



Martha Jungst, China Tea (2006, Square of Paper (Continuously)), on 29.4 x 21 cm, Paper, F. Holzner, © Martha Jungst/Edelweiss, Wien 2022

SALZBURGER FESTSPIELE
19. JULI – 31. AUGUST 2024



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SALZBURGER FESTSPIELE
19. Juli – 31. August 2024

The 2024 Salzburg Festival

172 Performances on 44 Days at 15 Venues
as well as 33 Performances in the Youth Programme *jung & jede*r*

Opera

LES CONTES D'HOFFMANN
THE GAMBLER
THE IDIOT
DON GIOVANNI
LA CLEMENZA DI TITO
HAMLET (Concert Performance)
CAPRICCIO (Concert Performance)
IL PRIGIONIERO / IL CANTO SOSPESO (Concert Performance)
KOMA (Concert Performance)
BEGEHREN (Concert Performance)

Drama

JEDERMANN
STERNSTUNDEN DER MENSCHHEIT
DIE ORESTIE
SPIEGELNEURONEN
AI & ART · A PERFORMATIVE DISCUSSION WITH AN AI NAMED MORPHEUS
VERGESSENE STÜCKE
DER ZAUBERBERG
EVERYTHING THAT HAPPENED AND WOULD HAPPEN
EIN MITTSOMMERNACHTSTRAUM
LESUNGEN

Concert

OUVERTURE SPIRITUELLE Et exspecto
VIENNA PHILHARMONIC
GUEST ORCHESTRAS
SACRED CONCERT
Time with SCHÖNBERG
CHAMBER CONCERTS
SOLOIST RECITALS
SONG RECITALS
KLEINE NACHTMUSIKEN
CANTO LIRICO
MOZART MATINEES · MOZARTEUM ORCHESTRA SALZBURG
CAMERATA SALZBURG
HERBERT VON KARAJAN YOUNG CONDUCTORS AWARD
YOUNG SINGERS PROJECT
SPECIAL CONCERTS



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„jung & jede*r“ – Jugendprogramm der Salzburger Festspiele

MUSICAL THEATRE

Die Kluge

Zeitzone JETZT

DRAMA

Liebe Grüße ... oder Wohin das Leben fällt

INTERACTIONS

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YOUNG ART & ARTISTS

Opera Camps

Drama Camp

Salzburger Festspiele und Theater Kinderchor

Public Screening: Festival productions can be viewed daily as part of the
Siemens>Festival>Nights from 26 July to 31 August
on Salzburg's Kapitelplatz.



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Preface

Movements between heaven and hell connect the works featured in the Salzburg Festival's 2024 programme: conjuring up the innate beauty of the immeasurable and the 'demonic' abysses hidden within it, revealing infinite solitude and dizzying godless freedom.

Such are the lives lived by enduring archetypal figures whom we are both eager and reluctant to watch. The destructive narcissist Don Giovanni, the relentless avenger Vitellia, the deluded traitor Sesto, the commendably lenient Tito, the feverish gambler Alexey and the impassioned artist Hoffmann are among the characters to be found in the Festival's 2024 programme, along with a shady femme fragile, perpetrators of patricide and matricide, a mysterious Dostoyevskian idiot, a soulful singer, a wealthy grandmother, a 'twisted, troubled man', fickle dreamers, pining romantics and many more. Each and every one of them is a nomad on the path between heaven and hell. Their stories speak of the soul's deepest longings, the fragile nature of life, ruinous excess and greed, harrowing selfdestruction and hellish passions – while also offering a potentially hopeful vision of the future. The sombre creations and character studies you will

see are based on works by writers whom Stefan Zweig called 'transgressors of boundaries' in literature. Their literary models extend from the earliest Greek tragedies to the figures of Don Quixote and Don Juan; from myths both ancient and modern through to the great novels of high modernism. We delve into the fanciful phantasms of E. T. A. Hoffmann and the high-charged prose of Dostoyevsky, whom Stefan Zweig esteemed for having 'the magnifying power of a microscope and the clarifying insight of a seer'. The epic panorama spans even wider, thoroughly examining the human condition in crisis: from Thomas Mann's saga about the decline of the bourgeoisie and Zweig's 'Stellar Moments of Humankind' through to a biblical narrative by Botho Strauß. Composers as varied as Mozart, Offenbach, Prokofiev, Weinberg, Georg Friedrich Haas and Beat Furrer offer a musical lens on the conflict between the self and the world. These artists are all great masters of storytelling. Through their compelling writing and powerful music, they hold up a mirror to our inner worlds, bring light into ominous depths, and capture the essence of universal human experiences. The works in this programme also place us at the threshold of a turning point, richly evoking both an old world in the process of dying and a new world not yet born. In so doing, they point to the temporal nature of our existence, stretched between the past, the present and the future; between memory, experience and expectation.

One such turning point occurred in 1940, when the great Jewish philosopher and writer Walter Benjamin wrote – amid the Nazi atrocities and the Hitler-Stalin Pact – of an 'angel of history' drifting towards the future while gazing back on a catastrophic pile-up of events: 'But a storm is blowing in from Paradise; it has got caught in his wings with such a violence that the angel can no longer close them. The storm irresistibly propels him into the future to which his back is turned, while the pile of debris before him grows skyward.' Our expectations are bound to such an unknowable future in the 2024 programme of the Overture spirituelle, which will be contemplated musically with a combination of fear and hope. Arnold Schoenberg believed that 'only the new, the unsaid is worthwhile saying in art', and we will



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mark the 150th anniversary of his birth – an anniversary shared with Hugo von Hofmannsthal, the creator of *Jedermann* – in this year's programme.

We warmly invite you to explore the rich tapestry of life and the 'depths of the human heart' by immersing yourselves in the great works of art being performed at the Salzburg Festival this summer. Join us in undertaking, as

Stefan Zweig so eloquently phrased it, 'wanderings over the icy ridges of the mind, descents into the hidden springs of the unconscious, ascents to the dizzy heights of self-knowledge'. For it is by following those who 'overstep all boundaries' that we humans are made more aware of 'the mysteries of existence'.

Kristina Hammer · Markus Hinterhäuser · Lukas Crepaz
Board of Directors of the Salzburg Festival



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OPERA

Jacques Offenbach *LES CONTES D'HOFFMANN*
Sergei Prokofiev *THE GAMBLER*
Mieczysław Weinberg *THE IDIOT*
Wolfgang Amadeus Mozart *DON GIOVANNI*
Wolfgang Amadeus Mozart *LA CLEMENZA DI TITO*
Ambroise Thomas *HAMLET* (Concert Performance)
Richard Strauss *CAPRICCIO* (Concert Performance)
Luigi Dallapiccola *IL PRIGIONIERO* / Luigi Nono *IL CANTO SOSPEO* (Concert Performance)
Georg Friedrich Haas *KOMA* (Concert Performance)
Beat Furrer *BEGEHREN* (Concert Performance)

Jacques Offenbach *LES CONTES D'HOFFMANN*

The French director Mariame Clément makes her Salzburg Festival debut. Benjamin Bernheim sings the title role; Kathryn Lewek embodies not just his (ex) lover Stella, but also the other female figures into which Hoffmann divides her: Olympia, Antonia and Giulietta. In another case of quadruple casting, Christian Van Horn sings the roles of Lindorf, Coppélius, Le docteur Miracle and Dapertutto. Kate Lindsey is La Muse resp. Nicklausse. Marc Minkowski leads the Vienna Philharmonic in this *opéra fantastique*. The new production premieres on 13 August at the Großes Festspielhaus, followed by five further performances through 30 August.

Sergej Prokofjew *THE GAMBLER*

The Gambler will be performed for the first time at the Salzburg Festival. It was Sergei Prokofiev's first great opera, the first adaptation of a Dostoyevsky work for the opera stage. Due to political upheaval, it was premiered in Brussels in French in 1929. The first Russian production took place only in 1974, almost 20 years after the composer's death. Peter Sellars, who directed *Idomeneo* and *La clemenza di Tito* recently at the Festival, directs the production, in which Peixin Chen sings the former General and Asmik Grigorian his stepdaughter Polina. Sean Panikkar and Violette Urmana appear as the private teacher and Antonida Vasilyevna Tarasevicheva, known as Babulenska. Timur Zangiev makes his debut at the Salzburg Festival and at the helm of the Vienna Philharmonic. The premiere is scheduled for 12 August at the Felsenreitschule; five further performances follow through 28 August.

Mieczysław Weinberg *THE IDIOT*

This opera is performed for the first time at the Salzburg Festival. The Polish-Soviet composer Mieczysław Weinberg transformed Dostoyevsky's novel *The Idiot* (1869) into his seventh and last opera. After Henze's *The Bassarids*, Strauss' *Elektra* and Verdi's *Macbeth*, the Polish director Krzysztof Warlikowski presents his fourth Festival production. Throughout his life, Dmitri Shostakovich championed the oeuvre of the young Jewish composer from Poland, and Weinberg dedicated his opera *The Idiot* to his memory. Ausrine Stundyte sings the role of Nastasya Filipovna Barashkova; Bogdan Volkov and Vladislav Sulimsky appear as Prince Lev Nikolayevich Myshkin and Parfyon Semyonovich Rogoshin. Mirga Gražinytė-Tyla conducts the



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new production in Salzburg, leading the Vienna Philharmonic. The new production premieres on 2 August at the Felsenreitschule; four additional performances follow through 23 August.

Wolfgang Amadeus Mozart *DON GIOVANNI*

The old myth of Don Juan underwent countless new interpretations from the beginning of the 18th century. Da Ponte and Mozart took it further, developing it into a highly nuanced work in which tragedy and comedy co-exist. Romeo Castellucci directs. Davide Luciano sings the title role, side by side with Nadezhda Pavlova as Donna Anna and Federica Lombardi, a graduate of the 2015 Young Singers Project, as Donna Elvira. Kyle Ketelsen takes on the role of Leporello, Dmitry Ulyanov that of the Commendatore. Julian Prégardien is Don Ottavio; Ruben Drole sings Masetto. Anna El-Khashem makes her Festival debut as Zerlina. Teodor Currentzis conducts the Utopia Orchestra and the Utopia Choir. The premiere of the revised production takes place on 28 July at the Großes Festspielhaus. Five further performance take place through 19 August.

Wolfgang Amadeus Mozart *LA CLEMENZA DI TITO*

Mozart was commissioned to write this work for the crowning of Leopold II as the King of Bohemia. Robert Carsen directs; Cecilia Bartoli appears in her stage role debut as Sesto, which took place at the Whitsun Festival; Alexandra Marcellier and Mélissa Petit sing the roles of Vitellia and Servilia. Daniel Behle takes on the title role, Ildebrando D'Arcangelo that of Publio. Gianluca Capuano conducts Les Musiciens du Prince – Monaco and Il Canto di Orfeo. The revival premieres on 1 August at the Haus für Mozart, followed by five further performances through 13 August.

Ambroise Thomas *HAMLET (Concert Performance)*

Inspired by a plot that focuses exclusively on Hamlet's revenge and its effects on Ophelia, the French composer Ambroise Thomas wrote this work. Stéphane Degout takes on the title role, alongside Ève-Maud Hubeaux (La Reine Gertrude) and Lisette Oropesa (Ophélie) and others. Bertrand de Billy conducts the Mozarteum Orchestra Salzburg and the Philharmonia Chorus from Vienna. The concert performances of this opera will take place at the Felsenreitschule on 16 and 19 August.

Richard Strauss *CAPRICCIO (Concert Performance)*

Based on an idea by Stefan Zweig, Richard Strauss's *Capriccio*, his final work for the stage, circles around a problem that is as old as the genre of opera itself: the relationship between words and music. Set in Paris around 1775, the plot combines an aesthetic debate with the rivalry between the poet Olivier and the musician Flamand, who are both wooing Countess Madeleine. The cast includes Elsa Dreisig and Bo Skovhus as Countess and Count, Sebastian Kohlhepp (Flamand), Konstantin Krimmel (Olivier), Mika Kares (La Roche), Ève-Maud Hubeaux (Clairon), Regula Mühlemann (An Italian Singer) and Josh Levell (An Italian Tenor). Christian Thielemann conducts the Vienna Philharmonic. *Capriccio* will be performed in concert at the Großes Festspielhaus on 26 and 31 July and 4 August.



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Luigi Dallapiccola *IL PRIGIONIERO* und Luigi Nono *IL CANTO SOSPEO* (Concert Performance)

Created in the 1940s, Dallapiccola's short opera *Il prigioniero* is a poignant statement of resistance against fascism, politically as well as aesthetically, where shattered hope becomes the cruellest torture. Luigi Nono wrote music of equally gripping power for the voices of murdered victims in *Il canto sospeso*, which is based on passages from farewell letters written by captured European resistance fighters sentenced to death. Two of the most important works of the 20th century. The concert performance takes place at the Felsenreitschule on 25 July.

Georg Friedrich Haas *KOMA* (Concert Performance)

Georg Friedrich Haas's opera *Koma*, which received its world premiere in Schwetzingen in 2016, explores the condition of a patient caught between life and death. Michaela has suffered a traumatic brain injury and remains in a vegetative state. She is here – and at the same time unbelievably far away, trapped in a limbo of light and darkness. Through Haas's evocative music, composed to a libretto by Händl Klaus, this shadowland is made palpable. Michaela is sung by Sarah Aristidou; Bas Wieggers conducts the Klangforum Vienna. The concert performance takes place at the Main Auditorium of the Mozarteum Foundation on 24 July.

Beat Furrer *BEGEHREN* (Concert Performance)

"Shadow" is the first word in Beat Furrer's musical theatre work *Begehren*, based on texts by Cesare Pavese, Günter Eich, Ovid and Virgil. And it is from the shadows that the sounds emerge: two people set out from the underworld, hoping to see daylight again. The decision to turn around, to look back, is also an emotional turning point: one that freezes this tragic moment in time, to be relived over and over again. The concert performance takes place at the Kollegienkirche on 29 July.



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DRAMA

Hugo von Hofmannsthal *JEDERMANN*

Based on Stefan Zweig *STERNSTUNDEN DER MENSCHHEIT*

Based on Aeschylus / Sophocles / Euripides *THE ORESTEIA*

Sasha Waltz & Guests meets Rimini Protokoll *SPIEGELNEURONEN*

AI & Art - A Performative Discussion with an AI named Morpheus

Simon Strauß / Zino Wey *FORGOTTEN PIECES*

Based on Thomas Mann *DER ZAUBERBERG*

Heiner Goebbels *EVERYTHING THAT HAPPENED AND WOULD HAPPEN*

Alexander Ekman *A MIDSUMMER NIGHT'S DREAM*

READINGS

Hugo von Hofmannsthal *JEDERMANN*

Robert Carsen will direct a new production of *Jedermann* for the 2024 Festival. Philipp Hochmair plays Jedermann, Deleila Piasko makes her role and Festival debut as the Paramour. In further roles, Andrea Jonasson plays Jedermann's Mother, Christoph Luser that of Jedermann's Good Companion and the Devil, Dominik Dos-Reis plays Death, Kristof van Boven plays Mammon, Christoph Kritzler and Daniel Lommatzsch are the Fat and the Thin Cousin, Julia Windischbauer plays Faith, Kathleen Morgeneyer Jedermann's Good Deeds and A Poor Neighbour, Joseph Lorenz the Debtor and Nicole Beutler the Debtor's Wife. The premiere is scheduled for 20 July, followed by 13 additional performances through 28 August.

Based on Stefan Zweig *STERNSTUNDEN DER MENSCHHEIT*

Sternstunden der Menschheit was a lifetime project for Stefan Zweig; to the first volume, published in 1927, he added another nine over the course of the following years. In this stage adaptation by Thom Luz, he is responsible for directing and sound design, creating a connection between Zweig's texts and the sphere of his South American exile through musical theatre. Sounds and fragments of language are superimposed. Featuring Vincent Glander, Evelyne Gugolz, Isabell Antonia Höckel, Steffen Höld, Nicola Mastroberardino, Barbara Melzl and Johannes Nussbaum. Mathias Weibel conducts. The premiere takes place at the Landestheater Salzburg on 27 July, followed by seven further performances through 8 August.

Based on Aeschylus / Sophocles / Euripides *THE ORESTEIA*

In their respective plays, Aeschylus, Sophocles and Euripides offer different tonalities on human existence, violence and politics. Nicolas Stemann's new interpretation of these classical dramas is situated within a present-day context in which democracy, like pacifism, is increasingly being questioned. This is Stemann's third production at the Salzburg Festival, following his *Faust Marathon* (2011) and Friedrich Schiller's *Die Räuber* (2009). The premiere featuring Patrycia Ziółkowska, Sebastian Rudolph, Barbara Nüsse, Thomas Kürstner, Sebastian Vogel and others, a co-production with the Thalia Theater Hamburg, takes place on 3 August at the Perner-Insel Hallein. Seven more performances follow through 15 August.



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Sasha Waltz & Guests meets Rimini Protokoll *SPIEGELNEURONEN*

This piece is an experiment, conducted anew in every performance. It revolves around the human brain and its relationship with the body. The audience is an essential part of the experiment, because its members are invited not only to watch the dancers, but also to participate from their seats as an active part of a collective system. Stefan Kaegi of “Rimini Protokoll“, who has conceived the concept and directs, joins the dancers of Sasha Waltz & Guests and the audience before a large mirror to investigate the relationship between the individual and society. Through its interaction with the dancers, the audience itself is brought to the forefront of the choreographed movement and caught up in the process of “embodying” complex images. The **world premiere** takes place at the Szene Salzburg on 14 August; five further performances are scheduled through 21 August.

AI & Art - A Performative Discussion with an AI named Morpheus

The potential of AI sparks interest and at the same time raises reasonable concerns. IT experts will initially demonstrate the possibilities of AI, then representatives from the art world will discuss whether AI can create something artistically valid. Finally, a special panellist will join the discussion: “Morpheus”, an AI model with an emotional component. The performative discussion with Stefan Kaegi, Asmik Grigorian, Miller Puckette, David Yang and Morpheus takes place in cooperation with CultTech Association and Ars Electronica at the Szene Salzburg on 15 August.

Simon Strauß / Zino Wey *FORGOTTEN PIECES*

The Salzburg Festival presents forgotten pieces by Austrian playwrights. From the auditoria, hallways and balconies of the Mozarteum University, echoes rebound: echoes of texts from three centuries. The **world premiere** of this staged reading marathon takes place on 17 August, followed by another performance the next day. A cooperation between Salzburg Festival and Mozarteum Salzburg University.

Based on Thomas Mann *DER ZAUBERBERG*

Krystian Lupa, responsible for directing, sets and lighting in this production, is one of the leading personalities of European theatre today. He also created the text version of his first work for the Salzburg Festival. In it, the sanatorium on the eve of World War I becomes a kind of Noah’s Ark where the protagonists seek to escape reality – in an attempt to redefine it. Performers include Valentinas Masalskis, Viktorija Kuodytė, Sergejus Ivanovas and others. The premiere of this new production takes place at the Landestheater on 20 August, followed by four additional performances through 28 August.

Heiner Goebbels *EVERYTHING THAT HAPPENED AND WOULD HAPPEN*

Everything That Happened and Would Happen spans a hundred years of European history: taking World War I as a starting point, the renowned composer and theatrical creator Heiner Goebbels presents his large-scale work, in which music, lighting, performance, language, objects and film are united in a multi-dimensional installation. Together with an international ensemble of dancers, performers and musicians, he has created a musical theatre work



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focusing on European history and opening space for the imagination. The premiere takes place at the Perner-Insel in Hallein on 23 August, followed by another performance on 25 August. In cooperation with the European capital of culture Bad Ischl Salzkammergut 2024.

Alexander Ekman *A MIDSUMMER NIGHT'S DREAM*

As twilight sets in, the lines between fantasy and reality become blurred. Anything is possible in this supernatural world between worlds, and many things happen that the mind cannot explain: tables levitate as if by magic, people suddenly find themselves flying through the air, large fish glide around the scenery, and the stage is transformed into an enchanted forest. As human identity becomes entangled with myths and legends, everybody is caught up in an exuberant celebration of nature. By the end, it's no longer certain whether the fantastical world of our dreams is really stranger than reality itself. The premiere of this ballet, choreographed by Alexander Ekman to music by Mikael Karlsson, takes place at the Haus für Mozart on 27 August, followed by another performance on 29 August.

READINGS

Two impressive correspondences and a first reading are included in this year's programme of readings:

On 31 July, Michael Maertens reads from the letters of one of the most famous political prisoners of our time, entitled *Hallo, hier spricht Nawalny (Hello, this is Navalny speaking)*. He describes the conditions of Russian prisons, explores Russian history and shares very personal experiences. Alexey Navalny's letters tell the story of one man's Russian resistance – and how to remain human in inhuman conditions.

Jens Harzer and Marina Galic undertake the first reading of Botho Strauß' latest drama *Saul*, an extraordinary linguistic work of art, at the Landestheater on 7 August. The play depicts the biography of the first King of the Israelites. Afterwards, Simon Strauß moderates a conversation with Jens Harzer, Philipp Theisohn and Rachel Salamander.

Entitled *Orpheus sprengt die Grenzen (Orpheus destroys the boundaries)*, the correspondence between Rainer Maria Rilke, Marina Tsvetaeva and Boris Pasternak is the focus of a reading at the Main Auditorium of the Mozarteum Foundation on 13 August. Burghart Klaußner, Valery Tscheplanowa and André Jung read from the correspondence that spans the year 1926, about life, death, love, the nature of creativity, the purpose of a poet... The elevated tone of their letters transcends the boundaries of national and cultural identity.



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CONCERTS

OUVERTURE SPIRITUELLE Et exspecto
VIENNA PHILHARMONIC
GUEST ORCHESTRAS
SACRED CONCERT
Time with SCHOENBERG
CHAMBER CONCERTS
SOLO RECITALS
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The Festival's co-founder Hugo von Hofmannsthal, the 150th anniversary of whose birth is celebrated in 2024, is credited with the following statement: "Painting transforms space into time; music transforms time into space." This aphorism is characteristic for the discussion about the fracturing of the time-space continuum – a discussion nascent in the early 20th century, especially in music. "Hard cuts in film technology and in music, with rhythmic models and layered formulas, emphasized the relativity of time and the transformation of space into time as much as the conquest of unexpected sonic spaces." (Hartmut Möller)

The concert programme of the 2024 Festival summer revolves around such conquests of unexpected sonic spaces, phenomena of the perception of time and space, the transformation of transient time into musical space – thereby also touching upon the conscience of the fragility and transience of life, and upon the movement between heaven and hell illuminated by the opera and drama programme.

Human life and experience is life and experience in time; it "refers to time in its consummation, to one's own time and the time of the world" (Emil Angehrn). Limited only by the unavoidability of death, which the Lithuanian-French philosopher Emmanuel Lévinas described as the "radical future", and which is dealt with in exemplary fashion in Hofmannsthal's "play of the rich man's dying". Which brings us full circle to the *Ouverture spirituelle*, which is dedicated to the future, to what may come, as its title "Et exspecto" suggests.

Ouverture spirituelle

"Et exspecto" does not only point to the resurrection of the dead and life in the coming world in the Christian sense, i.e. to a desired eternity and the consolation of hope, but also to uncertain expectation, the invisible, coming time.

The *Ouverture spirituelle* opens with Bach's epic *St Matthew Passion*, a dramatic sonic rendition of the suffering of Jesus, followed by a late-night concert at the Kollegienkirche featuring the *Choralquartett* by Jörg Widmann, which also touches upon the theme of the crucifixion and the "last journey", as well as a brief Requiem by string quartet by György Kurtág and Pēteris Vasks' Fourth String Quartet. The Latvian composer has given his work an



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expansive final movement, entitled “Meditation”: “I saw an angel hover above the world. The angel observed the state of the world with sad eyes, but an almost imperceptible, loving touch of the angel’s wings brings us consolation and healing.”

Et exspecto is also the title of a sonata for solo bayan by Sofia Gubaidulina, which is combined with Karl Amadeus Hartmann’s *Concerto funebre*, written at the beginning of World War II, and Arvo Pärt’s *Te Deum*. “I had the wish to convey only one state,” Pärt writes about his *Te Deum*. “This state might be infinite in time, and from this stream, I meant to very gently divert a part – a part of time of infinity.” – A *Te Deum* setting of a very different kind is Marc-Antoine Charpentier’s famous grand motet, which will be performed together with *De profundis* settings by Michel-Richard Delalande and Arvo Pärt.

“I have never put my hope in any other but in Thee, God of Israel, who canst show both wrath and graciousness,” thus the opening words of the famous 40-voice motet *Spem in alium* by the Renaissance master Thomas Tallis, which marks a high point of polyphony. Another choral gem is George Frideric Handel’s oratorio *Israel in Egypt*: it tells not the story of individuals, but of an entire people – the people of Israel and its exodus from slavery in Egypt – including ten Biblical plagues.

Ideals, utopian designs, visions and fantasies also point to times yet to come, building traceable pathways into the future. “I searched for him, yet I could not find him”: a woman longs for her lover in the third chapter of the Song of Songs. Hope, promises and desire – and their disappointment – are inscribed into Georg Friedrich Haas’ ensemble piece *Ich suchte, aber ich fand ihn nicht*, in which the Austrian composer has inscribed this incessant search into the music. In his musical theatre work *Koma*, on the other hand, Haas evokes the state of a female patient with a brain trauma that leaves her caught between life and death, in an intermediate realm where light and darkness merge.

The notion of the universe, its vibrancy and infinite movement is the focus of Gérard Grisey’s work *Le Noir de l’Étoile* for six percussionists. Far-away spheres are also the realm of George Crumb’s piano cycle *Makrokosmos*, while his most important vocal work, *Ancient Voices of Children*, evokes mysterious rituals and the suffering of children. Claude Vivier’s *Lonely Child*, on the other hand, describes “a long song of loneliness”.

The manner in which destroyed hope becomes the worst torture imaginable is described by Luigi Dallapiccola’s *Il prigioniero* in a moving manner. In his short opera from the 1940s, the Italian composer uses three twelve-tone rows as the basis of his composition, associating them with the notions “Prayer”, “Hope” and “Freedom”. Another key work of anti-Fascist resistance is Luigi Nono’s *Il canto sospeso*, in which he set last letters of European resistance fighters sentenced to death to music. Hope, expectation – and ultimately the unreachability of the other are at the core of Beat Furrer’s musical theatre work *Begehren*, based on settings by Cesare Pavese, Günter Eich, Ovid and Virgil, all of them focusing on the Orpheus myth. In it, HE and SHE, archetypes in search of a lost time, pass through various stages of desperation.

The *Ouverture spirituelle* ends with Johannes Brahms’ *Schicksalslied* and the symphonic cantata *Lobgesang* by Felix Mendelssohn, a setting of texts from the Scriptures which is performed at the Festival for the first time. Brahms’ work for chorus and orchestra is based on Friedrich Hölderlin’s poem *Hyperions Schicksalslied*, ending with the famous line “Jahr lang



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ins Ungewisse hinab” (“Destined for years to disappearance below”) – another eloquent description of movement between heaven and hell.

„Time with Schönberg“

“Only what is new and unsaid is worth saying in art,” is an apposite statement of the Austrian composer, music theorist, composition teacher, painter, poet and inventor Arnold Schoenberg, born 150 years ago in 2024. Commemorating this occasion, the Salzburg Festival dedicates a “Time with...” focus to this influential representative of New Music.

However, it is not only Schoenberg’s oeuvre that is interesting, but the manner in which his work was embedded into the historical context: from the fall of the monarchy to World War I, the interwar years, World War II and the post-war era.

Schoenberg’s oeuvre only became an important part of the Salzburg Festival’s opera and concert programmes after World War II. His opera fragment *Moses und Aron*, for example, saw two staged interpretations: in 1987/88 by Jean-Pierre Ponnelle and in 1996 by Peter Stein, with Pierre Boulez conducting. The monodrama *Erwartung* was performed by none less than Jessye Norman in 1995, in a production by Robert Wilson, with Christoph von Dohnányi conducting the Vienna Philharmonic.

“Time with Schoenberg” invites the audience to explore this influential and innovative composer, with works from his various creative periods, from piano pieces and chamber music for small ensembles to symphonic works. In Pierre-Laurent Aimard’s solo recital, entitled “Klavierwerk +”, Schoenberg’s various creative periods and development as a composer are illustrated particularly audibly, juxtaposing Schoenberg’s piano output as a whole with works by composers whom he considered models and inspiration.

Not only Wagner, but also Ludwig van Beethoven, Johannes Brahms, Gustav Mahler and others are represented in this concert series as Schoenberg’s role models; his contemporary Karl Kraus, whose oratorical style profoundly impressed Schoenberg, is featured alongside friends and students: Franz Schreker, Alban Berg, Anton Webern and Hanns Eisler were influenced by Schoenberg, and that influence can also be found in Luigi Nono’s output and today, for example, in Olga Neuwirth’s oeuvre. Some works are performed with the instrumentation they were intended for, while others are heard in versions created for Schoenberg’s Society for Private Musical Performances, among others.

Vienna Philharmonic

The Vienna Philharmonic have always set the musical standards for which the Salzburg Festival is world-famous. In 1925 it first performed under its famous name at the Salzburg Festival; even before that, members of the Vienna State Opera were involved in orchestral concerts, and from 1922 the Orchestra of the Vienna State Opera. Traditionally, the Vienna Philharmonic presents five concert programmes in Salzburg: in 2024, Herbert Blomstedt is the first to conduct the orchestra in Johannes Brahms’ *Schicksalslied* and Mendelssohn’s symphonic cantata *Lobgesang*. Andris Nelsons continues his Mahler cycle in Salzburg with his Ninth Symphony. Commemorating Anton Bruckner’s 200th birthday, Riccardo Muti conducts his Eighth for the first time in his career. Richard Strauss’ *Alpensinfonie* and *Vier letzte Lieder* with Asmik Grigorian will be led by Gustavo Dudamel. Yannick Nézet-Séguin concludes the



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Vienna Philharmonic's concert series with the First Piano Concerto by Ludwig van Beethoven and Daniil Trifonov as the soloist and Hector Berlioz' *Symphonie fantastique*.

Guest Orchestras

Next summer, Teodor Currentzis brings his European orchestra Utopia, founded in 2022, to Salzburg. Jordi Savall concludes the cycle of Beethoven Symphonies he began with Le Concert des Nations in 2023 by performing the Ninth, among others. John Eliot Gardiner brings his two ensembles, the Monteverdi Choir – celebrating its 60th anniversary in 2024 – and the English Baroque Soloists, to the banks of the River Salzach. Václav Luks leads his Collegium 1704 and his Collegium Vocale 1704 in two performances of Mozart's Mass in C-minor at St. Peter's Abbey – thereby continuing the tradition of the **Sacred Concerts** that goes back to 1927.

The West-Eastern Divan Orchestra celebrates its 25th anniversary in 2024 and appears in Salzburg with its founder Daniel Barenboim and Anne-Sophie Mutter as the soloist. The terrible events in Israel and in Gaza which began with the brutal attack of the Hamas terrorists on Israel on 7 October underline the importance of this unique initiative. From the beginning, the orchestra pursued the goal of bringing enemies closer together through music. Most of the orchestra's members are from Israel and the Palestinian autonomous areas, but also from other Arabic countries such as Jordan and Lebanon.

The young Finnish conductor Klaus Mäkelä makes his Festival debut with his Oslo Philharmonic in 2024. The great conductor Mariss Jansons made his 1990 Salzburg Festival with the same orchestra – the musicians dedicate this concert to his memory.

The Berlin Philharmonic and its chief conductor Kirill Petrenko perform works by two composers whose birthdays took place 200 years ago in 2024: Bedřich Smetana and Anton Bruckner. The Gustav Mahler Youth Orchestra under Ingo Metzmacher also dedicates itself to two composers with anniversaries, namely Arnold Schoenberg and Luigi Nono (1924-1990). Luigi Nono's *Il canto sospeso*, one of the most impressive works against fascism and violence, will be interpreted by the ORF Radio Symphony Orchestra Vienna under the baton of Maxime Pascal as part of the *Ouverture spirituelle*. The orchestra will also be heard during the Prize Winner's Concert with the winner of the 2023 Herbert von Karajan Young Conductors Award (YCA), Hankyeol Yoon. The YCA jury is chaired by Manfred Honeck, who conducts his Pittsburgh Symphony Orchestra with Yefim Bronfman as the soloist.

The Bavarian Radio Symphony Orchestra, which also has an anniversary next year, namely its 75th, will appear with its new chief conductor Simon Rattle, offering Mahler's Sixth Symphony, thereby concluding the 2024 Salzburg Festival.

Solo Recitals

Solo recitals feature Pierre-Laurent Aimard, Evgeny Kissin, Patricia Kopatchinskaja, Igor Levit, Anne-Sophie Mutter, Anna Prohaska, András Schiff, Grigory Sokolov, Daniil Trifonov and Arcadi Volodos. The French pianist Alexandre Kantorow, whose performance with Renaud Capuçon won the audience's hearts last summer, returns for his first solo recital at the Festival.



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Song Recitals

Song recitals feature Elīna Garanča with Malcolm Martineau, Christian Gerhaher with Gerold Huber, Matthias Goerne with Markus Hinterhäuser and Julian Prégardien with András Schiff. During the past summer, the Salzburg Festival initiated an extraordinary series: **Kleine Nachtmusiken** (*Little Night Music*). The series continues this coming summer at the Stefan Zweig Centre. Georg Nigl, August Diehl and Alexander Gergelyfi offer three programmes (on six evenings): “Come, Sweet Death – J.S. Bach”, “Evening Sentiment – Mozart’s Clavichord” and “Far from this Beautiful Earth – A Schubert Evening”. Mozart’s Night Music will be performed on Mozart’s original clavichord, at which – as a hand-written certificate by Constanze Mozart pasted into the instrument attests – he composed his last works, such as *Die Zauberflöte*, *La clemenza di Tito* and the Requiem. In addition to texts from the era in question, songs will be accompanied by the delicate and special sounds of the clavichord, one of the oldest keyboard instruments with strings, and a square piano.

Canto lirico

The series **Canto lirico** features Lea Desandre and the Ensemble Jupiter under the baton of Thomas Dunford, Kate Lindsay with the Ensemble Arcangelo under the baton of Jonathan Cohen as well as Juan Diego Flórez.

Chamber Concerts

An extraordinary programme ranging from Johannes Brahms to Alban Berg, Arnold Schoenberg and Anton Webern will be offered by Isabelle Faust and her musical partners at the 2024 Salzburg Festival. Three other brilliant Festival artists, Renaud Capuçon, Julia Hagen and Igor Levit, now interpret Brahms’ Piano Trios. Georg Nigl, Markus Hinterhäuser, Anna Prohaska and the Minguet Quartet dedicate themselves to Schoenberg works setting texts by the poet Stefan Goerge. And in addition to the two regular string quartets, the Belcea Quartet and the Quatuor Ébène, the 2024 Festival summer also includes the Leonkoro Quartet, making a significant contribution to the concert series “Time with Schoenberg” by performing Alban Berg’s *Lyrische Suite* during its Festival debut. Tamara Stefanovich and Nenad Lečić contribute the Second Chamber Symphony by Arnold Schoenberg in the rarely-performed version for two pianos to the same concert. Yulianna Avdeeva joins members of the Vienna Philharmonic in Alfred Schnittke’s Piano Quintet; the Bruckner anniversary is an occasion to dedicate the second half of the concert to Anton Bruckner’s String Quintet.

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 Salzburg Festival’s first orchestral concerts. Since 1949, it has played the Mozart Matinees initiated by Bernhard Paumgartner. In 2024, Adam Fischer, Ivor Bolton, Roberto González-Monjas and Andrew Manze will conduct the Mozarteum Orchestra in the traditional Mozart Matinees. For the first time, Maxim Emelyanychev leads the Mozarteum Orchestra, while also performing as a pianist: together with musicians of the orchestra, he will play Mozart’s Quintet for Piano, Oboe, Clarinet, Horn and Bassoon. Other



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debut at the Mozart Matinees are the Vienna-born pianist Lukas Sternath, who plays Mozart's Concerto in D-minor K. 466, as well as the German violinist with South Korean roots Clara-Jumi Kang and the British violist Timothy Ridout, who play the *Sinfonia concertante* together. Bernhard Paumgartner was not only a Festival President and the initiator of the Mozart Matinees, but also founded the Camerata Salzburg, which recently celebrated its 70-year anniversary. As part of the *Ouverture spirituelle*, the orchestra performs Karl Amadeus Hartmann's *Concerto funebre* with Patricia Kopatchinskaja at the Kollegienkirche – a musical partnership that already led to an extraordinary Ligeti programme in the summer of 2023. Under the leadership of the first-among-equals Giovanni Guzzo (one of two Camerata concertmasters), the musicians will present a programme with works by Wagner, Schreker and Schoenberg as part of the series "Time with Schoenberg". Jörg Widmann presents one of his own latest works, among others, with the Camerata: *Schumannliebe* for baritone and ensemble – an instrumentation of the *Dichterliebe* setting poems by Heinrich Heine, with Matthias Goerne as the soloist.

Herbert von Karajan Young Conductors Award

With the Herbert von Karajan Young Conductors Award, the Festival honours one of its most influential personalities and an active mentor for the next generation of conductors. Even in the founding manifesto of the Salzburg Festival, the striving for the highest musical quality is firmly anchored; thus, the greatest conductors, the defining artists of their times, have always worked in Salzburg. Herbert von Karajan, for whom the award is named, was one of them; Manfred Honeck, the jury's chairman, is another. The conductors presenting themselves during the Young Conductors Award at the Salzburg Festival are among the most exciting talents of the coming generation. In 2023, the prestigious award, for which more than 320 candidates applied, went to the Korean-born Hankyeol Yoon. Therefore, in the summer of 2024, Hankyeol Yoon will lead the ORF Radio Symphony Orchestra Vienna in a Prize Winner's Concert at the Felsenreitschule. In addition to the world premiere of one of his own compositions and Tchaikovsky's *Pathétique*, Yoon has programmed Bruch's Violin Concert, performed by María Dueñas in her Festival debut.

The past has shown that the Young Conductors Award is often the first opportunity to encounter conductors who will become influential. For example, the list of former winners includes Mirga Gražinytė-Tyla, who conducts the opera *The Idiot* by Mieczysław Weinberg in 2024, and Maxime Pascal, who conducts two concerts during the coming Festival 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. 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 *Die Kluge* by Carl Orff and also in other productions of the Festival season. Furthermore, they publicly present their abilities in a final concert – for the first time, this will



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take place at the Haus für Mozart. Public master classes in 2024 will be given by Stéphane Degout, Malcolm Martineau and Violeta Urmana.



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jung & jede*r

The Salzburg Festival's Youth Programme

MUSICAL THEATRE

Die Kluge
Zeitzone JETZT

DRAMA

Liebe Grüße ... oder Wohin das Leben fällt

INTERACTIONS

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

YOUNG ART & ARTISTS

Opera Camps
Drama Camp
Salzburger Festspiele und Theater Kinderchor

With 53 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 – has been the regular venue for *jung & jede*r* since 2022. Thus, the Saal will see the new production of Carl Orff's opera for children *Die Kluge* on 26 July: Giulia Giammona stages a text adaptation by Armela Madreiter and a reduced musical arrangement by Wilfried Hiller and Paul Leonard Schäffer. The young German conductor Anna Handler leads the participants of the Young Singers Project and the ensemble. The performances are preceded by introductory workshops entitled **Let's Play Opera**.

Anna and Tobias' daily lives are upset considerably in the musical theatre work *Zeitzone JETZT*. The action is accompanied by songs by Johann Sebastian Bach, Wolfgang Amadeus Mozart, Carl Loewe and Franz Schubert about friendship, love and loss, which make the clocks tick faster or slower. The premiere of this new production takes place on 19 July.

While tidying up, a stash of old postcards that Mo's grandpa once sent to Grandma Mathilde from all over the world appears, and Mo is whisked away on a journey back in time. He unexpectedly comes face to face – in the same apartment – with a young Mathilde and his own ten-year-old mother. Mo's grandpa is absent. How will the family get to know each other in the past? What secrets will be unveiled? *Liebe Grüße ... oder Wohin das Leben fällt* is a wise and moving play by Theo Franz about love, taking care of others, and what to do when you miss someone. The premiere takes place on 2 August.

Zeitzone JETZT and *Liebe Grüße ... oder Wohin das Leben fällt* 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



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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** already proved a success last year: 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 1997, 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.

At 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 2024 there will be one *Capriccio* Camp and opera camps on *The Idiot* and *Les Contes d'Hoffmann*. Hanne Muthspiel-Payer and [passwort:klassik](http://www.passwortklassik.at), 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).

The **Drama Camp** allows theatre-loving teenagers to delve into a work and the themes of one of the Salzburg Festival's drama productions, spending a week on a rehearsal stage. Through theatrical improvisation, stage scenes and creative writing processes, they develop texts and scenes and present their own production in a final performance. In 2024, a drama camp will focus on *Sternstunden der Menschheit*.

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 26 July 2024 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 and are essential in enabling it to present such a rich variety of programming.

AUDI

Audi has been a main sponsor of the Salzburg Festival since 1995; ever since, the automobile producer and the Salzburg Festival have enjoyed a reliable partnership. With its electric-only fleet of vehicles, available during the Festival for bookings by private persons and corporate clients, the Audi AG supports the Festival with an exclusive and eco-friendly shuttle service. The only guest performance of the Salzburg Festival takes place at the Audi Summer Concerts in Ingolstadt.

SIEMENS

The partnership with Siemens began in 1995, when Siemens became a project sponsor; it expanded to become a main sponsor in 1999. The long-standing contract has been extended through 2026. 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 20 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 2027.

Since 2013, for eleven years now, the Kühne Foundation has supported the Young Singers Project (YSP). The young talents receive a scholarship and thus 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



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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. 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 helped avoid the use of one-way plastic and glass bottles in all Festival venues. 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 vision: Change the world – sip by sip.

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 is 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 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.

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 2022. 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.

acm (austrian capital management GmbH) supports the repositioning of the Salzburg Festival’s archive, which will reopen in early 2024 in a new location. At the core of this support is the digitalization of numerous documents, which can now be made available to a broad public thanks to new technology.



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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 Festival's main financial pillars. 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 in Germany, the USA, Switzerland and France for their financial and idealistic support.

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 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.

Another great idealistic and financial sponsor and patron of the Salzburg Festival is **Dr. Wolfgang Porsche**. After financing a new audience grandstand for *Jedermann*, he is now helping the Festival meet future challenges in the field of digitalization.

Dr. Hans-Peter Wild is one of those people whose love for the arts and for the beauty of our city of Salzburg have led them to become a great supporter and patron of the Salzburg Festival. The Festival owes its Festival Centre to this visionary, a building being created as a new space for encounters between all music lovers and Festival friends, due to open in the autumn of 2024.

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 three shall be mentioned here:

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

Since 2023, **Saint Charles Organics GmbH** supports the Festival with high-quality products.

In addition, the Festival is grateful to have found **Werner und Mertz Professional** as a new product sponsor for ecological detergents and cleaning products.



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Tickets Issued

For 2024, a total of 219.849 tickets will be issued.

As during the past three 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 **22 January 2024** onwards. Direct bookings via the Festival website begin on **22 March 2024**.

Overall Budget

The overall budget for 2022 is 69.45 million Euros.



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Illustrations in the Season Programme Brochure

Martha Jungwirth, born in Vienna in 1940, studied at the Academy of Applied Arts Vienna, where she also taught from 1967 to 1977. Along with Wolfgang Herzig, Kurt Kocherscheidt, Peter Pongratz, Franz Ringel and Robert Zeppel-Sperl, she was a co-founder and the only female member of the Viennese collective Wirklichkeiten (Realities), whose works were shown in a joint exhibition at the Vienna Secession in 1968. She was invited to participate in documenta 6 in 1977.

More recently, her work has been exhibited at the Essl Museum in Klosterneuburg. A retrospective of Jungwirth's artworks spanning five decades was put on at the Kunsthalle Krems in 2014. In 2018, the Kunstmuseum Ravensburg featured a selection of her watercolours. That same year she received the prestigious Oskar Kokoschka Prize, accompanied by an extensive solo exhibition at the Albertina in Vienna. The Museum Liaunig in Neuhaus organized a retrospective in 2020 to mark the artist's 80th birthday. The following year she was awarded the Grand Austrian State Prize, and the Kunsthalle Düsseldorf honoured her work with a large-scale solo exhibition in autumn 2022. Martha Jungwirth's art has been shown regularly in Thaddaeus Ropac's galleries since 2021. The Guggenheim Museum Bilbao is preparing a major retrospective for 2024.

Martha Jungwirth is known for exploring the transitional zone between abstract and figurative painting, especially in her watercolours and oil paintings. Her works, however, have 'nothing representational about them'. As Wieland Schmied elaborates: 'They do not aim at reproducing visible reality, and yet they are far more than free variations or fantasies on a given theme. Jungwirth paints neither reality nor after reality; she paints her reaction to reality. [...] Jungwirth speaks of a rapid, fluid world of images that capture memories. She paints the unrepeatable moment that fades, so that it doesn't fade.'

'My art is like a diary, seismographic,' comments Martha Jungwirth. 'That is the method of my work. I am entirely focused on myself. Drawing and painting are a movement that passes through me. Through my perception and my gestures, it becomes something else.'

We thank the artist for the permission to reprint her works and Thaddaeus Ropac for his support. We also thank Susanne Längle and Lukas Grundtner for their help in obtaining print data and all lenders and photographers who supplied us with digital image data, namely: Franziska Helmreich; Galerie Michael Haas, Berlin; Ressler Kunst Auktionen GmbH; Dorotheum Wien; Auktionshaus im Kinsky GmbH, Vienna; Akademie der bildenden Künste, Vienna; Museum Liaunig, Neuhaus; Galerie Fergus McCaffrey, New York; Galerie Krinzinger, Vienna; Galerie Magnet, Völkermarkt.



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Service

The detailed programme and further information is available on our new website
<https://www.salzburgerfestspiele.at/en/>

Photos:

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