* with a new ensemble of wonderful actors: Michael Maertens has starred in numerous Festival productions, including two different versions of Shakespeare's *A Midsummer Night's Dream*, Franz Grillparzer's *König Ottokars Glück und Ende* and Samuel Beckett's *Endgame*. Most recently, he played the "Fool" in Aribert Reimann's *Lear* at the Felsenreitschule in 2017. With the role of Jedermann, he adds a new, meaningful chapter to his long years of Festival history since his 1993 debut. Valerie Pachner makes her stage debut at the Salzburg Festival, appearing in the double role of Death / Paramour – a first in *Jedermann* history. Further important cast changes are Cornelia Froboess as Jedermann's Mother, Sarah Viktoria Frick as Devil / God; Faith will be played by the charismatic Anja Plaschg; Jedermann's Good Companion is the popular actor Helmfried von Lüttichau; and Bruno Cathomas appears as the Fat Cousin with Fridolin Sandmeyer as the Thin Cousin. Birte Schnöink plays the Debtor's Wife and the Works, while Mirco Kreibich is the Debtor and Mammon. The new production premieres on 21 July.



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Gotthold Ephraim Lessing *NATHAN DER WEISE*

In a society marked by stratification and discrimination and in a general state of war, in Jerusalem at the time of the Third Crusade, the war chests are empty. The Muslim warlord asks the Jewish merchant Nathan the trick question which of the monotheist religions is the right one – a wrong answer might lead to dispossession – and Nathan answers with the famous parable of the ring. According to this, all three religions are indistinguishable in a certain point: their distance from and their striving for truth. Any judgment is not a natural given, but depends on political realities at the time. Nathan's plea for humanity and tolerance clashes with a complex family reunion which leads to fundamental insecurity regarding identity. Hardly any of the main characters are still who they believed they were at the beginning of the piece. Ulrich Rasche, who made his Salzburg Festival debut in 2018 directing Aeschylus' tragedy *The Persians*, for which he won the Nestroy Theatre Prize for best production, directs Lessing's last and most famous piece. The cast includes Judith Engel, Gina Haller, Nicola Mastroberardino, Almut Zilcher, Mehmet Ateşçi and others. The new production premieres at the Perner-Insel in Hallein on 28 July.

Based on Michael Haneke's film *LIEBE (AMOUR)*

The film oeuvre of the Austrian director Michael Haneke features numerous world successes. His 2012 film *Liebe (Amour)*, nominated for five Oscars and winner of an Oscar for the best foreign-language film, aims for the ethical core of the debate on how society deals with age, vulnerability, dying and death, which has lost none of its urgency. Karin Henkel, who successfully directed *Rose Bernd* by Gerhart Hauptmann and Shakespeare's *Richard the Kid & the King*, for which Lina Beckmann won not only the Gertrud Eysoldt Ring but also a FAUST award as best performer, now stages Haneke's film in an adaptation for the theatre. Unlike the original, she has not chosen a chamber-play setting, but employs a large ensemble of actors and amateur performers, creating choreographic and poetic images to ask questions related to a self-determined approach to illness and death. The **world premiere** featuring André Jung and many other performers is a co-production with the Münchner Kammerspiele and takes place on 30 July at the Landestheater.



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Based on Bertolt Brecht's *DER KAUKASISCHE KREIDEKREIS*

Which mother is the true one, Bertolt Brecht asks in his drama *Der kaukasische Kreidekreis*. In Brecht's original version, the judge Azdak has to make this decision, choosing between the birth mother who left her child behind after a political revolt, and the maid Grusche who saved it. The director Helgard Haug, a member of the collective Rimini Protokoll, asks what would happen if the child itself had been left to decide? The production also asks a series of other questions, offering alternative options, and the audience is involved in the search for solutions. The theatre company HORA from Zurich has been offering people with cognitive handicaps an artistic home for 30 years, working with many international artists and therefore enjoying an international reputation. Its performers view the story of the Caucasian chalk circle from their very own perspective, reflecting aspects of childbearing, child rearing and the loss of children. They bring their very own rules to this endeavour, and new rules must be invented collectively. The new production is a co-production with Rimini Protokoll, Theater HORA and HAU (Hebbel am Ufer) and premieres at the Szene Salzburg on 12 August.

Mareike Fallwickl *DIE WUT, DIE BLEIBT*

It is not one large and earth-shattering event which drives Helene to suddenly commit suicide, leaving not only her three children, but her entire surroundings in a state of shock. In her novel, the author Mareike Fallwickl, who is from Hallein, offers a radical summary of overextension and social demands which conspire with a continuous self-violation of a mother's boundaries, drawing a connection with the younger generation which is no longer willing to accept these traditional role models. As in Brecht's *Kaukasischer Kreidekreis*, the question of maternal love is raised and the social circumstances surrounding it are examined: who is responsible in what manner for the coming generation – yesterday, today and tomorrow? Jorine Dröse, who was resident director at the Maxim Gorki Theater in Berlin, among other positions, directs. The cast includes Johanna Bantzer, Max Landgrebe and others. The **world premiere** of this co-production with the Schauspiel Hannover takes place at the Landestheater on 18 August.

Sharon Eyal & Gai Behar *INTO THE HAIRY*

Magic is what Sharon Eyal wants to see on stage, according to her own words. Together with her long-standing partner Gai Behar, the Israeli choreographer celebrated around the world



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brings her dance performance *Into the Hairy* to Salzburg, a work created together with the artist, producer and composer Koreless. Founded by Sharon Eyal and Gai Behar, the L-E-V Dance Company stands for dance explorations which compel with their “incredible physical and emotional violence” – as an enthusiastic reviewer put it. Together with lights and costumes, the results are sumptuous “total works of art” – *tableaux vivants* underpinned by music mixed without regard to styles. The signature idiom of classical dance and underground club culture which has allowed Eyal/Behar to shift the limits of contemporary dance has long become their very own artistic trademark. The co-production with LAS (Light Art Space), Christian Dior Couture and Kraftwerk Berlin premieres at the Perner-Insel in Hallein on 17 August, followed by two further performances.

READINGS

The programme includes three sets of correspondence that are as different as they are impressive, read by three generations of actresses and actors, as well as a marathon reading.

At the Landestheater on 31 July, Edith Clever and Tobias Moretti, who portrayed an impressive team of Mother and Jedermann for four years, will read *Letters in Exile* by Max Reinhardt and his wife Helene Thimig. In their forced exile, Helene Thimig was trying to establish an acting career in Hollywood while Max Reinhardt was urgently searching for new tasks. Difficult times, during which they supported and needed one another, while their love lent them a certain stability despite the circumstances.

Lina Beckmann, who has just won the FAUST Theatre Prize for the best performer in *Richard the Kid & the King* at the 2020 Salzburg Festival, a co-production with the Schauspielhaus in Hamburg, joins the wonderful Charly Hübner, most recently admired in the film *Mittagsstunde*, in a reading of letters between Ingeborg Bachmann and Max Frisch. Bettina Hering has made a selection from the recently published volume *Wir haben es nicht gut gemacht*. The letters from years of explosive love and passion, rivalry and attempts to establish a shared life, are as disturbing as they are touching. On 19 August at the Landestheater.

An exceptional couple, both philosophers, wrote each other letters through decades of intellectual and private attachment. Having met in their twenties, Simone de Beauvoir and Jean-Paul Sartre went through all stages of life together, united in their uncompromising attitude and in search of new models of life and society. Sartre was a pioneer of existentialism, which Beauvoir also represented alongside her feminist theories. Paula Beer and Albrecht Schuch, both recipients of multiple awards for their fantastic television and cinema performances, read from their correspondence at the Landestheater on 26 August.

Simone de Beauvoir’s fundamental work *The Second Sex*, published an astonishing 70 years ago, offers another opportunity to explore the work of this author and pioneer of feminism, but



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also to examine whether this reference work of the second wave of feminism is still valid today. Former and the current performer of the *Jedermann* Paramour and colleagues of all generations who have performed over the past seven years at the Salzburg Festival join in this reading: Verena Altenberger, Senta Berger, Eva Löbau, Dörte Lyssewski, Mavie Hörbiger, Birgit Minichmayr, Kathleen Morgeneuer, Valerie Pachner, Caroline Peters, Maresi Riegner, Kate Strong, Elisabeth Trissenaar, Valery Tscheplanowa and Christiane von Poelnitz.

The great Angela Winkler and the delian::quartet will offer a song recital on Sunday, 13 August, at 8 pm at the Szene Salzburg. Entitled *Vergnügungen*, it features texts by Bertolt Brecht and music by Kurt Weill, Hanns Eisler and others, while the delian::quartet counterbalance this with Dmitri Shostakovich's gripping and shocking String Quartet No. 4.

DRAMA INVESTIGATIONS

The first Drama Investigation takes place at the Stefan Zweig Zentrum on 6 August at 12 pm and is dedicated to the political, social and religious context of Lessing's *Nathan der Weise*. The expert Barbara Stollberg-Rilinger speaks on the subject *A Century of Tolerance? Lessing's Nathan, Enlightenment and Piety*.

Nicole Seifert has written an outstanding and much-acclaimed book: *Frauen Literatur – Abgewertet, vergessen, wiederentdeckt* (*Women's Literature – Dismissed, forgotten, rediscovered*). Helgard Haug, the director of Brecht's *Der kaukasische Kreidekreis* and herself a member of the director's collective Rimini Protokoll, who creates many of her theatrical evenings herself, joins her for a discussion on the apparently eternal prejudices against literature by women on 13 August at 12 pm at the Stefan Zweig Zentrum.

At the University's Main Auditorium on 20 August at 12 pm, we look forward to a cooperation with the Sir Peter Ustinov Institute, in which Masha Gessen delivers a lecture entitled *Autokratie überwinden – Die Zukunft der Geschichte* (*Overcoming Autocracy – the Future of History*). Masha Gessen, born in Moscow before emigrating to the USA, writes regularly for the magazine *The New Yorker* and other American and international publications, mainly about the rise of authoritarianism and the autocratic Russian system under Vladimir Putin.

At the Landestheater on 27 August at 8 pm, Carolin Emcke curates an evening entitled *Abschied* (*Farewell*), featuring the authors Ulrike Edschmid, Lena Gorelik, Durs Grünbein, Frank Witzel, Sasha Marianna Salzmann and Senthuran Varatharajah. The wonderful actress Senta Berger reads additional texts from the literary canon about farewells as a threshold, a transition, and always a catharsis too: looking back, grieving and bitter – or with a view to the not-yet, hopeful and glad.



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FILM SERIES

Curated by Olaf Möller, the film series presented in cooperation with DAS KINO revolves around the production *Nathan der Weise*. From Saturday 29 July to Monday 31 July, *Nathan der Weise* (1922; dir: Manfred Noa; 128') with live music by Inou Ki Endo (Shilla Strelka), *Al Nasser Salah Ad-Din* [Sultan Saladin] (1963; dir: Youssef Chahine; 186') and the director's cut of *Kingdom of Heaven* (2005; dir: Ridley Scott; 194') will be screened.



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CONCERTS

OUVERTURE SPIRITUELLE Lux aeterna
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GUEST ORCHESTRAS
SACRED CONCERT
Time with LIGETI
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SPECIAL CONCERTS

“**To send light into the depths of the human heart,**” that is how Robert Schumann defined the artist’s duty. Hand-in-glove with the opera programme, the Salzburg Festival concerts in 2023 also plumb the depths of polarity between light and dark, brightness and shadow, sorrow and hope, especially in the *Ouverture spirituelle*. The sonic kaleidoscope of styles, repertoires and genres oscillates between these mutually dependent poles.

Since the Salzburg Festival’s earliest days, more specifically since 1921, concerts have been one of the three programmatic pillars of the Salzburg Festival. The concerts with the Vienna Philharmonic and the world’s leading orchestras making guest appearances at the Salzburg Festival, soloist and song recitals as well as chamber concerts, the Mozart Matinees with the Mozarteum Orchestra Salzburg and concerts with Camerata Salzburg have long joined the New Music series in forming the basic structure of the concert programming, always with a view to embedding the concerts’ themes within the overall dramaturgy of the Salzburg Festival summer.

Ouverture spirituelle

The youngest concert series, the ***Ouverture spirituelle***, continues the tradition of the church concerts and has established itself during recent years as a much-acclaimed musical highlight opening the Festival. **Lux aeterna** is the title of the 2023 *Ouverture spirituelle* – the symbolic light offering consolation, the eternal presence of God as assumed by Christianity and Judaism, evoking the end of suffering.

In a plethora of nuances between light and dark, in the most subtle intermediate shades and glorious harmony, masterworks from all eras and epochs transport us from misery and desperation to unearthly glory or praise the creation. It is about “the musical notion of ‘eternal light’, a state which was always existed, which hardly changes and will always continue,” as György Ligeti, to whom the series “Time with...” is dedicated, once described it.



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“Et lux perpetua luceat eis“ (and may the eternal light shine on them) stands at the beginning and end of the *Missa pro defunctis*, the Mass for the Dead, the liturgical text presumably set to music most frequently and most emotionally through the course of history. Thus, numerous Requiem settings will be heard as part of the *Ouverture spirituelle*. It opens with *Éclairs sur l’Au-delà... (Lightning over the Beyond...)*, the last work completed by Olivier Messiaen, his *opus ultimum* with its enormous cast of 141 instruments. Messiaen, however, was not out to make a monumental impression, but seeking a transfigured transparency of colours, sounds and forms. “I imagined myself in front of a curtain, in darkness, apprehensive about what lay beyond: Resurrection, Eternity, and the other Life....I try simply to imagine what will come to pass, which I can sometimes perceive in ‘éclairs’.” (Olivier Messiaen, 1992)

After the celebrated performances of *Lagrime di San Pietro* at the Kollegienkirche in 2019, the Los Angeles Master Chorale returns to the Salzburg Festival, once again in a production directed by Peter Sellars and conducted by Grand Gershon.

“Music to Accompany a Departure” is the title of the evening, which focuses on the *Musikalische Exequien* by Heinrich Schütz. Peter Sellars considers Heinrich Schütz’ songs of mourning “a silent and personal commemoration”, written during the Thirty Years’ War in the face of a dear friend’s illness and death from the plague. Especially for Salzburg, he will combine this “modest, honest and consoling music” with the large-scale *Sonnengesang* by the Russian composer Sofia Gubaidulina, a work based on a text by St Francis of Assisi: “the glorification of the Creator and his creation ... of the four elements ... of life and death”. Gubaidulina set the moving creation hymn for chorus, cello and percussion in 1997, dedicating the work to Mstislav Rostropovich. The demanding cello part will be played by Julia Hagen.

Joseph Haydn’s *Die Schöpfung (The Creation)* – his ground-breaking oratorio in the spirit of Enlightenment – also traces the creation of the world (based on the Book of Genesis, the Psalms and John Milton’s *Paradise Lost*) in music.

In Luciano Berio’s Third String Quartet, *Notturmo*, a dark memory confronts us. “*Ihr das erschwiegene Wort*” (“For it [night], the word wrought by silence”) is the inscription of the work, taken from the poem *Argumentum e silencio* by Paul Celan, a homage to the night. “The night also indicated in the title *Notturmo* becomes the symbol of a dark memory, in which the flow of language reaches its limits and must fall silent.” (Sabine Meine) “*Notturmo* is a nocturnal piece because it is quiet. It is quiet because it consists of unspoken words and incomplete conversations. It is quiet even when it is loud, because the form is quiet and non-argumentative. Every time it returns to itself, it brings these quiet words to the surface, every time it stops, insists on an individual figure, stretching it obsessively.” (Luciano Berio)

Salvatore Sciarrino’s *Infinito nero* should also be taken literally – “infinite black” – as it points to the state of the world before its creation. The minimalist staged chamber work for eight instruments and a singer is based on visions of the mystic Maria Maddalena de’ Pazzi.

Film screenings explore light as the original source of this artistic medium. In his last film, *Blue*, Derek Jarman confronts viewers with monochrome projections of the colour blue – at the same time documenting his suffering from AIDS and his imminent death at a time when he was already partially blind and his vision irritated by blue light.



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In John Cage's film *One*¹¹, also made shortly before the artist's death, light also plays the main role. "*One*¹¹ is a film without subject. There is light but no persons, no things, no ideas about repetition and variation. It is meaningless activity which is nonetheless communicative, like light itself," (John Cage). The Klangforum Wien will play *Number Pieces* by Cage to accompany the screening.

"What happens after death?" – This unanswerable question has been confronted since times immemorial by the arts, prompting multiple visions of the hereafter. "In this transcendental no-man's-land between eternal condemnation and infinite comfort, the thought of the Requiem grew." The settings of text fragments of the Roman Requiem liturgy in Wolfgang Rihm's *ET LUX* can be heard as such "forays into the afterworld," and the Huelgas Ensemble and the Minguet Quartet will reinterpret them under the baton of Paul Van Nevel. "It is individual combinations of words which emanate central importance, being repeated continuously. At the very centre: '... et lux perpetua luceat...'. In circular reflection, both the consoling and the deeply disconcerting layers of these words may become palpable" (Wolfgang Rihm).

In addition to *Masses for the Dead* by the Spanish renaissance composer Tomás Luis de Victoria and Heinrich Ignaz Franz Biber, a baroque composer who worked in Salzburg, the *Ouverture spirituelle* also includes Brahms' extraordinary contribution to the genre and Mozart's famous Requiem. In a special juxtaposition of works, Manfred Honeck combines the unfinished Mozart Requiem with texts and other pieces of music. The series launches with what is presumably György Ligeti's most well-known composition – *Lux aeterna* – performed by the Bavarian Radio Chorus. The suspended surfaces of sound created by this 16-voice vocal composition keep spreading before dissolving in space and time.

"Time with LIGETI"

Taking this as its point of departure, this year's concert series "**Time with ...**" has been dedicated to the oeuvre of **György Ligeti**, who had a decisive influence on 20th-century music and whose 100th birthday is celebrated in 2023. His music fascinates listeners with its breathtaking, multi-faceted nature and the impossibility of defining his personal style. "Behind the music is music and behind that is another music, an infinite perspective, as if one were observing oneself in two mirrors and seeing an infinite reflection," György Ligeti described the spatial effect of his music.

The concert series opens with one of the most unusual works in musical literature, which on the one hand can be read as a caustic comment on the expectations of the conventional music business, but on the other offers a poetic exploration of the potential of coincidence for the interpretation of music: the *Poème Symphonique* for 100 metronomes. Set to different tempi, the ticking of the individual metronomes gradually manifests voices, rhythms and structures. How they sound together, the figures that result, continuously changing and waning, all that is impossible to predict, not to mention purposefully engineering it.

Earlier works by Ligeti stand witness to his study of folk music – still profoundly influenced by Béla Bartók's work, whose output the "Time with ..." series was dedicated to during the past



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Festival season. One example is his virtuoso yet also ironic *Concert românesc* (performed by Les Siècles under François-Xavier Roth).

Musica ricercata is another result of Ligeti's early phases as a composer. "The piano work ... resulted from experiments with minimalist structures in rhythm and sound, 'to build a New Music from nothing, so to speak'," as Ligeti himself put it. The condensed musical form is also characteristic of Ludwig van Beethoven's three cycles of Bagatelles, which will be played by Pierre-Laurent Aimard alongside Ligeti's *Études pour piano*, one of the most important piano studies of the 20th century – both works are rarely performed in their entirety.

Ligeti's exploration of Minimal Music is not only audible in his *Études pour piano*; his Three Pieces for Two Pianos immortalized its major proponents, Steve Reich and Terry Riley. They will be combined in concert with the first and last part of Steve Reich's *Drumming*.

Other works also stand testament to Ligeti's adoption of musical material of past epochs and his composing predecessors, for example the Horn Trio performed by Isabelle Faust, Johannes Hinterholzer and Alexander Melnikov. Further chamber concerts feature the two String Quartets, the early Sonata for Solo Cello (performed by Jean-Guihen Queyras) and the late Sonata for Solo Viola (Tabea Zimmermann).

When Ligeti's *Atmosphères* received its world premiere in 1961 at the Donaueschingen Music Days, the orchestral work exuded such a fascination that the listeners immediately demanded its repetition. It marks the endpoint of Ligeti's study of serial and electronic music; from this vantage point, he reinvented his world as a composer, opening the gates wide to new musical ideas of shape and sound. "The piece seems entirely inscrutable in its details. However, listening to it produces another effect: it appears as a huge orchestral sculpture." (Martin Hufner)

Completed a few years later, *Lontano* resembles *Atmosphères* in its large compositional format. This "sound colour composition" also oscillates from light to dark and is characterized by complex structures: labyrinths, spirals, webbing all seem to grow "like harmonic shapes morphing into others – as if one stepped from bright sunshine into a dark room, gradually perceiving colours and contours," Ligeti said about *Lontano*, one of his most famous compositions.

An insight into Ligeti's only opera – *Le Grand Macabre*, whose revised new version was given its world premiere at the 1997 Salzburg Festival by Esa-Pekka Salonen and Peter Sellars – will be offered by Patricia Kopatchinskaja and the Camerata Salzburg. Ligeti's imagination of the end of the world is full of ambivalence and ironic fragmentation, as evidenced not least by the prelude and interludes for twelve car horns and six doorbells.

The Vienna Philharmonic

The concerts of the Vienna Philharmonic not only act as a joint between the *Ouverture spirituelle* and the series "Time with Ligeti", but form the heart of the concert programme.

The finale of the *Ouverture spirituelle* with Brahms' *Ein deutsches Requiem* marks the beginning of the **Vienna Philharmonic** series. Christian Thielemann leads the Salzburg Festival's resident orchestra, the Vienna Philharmonic; the Wiener Singverein, Elsa Dreisig and Michael Volle are the vocalists. Andris Nelsons continues his Mahler cycle with the Vienna



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Philharmonic with his Fourth Symphony, Christiane Karg taking the vocal part. Augustin Hadelich interprets Alban Berg's Violin Concerto.

Riccardo Muti precedes the Seventh Symphony by Anton Bruckner with Verdi's *Stabat Mater* and *Te Deum* from the *Quattro pezzi sacri*. Under Franz Welser-Möst, the Vienna Philharmonic builds another bridge to György Ligeti, performing his monumental orchestral works *Atmosphères* and *Lontano*, which are juxtaposed with Richard Strauss' *Metamorphosen* and *Also sprach Zarathustra*. Following his successful Festival debut last year with *Kát'a Kabanová*, Jakub Hrůša conducts two orchestral concerts at the Salzburg Festival, one of them featuring the Second Piano Concerto by Johannes Brahms – with Igor Levit as the soloist – and Dvořák's Eighth Symphony, with which Hrůša completes the Vienna Philharmonic's concert series.

Guest Orchestras

Jakub Hrůša also leads the **Gustav Mahler Jugendorchester** in Mahler's Ninth Symphony. The first of the Guest Orchestras is the **SWR Symphony Orchestra** under the baton of Ingo Metzmacher, opening the *Ouverture spirituelle* with Messiaen's *Éclairs*. Elim Chan makes her Festival debut at the helm of the **ORF Radio Symphony Orchestra Vienna**, offering a customized Suite from the ballet *Romeo and Juliet* by Sergey Prokofiev, among other works. The **West-Eastern Divan Orchestra** appears with its founder Daniel Barenboim and Martha Argerich as soloist; the **Boston Symphony Orchestra** under Andris Nelsons performs with Anne-Sophie Mutter as soloist, and the **Berlin Philharmonic** appears with its chief conductor Kirill Petrenko.

Two orchestras make their Salzburg Festival debuts: **Les Siècles** and **Utopia**. The symphony orchestra Les Siècles was founded by François-Xavier Roth in 2003, pursuing the vision of performing repertoire from different epochs of music history on the appropriate historical instruments while also illuminating the works anew through contemporary interpretation. The first concert is dedicated entirely to works by György Ligeti. The focus is on his Violin Concerto, the solo part of which will be played by Isabelle Faust. The nocturnal concert immediately afterwards will be dedicated to works by Salzburg's resident genius Wolfgang Amadeus Mozart, using a totally different set of instruments.

"Searching together for the perfect sound" is the goal of the musicians of the orchestra Utopia, newly founded in 2022, and its artistic director Teodor Currentzis. In addition to concert performances of the semi-opera *The Indian Queen* by Henry Purcell, Teodor Currentzis and Utopia will also give two performances of the Mass in C-minor at St. Peter, together with the chorus Utopia, founded at the same time.

Le Concert des Nations returns to the Festival. The eminent experts on historically informed interpretation on original instruments perform Joseph Haydn's *Die Schöpfung* under their artistic director Jordi Savall and the chorus La Capella Nacional de Catalunya, also founded by Savall. Two weeks later the orchestra returns to Salzburg under Savall's baton, presenting its interpretation of Beethoven's Symphonies Nos. 3, 5, 6 and 7 in two concerts at the Mozarteum.



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Chamber Concerts

Patricia Kopatchinskaja and Sol Gabetta offer an extraordinary programme linking Johann Sebastian Bach with Jörg Widmann. Works by György Ligeti are the focus of programmes featuring Isabelle Faust, Tabea Zimmermann, Jean-Guihen Queyras, Johannes Hinterholzer, Alexander Melnikov and members of Les Siècles and the Quatuor Ébène. Furthermore, pieces by Claude Debussy, Antonín Dvořák and Franz Schubert will be heard, interpreted by the Belcea Quartet. Schubert is also at the centre of two further concerts: András Schiff dedicates himself to the Piano Trios with Erich Höbarth and Christophe Coin, while David Fray joins members of the Vienna Philharmonic in the *Forellenquintett (Trout Quintet)* and other works.

Song Recitals

Christian Gerhaher and Gerold Huber, Renée Fleming and Evgeny Kissin, Matthias Goerne and Markus Hinterhäuser, Asmik Grigorian and Lukas Geniušas as well as Benjamin Bernheim and Sarah Tysman give song recitals. Georg Nigl and the actor Ulrich Noethen team up with Alexander Gergelyfi at the clavichord for a series of special *sérénades*. Under the title ***Kleine Nachtmusiken (Little Night Music)***, they give six late-night concerts in an intimate setting, including songs ranging from Bach to Mozart, complemented by texts by their contemporaries. The songs are performed to the delicate and unique sound of the clavichord, one of the oldest known keyboard instruments.

Soloist Recitals

Daniil Trifonov, Pierre-Laurent Aimard, Evgeny Kissin, Igor Levit, András Schiff, Grigory Sokolov and Arcady Volodos give piano recitals at the 2023 Festival. Renaud Capuçon and Alexandre Kantorow perform the three Sonatas for Violin and Piano by Johannes Brahms. The celebrated young pianist Alexandre Kantorow makes his Festival debut with this concert. Mitsuko Uchida joins Jonathan Biss in offering an evening of Franz Schubert's works for four-hand piano. A special soloist recital will be played by Isabelle Faust, Tabea Zimmermann and Jean-Guihen Queyras: they dedicate themselves to impressive solo sonatas by Zoltán Kodály, Béla Bartók and György Ligeti.

Mozarteum Orchestra Salzburg & Camerata Salzburg

As early as 1921, members of the Mozarteum Orchestra joined members of the Vienna State Opera Orchestra to give the first orchestral concerts at the Salzburg Festival. Since 1949 the orchestra has performed the Mozart Matinees initiated by Bernhard Paumgartner. In 2023 Ivor Bolton, Jörg Widmann, Adam Fischer, Antonello Manacorda and, in his series debut, the Spanish conductor and violinist Roberto González-Monjas lead the Mozarteum Orchestra in these Mozart Matinees. Further series debuts include the South Korean pianist Seong-Jin Cho



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in Mozart's *Jeunehomme* Concerto as well as Daniel Behle as Alessandro in the concert performances of the serenata *Il re pastore*.

Bernhard Paumgartner was not only the Festival's President and founder of the Mozart Matinees, he also founded the Camerata Salzburg, which recently celebrated its 70-year anniversary. Manfred Honeck will conduct a programme centring on the Mozart Requiem as part of the *Ouverture spirituelle*. In another Camerata concert, Patricia Kopatchinskaja is not only the featured soloist, but also leads the orchestra through an unusual programme of works by John Cage, Alfred Schnittke, Felix Mendelssohn, Wolfgang A. Mozart and compositions of her own, ending the evening with three arias from the opera *Le Grand Macabre* by György Ligeti in a very special arrangement.

Herbert von Karajan Young Conductors Award

Manfred Honeck, the Camerata Salzburg and the Salzburg Festival have another project in common: the **Herbert von Karajan Young Conductors Award**, a major initiative for young artists. On the Award Concert Weekend from 4 – 6 August 2023, the competition's three finalists can be observed in a concert of their own with the Camerata Salzburg, demonstrating that they are among the most exciting talents of the coming generation. Past experience has shown that the Young Conductors Award is often a first opportunity to encounter conductors likely to wield decisive influence in the future: thus, Mirga Gražinytė-Tyla and Lorenzo Viotti are among past winners. As is Maxime Pascal, the first YCA winner to conduct a staged opera production at the Salzburg Festival, Martinů's *The Greek Passion* in 2023.

Manfred Honeck chairs the high-carat YCA jury, which will announce the winner of the prestigious award after its deliberations following the third concert. The winner conducts the Award Winner's Concert in the following summer. The Herbert von Karajan Young Conductors Award is an initiative of the Salzburg Festival in cooperation with the Eliette and Herbert von Karajan Institute.

Young Singers Project

With the **Young Singers Project**, the Salzburg Festival created a high-carat platform to support young vocalists in 2008. In 2023 it looks back on fifteen successful years. From more than 600 applications, young vocalists are chosen via numerous auditions for this fellowship programme offering comprehensive further education as part of the Salzburg Festival. Participants of the Young Singers Project appear in the children's opera *Das Kind und die Zauberdinge* and also in other productions of the season. Furthermore, they publicly present their abilities in a final concert. Public master classes in 2023 will be given by Christiane Karg, Malcolm Martineau and Michele Pertusi.



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jung & jede*r

The Salzburg Festival's Youth Programme

MUSICAL THEATRE

Das Kind und die Zauberdinge
Ping Pong

DRAMA

Fiesta

INTERACTIONS

School Programme
From Abtenau to Zell am See
Festival Mentorships
Youth Tickets & Education Offerings
Young Friends

YOUNG ART & ARTISTS

Opera Camps
Salzburger Festspiele und Theater Kinderchor
Young Singers Project · Kühne Foundation
Herbert von Karajan Young Conductors Award · Rolex

With 34 performances and numerous school programmes, the Salzburg Festival offers a broad palette of children's and youth programming throughout the State of Salzburg between March and the end of August. The Schauspielhaus with its three performance venues – Saal, Studio and Säulenfoyer – became the new regular venue for jung & jede*r last year. On 28 July the Saal will see the premiere of a very special new production: none less than Maurice Ravel wrote the **children's opera** *Das Kind und die Zauberdinge*. Giulia Giammona directs the piece, originally entitled *L'enfant et les sortilèges* and translated into German by Egon Bloch. The young German conductor Anna Handler will conduct the opera, sung as always by the participants of the Young Singers Project.

The performances will be preceded by introductory workshops entitled ***Let's play opera***.

Courageous action is the subject of the two productions ***Ping Pong*** and ***Fiesta***. In order to be accepted as part of her group, Esra has to prove herself against the girls from the parallel class. How she manages is the subject of Mischa Tangian's musical-theatre work ***Ping Pong***, setting a libretto by Stephanie Schiller. Annika Haller directs. This **world premiere commissioned by the Salzburg Festival** has its first performance on 20 July. – There's a lot of blowback – literally – experienced by the children in ***Fiesta***. Their ideas to save Nono's birthday party, with lemon meringue smarties pie and golden paper garlands, can be seen in Gwendoline Soublin's play. Joachim Gottfried Goller directs the German premiere, translated from French by Corinna Popp; the premiere is scheduled for 23 July.



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Ping Pong and *Fiesta* will be shown in March, April and May as mobile productions for school classes in schools and cultural centres throughout the State of Salzburg, as part of **From Abtenau to Zell am See**. Thanks to the **school programme**, students experience music and theatre directly – whether at their own school or at a cultural centre in the State of Salzburg. Furthermore, school classes can also work creatively and in-depth on a Salzburg Festival production as part of project weeks. They are supported by artists as well as pedagogues in workshops and conversations.

The **Festival Mentorships** were first tested last year and proved a success: experienced Festival visitors share their passion and enthusiasm for the Salzburg Festival and their own Festival stories with young audience members from the region. They take on a mentorship for young adults aged 16 to 26 who have never attended a Salzburg Festival performance. A reception and introduction to the work before the performance offers a space to get to know one another and for conversation. Attending the performance together gives both parties a very special inroad to the Festival's world.

Youth Tickets: 6,000 tickets for young people to opera, drama and concert performances! – Anyone wanting to be there when the curtain rises and the first note is played has their reservation made! A **discount of up to 90 percent** is available for teenagers and young adults born after 30 June 1996, i.e. those under 27.

Selected performances are flanked by **education offers:** youth introductory talks convey insights into the work and production before the performance. Young viewers meet artists and can exchange ideas about the production in an informal setting.

“**Young Friends**” of the Salzburg Festival have access to the comprehensive summer programme of the Friends of the Salzburg Festival and receive 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 2023 there will be one *Jedermann* Camp, a *Figaro* Camp, an *Orfeo* Camp and a *Falstaff* 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).



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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 2023 Festival, including Bohuslav Martinů's *The Greek Passion*.

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, presented as a colourful mix of fantastical stories. Screenings start on 22 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 of the Salzburg Festival. Without the active engagement of the sponsors and private patrons, it would be impossible to present the Salzburg Festival in this form.

MAIN SPONSORS

The financial contributions of the main sponsors benefit the entire Festival programme, enabling it to present such a rich variety of programming.

AUDI

Audi has been a main sponsor of the Salzburg Festival since 1995. The contract has just been extended by a further five years, through 2027. For 28 years, Audi and the Salzburg Festival have enjoyed a stable partnership. Among other benefits, we owe Audi the all-electric Audi fleet provided since 2020, an exclusive and ecological service which can be booked by private persons and corporate customers alike.

In 2021, Audi invited Festival visitors to take an eventful city tour of Salzburg: they were able to experience highlights of the Festival's history by means of a virtual-reality headset in an Audi e-tron. In 2014, Audi underwrote a portable microphone system for the *Jedermann* performances on Cathedral Square. Audi supports international programme presentations of the Salzburg Festival, especially in the Asian market, as well as the only guest performance of the Salzburg Festival at the Audi Summer Concerts in Ingolstadt, a tradition since 1994.

SIEMENS

The partnership with Siemens began in 1995, when Siemens became a project sponsor; it expanded to become a main sponsor in 1999. The contract has been extended through 2024 at least. Thanks to Siemens (in collaboration with ORF Salzburg and UNITEL), the Festival has been able to offer the Siemens>Festival>Nights, the world's largest public screening event of classical music in the world, for more than twenty years, using daylight-compatible technology on an LED screen as well as a state-of-the-art sound system. Every year, thousands of art lovers enjoy screenings of historic and current Festival performances before the picturesque backdrop of Salzburg's historical city centre, free of charge. In addition, the Siemens>Breakfast>Concerts are presented every Saturday, while children can enjoy age-appropriate opera screenings every Friday at the Siemens>Children's>Programme.

KÜHNE FOUNDATION

The Kühne Foundation has been a main sponsor of the Salzburg Festival since 2019. Its main fields of interest are classical opera and support for young vocalists. The current contract with the Kühne Foundation runs through 2024.

Since 2013 the Kühne Foundation has supported the Young Singers Project (YSP). This year, 15 participants from nine nations have been invited. The young talents receive a scholarship



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receive the opportunity to present themselves to the public in master classes and perform alongside established artists in opera productions. The final concert of the YSP toward the Festival's end is often an important step to a promising career.

ROLEX

For more than half a century, Rolex has partnered some of the world's most talented artists and leading cultural institutions to help perpetuate artistic heritage. Through the Rolex Perpetual Arts Initiative, a broad portfolio of arts that extends through music, architecture, cinema and the Rolex mentoring programme, the brand confirms its long-term commitment to global culture. In all of these endeavours, Rolex supports artistic excellence and is helping to pass knowledge to future generations, making a lasting contribution to culture worldwide. Among its Testimonees in music are world-leading artists such as Cecilia Bartoli, Benjamin Bernheim, Gustavo Dudamel, Juan Diego Flórez, Jonas Kaufmann, Rolando Villazón and Sonya Yoncheva. In 2012, Rolex became Main Sponsor of the Salzburg Festival and Exclusive Sponsor of the Salzburg Whitsun Festival. This double partnership allows the Salzburg Whitsun Festival to present an annual new opera production that is then revived during the summer programme. Furthermore, since 2021 Rolex has supported the Herbert von Karajan Young Conductors Award.

BWT

The BWT "Best Water Technology" Group launched its engagement as a main sponsor in 2021. With its water treatment technologies, for which it holds the worldwide patents, BWT supports the Salzburg Festival in its sustainability efforts and has transformed all Festival venues into "Bottle Free Zones". Instead of water from single-use plastic bottles, employees, artists and guests are treated to local, mineralized BWT water, contributing to the sparing use of our worldwide resources with every sip – in keeping with BWT's mission: "Change the world sip by sip".

"We are proud that the Salzburg Festival, one of the world's most renowned cultural institutions, carries our mission into the world with us, acting as a role model in terms of sustainable water consumption," says Andreas Weißenbacher, CEO and Founder of the BWT Group, pleased at the long-term partnership. BWT offers employees and artists personalized multi-use bottles in order to enable them to enjoy healthy, tasty, sustainable and local water.

PROJECT SPONSORS

Project Sponsors finance projects which are artistically important but could not be implemented without additional financial help.

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. This enables the Salzburg Festival to



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steadily expand its efforts in this field. The youth programme *jung & jede*r* and thus 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. The partnership between the Salzburg Festival and Raiffeisen is designed for many years.

At the initiative of Prof. Dr. h.c. mult. Reinhold Würth, the **Würth Group** became the third sponsor of the children's and youth programme *jung & jede*r* in 2023. The Würth Group and the Würth Foundation support a living cultural landscape and social wellbeing in many locations – to Reinhold Würth, the arts and culture are a strong link between different social areas.

The **Kia-Ora Foundation** supports special projects including artists from New Zealand, Australia and South Africa through its scholarships.

ASSOCIATION OF FRIENDS and 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 most of the international Festival programme presentations and for example 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 financial and idealistic 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



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a debt of gratitude for his contributions to the visual arts. He and the Würth Group are also among the great patrons of the Salzburg Festival. It is only thanks to his generosity that the *Ouverture spirituelle* can offer such artistic riches.

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 ten 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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Tickets Issued

For 2023, a total of 212,341 tickets will be issued.

As during the past two seasons, tickets must be personalized without exception, for the protection of the ticket buyer and to prevent unauthorized transfers of tickets. Tickets can be ordered as e-tickets resp. as print@home tickets. Changes to ticket personalizations can be made online at any time.

Tickets are available in a price range from € 5 to € 465.

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 **23 January 2023** onwards. Direct bookings via the Festival website begin on **30 March 2023**.

Overall Budget

The overall budget for 2023 is 67.03 million Euros.



SALZBURGER FESTSPIELE 20. Juli – 31. August 2023

Illustrations in the Season Programme Brochure

Antony Gormley, (* 1950) is widely acclaimed for his sculptures, installations and public artworks that investigate the relationship of the human body to space. His work has developed the potential opened up by sculpture since the 1960s through a critical engagement with both his own body and those of others in a way that confronts fundamental questions of where human beings stand in relation to nature and the cosmos. Gormley continually tries to identify the space of art as a place of becoming in which new behaviours, thoughts and feelings can arise. Gormley's work has been widely exhibited throughout the UK and internationally with exhibitions at National Gallery Singapore (2021); Schauwerk Sindelfingen (2021); the Royal Academy of Arts, London (2019); Delos, Greece (2019); Uffizi Gallery, Florence (2019); Philadelphia Museum of Art (2019); Long Museum, Shanghai (2017); National Portrait Gallery, London (2016); Forte di Belvedere, Florence (2015); Zentrum Paul Klee, Bern (2014); Centro Cultural Banco do Brasil, São Paulo, Rio de Janeiro and Brasília (2012); Deichtorhallen, Hamburg (2012); The State Hermitage Museum, St Petersburg (2011); Kunsthaus Bregenz, Austria (2010); Hayward Gallery, London (2007); Malmö Konsthall, Sweden (1993) and Louisiana Museum of Modern Art, Humlebæk, Denmark (1989). Permanent public works include the Angel of the North (Gateshead, England), Another Place (Crosby Beach, England), Inside Australia (Lake Ballard, Western Australia), Exposure (Lelystad, The Netherlands) and Chord (MIT — Massachusetts Institute of Technology, Cambridge, MA, USA). Gormley was awarded the Turner Prize in 1994, the South Bank Prize for Visual Art in 1999, the Bernhard Heiliger Award for Sculpture in 2007, the Obayashi Prize in 2012 and the Praemium Imperiale in 2013. In 1997 he was made an Officer of the British Empire (OBE) and he was made a knight in the New Year's Honours list in 2014. He is an Honorary Fellow of the Royal Institute of British Architects, an Honorary Doctor of the University of Cambridge and a Fellow of Trinity and Jesus Colleges, Cambridge. Gormley has been a Royal Academician since 2003. We would like to thank Antony Gormley for his permission to reproduce his drawings, and his studios for the assistance in providing printable formats, as well as Thaddaeus Ropac Gallery.

Service

The detailed programme and further information can be found on the redesigned website www.salzburgerfestspiele.at

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