



SALZBURGER FESTSPIELE
18. Juli – 31. August 2025



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18. JULI – 31. AUGUST 2025



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SALZBURGER FESTSPIELE
18. Juli – 31. August 2025

The 2025 Salzburg Festival

174 Performances on 45 Tagen at 16 Venues
as well as 37 Performances as part of the Youth Programme *jung & jede*r*

Opera

GIULIO CESARE IN EGITTO
ONE MORNING TURNS INTO AN ETERNITY
HOTEL METAMORPHOSIS
MARIA STUARDA
THREE SISTERS
Giuseppe Verdi MACBETH

ZAIDE ODER DER WEG DES LICHTS (semi-staged)
MITRIDATE, RE DI PONTO (semi-staged)
KASSANDRA (concert performance)
Salvatore Sciarrino MACBETH (concert performance)
ANDREA CHÉNIER (concert performance)
CASTOR ET POLLUX (concert performance)

Drama

JEDERMANN
DIE LETZTEN TAGE DER MENSCHHEIT
LE PASSÉ
FOUR NEW WORKS
THE BLIZZARD
READINGS:
BABYN JAR. VOICES
SHAKESPEARE. ENCOUNTERS
LAND OF NO RETURN

Concerts

OUVERTURE SPIRITUELLE Fatum
L'HISTOIRE DU SOLDAT
VIENNA PHILHARMONIC
GUEST ORCHESTRAS
SACRED CONCERT
D-S-C-H Dmitri Shostakovich
À PIERRE Pierre Boulez
CHAMBER CONCERTS
SOLO RECITALS
SONG RECITALS
KLEINE NACHTMUSIKEN
MOZART MATINEES & SOIRÉE · MOZARTEUM ORCHESTRA



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CAMERATA SALZBURG
HERBERT VON KARAJAN YOUNG CONDUCTORS AWARD
YOUNG SINGERS PROJECT
SPECIAL CONCERTS

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

MUSICAL THEATRE

Musketiere!

Berge flüstern laut

DRAMA

Mein ziemlich seltsamer Freund Walter

INTERACTIONS

School Programme

From Abtenau to Zell am See

Festival Mentorships

Youth Tickets & Education Offerings

Young Friends

YOUNG ART

Drama Camp

Opera Camps

Salzburger Festspiele und Theater Kinderchor

Public Screening: Daily screenings of Festival productions are presented by the
Siemens Festival>Nights from 25 July to 31 August 2025
on Salzburg's Kapitelplatz.



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Preface

“I am being given birth into death,” remarks Samuel Beckett’s character Malone in a monologue that dissolves time and space, leaving only the nothingness of the end. The endgame of human existence is where we find the protagonists of this summer’s Salzburg Festival: siblings languishing in the Russian provinces in Peter Eötvös’s *Three Sisters*, a woman lost in the forest in Schoenberg’s *Erwartung* and a mournful, lonely wanderer in Mahler’s “Der Abschied”. The doctor in Vladimir Sorokin’s deadly blizzard is likewise caught up in extreme circumstances, as is the despondent prophetess Cassandra in Michael Jarrell’s adaptation of Christa Wolf’s novella.

Along the way, we look to Rome and Egypt, Caesar’s historical centres of power, to Macbeth’s Scotland and to Tudor England, where Mary Stuart was imprisoned. We meet powerful people who are facing the inevitable. They are all close to the end, whether staring right into it (Verdi’s and Sciarrino’s *Macbeth*), fearing it (Handel’s *Giulio Cesare*), choreographing it triumphantly (Donizetti’s *Maria Stuarda*) or longingly calling for it (*Three Sisters*). They spend their final moments in lonely abandonment (Jarrell’s *Cassandra*), in a state of feverish anxiety (the protagonist of *Erwartung*), or in cosmic repose, having found comfort and spiritual transcendence (in Mahler’s *Das Lied von der Erde*).

Our questions, our doubts, our loneliness, our fears and our brightest hopes are all writ large in the works programmed at the Festival this summer, brought into sharp clarity as if by a magnifying glass. We see them much as Hofmannsthal’s *Jedermann* looks back on his life, his memories rapidly curdling in his final hours – yet he still finds redemption.

While *Macbeth* summons the end of the world and Karl Kraus, haunted by the horrors of war, feels he is standing “before the deathbed of time” in his monumental drama *The Last Days of Mankind*, Mahler’s wanderer sees a glimmer of hope: “Everywhere and forever the distance shines bright and blue!” For Mozart, the light always breaks through – and even Sorokin’s blizzard takes us “to the epicentre of a blinding brightness”. In the end, every vision of worldly doom also carries within it a vision of something new.

The tension between our current actions and our vision of the future is what defines our humanity. This brings up the great philosophical question of human free will: are we truly able to choose between different courses of action, or are outcomes predetermined by fate? In the *Ouverture spirituelle*, we will plumb the depths of this question.

However differently an ending is portrayed and composed, and no matter how it is anticipated, feared or invoked – it is only through the playful nature of art that we can see ourselves reflected in others, and be present with them as they face their own endings. For the observers and for the audience – that is to say, for us – this expands our capacity to act meaningfully, opening up new spaces for imagination, change and transformation.

Kristina Hammer · Markus Hinterhäuser · Lukas Crepaz
Directorate of the Salzburg Festival



Donata Wenders, *Komorebi Dreams #3*, Tokyo, 2022, Fine Art Inkjet on Washi Paper © Donata Wenders

OPERA

George Frideric Handel GIULIO CESARE IN EGITTO

ONE MORNING TURNS INTO AN ETERNITY:

Arnold Schoenberg ERWARTUNG / Gustav Mahler DER ABSCHIED

Antonio Vivaldi/Publius Ovidius Naso HOTEL METAMORPHOSIS

Gaetano Donizetti MARIA STUARDA

Peter Eötvös THREE SISTERS

Giuseppe Verdi MACBETH

Wolfgang Amadeus Mozart ZAIDE ODER DER WEG DES LICHTS (semi-staged)

Wolfgang Amadeus Mozart MITRIDATE, RE DI PONTO (semi-staged)

Michael Jarrell CASSANDRA (concert performance)

Salvatore Sciarrino MACBETH (concert performance)

Umberto Giordano ANDREA CHÉNIER (concert performance)

Jean-Philippe Rameau CASTOR ET POLLUX (concert performance)



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George Frideric Handel GIULIO CESARE IN EGITTO

Irreconcilable rivalries characterize the unique dramaturgy of *Giulio Cesare*, Handel's fifth opera for London's Royal Academy of Music: a continuous conflict in which everyone is subjected to existential threats in the most unexpected situations. There are no safety zones. Cleopatra also enters the male competition for power, using gender as a weapon that gives her an advantage in a fight without rules. Caesar and Cleopatra are equals in this conflict, employing the same techniques. Handel and his librettist Nicola F. Haym reveal the depth of humanity in their operatic characters, each of whom transcends the limits of their role as set by tradition. Dmitri Tcherniakov makes his Salzburg directing debut. Christophe Dumaux sings the title role, Olga Kulchynska that of Cleopatra. Emmanuelle Haïm conducts Le Concert d'Astrée and the Salzburg Bach Choir. The premiere of this new production takes place on 26 July at the Haus für Mozart, followed by six further performances through 17 August.

ONE MORNING TURNS INTO AN ETERNITY Arnold Schoenberg ERWARTUNG / Gustav Mahler DER ABSCHIED

Gustav Mahler and Arnold Schoenberg, both iconic figures of early 20th-century music, were bound by a mutual sense of admiration and respect. They built a bridge between romanticism and modernism thanks to their respective transformative visions. Performing their works in the same evening brings these two major artistic perspectives into dialogue with one another and invites us to listen to complementary answers to existential or intimate questions. In 1909, Arnold Schoenberg wrote the monodrama *Erwartung* for soprano and orchestra. Composed around the same time as *Erwartung*, "Der Abschied" (The Farewell) closes *Das Lied von der Erde* (The Song of the Earth), one of Gustav Mahler's most introspective and moving works. Peter Sellars, who most recently staged *La clemenza di Tito*, *Idomeneo* and *The Gambler* in Salzburg, directs. At the helm of the Vienna Philharmonic, Esa-Pekka Salonen is a partner of equal genius – together, they staged Olivier Messiaen's *Saint François d'Assise* in 1992. Ausrine Stundyte and Wiebke Lehmkuhl take on the vocal parts. The premiere takes place at the Felsenreitschule von 27 July, followed by four further performances through 18 August.

Antonio Vivaldi/Publius Ovidius Naso HOTEL METAMORPHOSIS

The unique variety of Vivaldi's arias, ensembles and choruses, music with a particularly powerful emotional charge, forms the basis for *Hotel Metamorphosis*, a pasticcio for our times recounting individual episodes from Ovid's *Metamorphoses*. The transformations of mythical figures become wondrous events that happen to present-day people. Vivaldi's orchestral music, frequently foregrounding individual instruments, offers a colourful spectrum through which to transform Ovid's stories into dance and movement. Traversing these different worlds as the narrator is the figure of Orpheus, played by Angela Winkler. Barrie Kosky returns to the Salzburg Festival, where he last directed *Orphée aux enfers* and *Kát'a Kabanová*. Cecilia Bartoli is joined by Lea Desandre, Varduhi Abrahamyan and Philippe Jaroussky. Gianluca



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Capuano conducts *Les Musiciens du Prince* – Monaco and *Il Canto di Orfeo*. The premiere of the revival takes place on 31 July at the Haus für Mozart, followed by four additional performances through 15 August. The new production has its premiere during the Salzburg Whitsun Festival on 6 June 2025.

Gaetano Donizetti **MARIA STUARDA**

Mary and Elizabeth: two queens, two adversaries, two women in the middle of the 16th century. What ties them together forever is a terrible fact: one of them must die. Their fatal enmity is ignited by a single question: whom does the throne of England belong to? Donizetti's opera focuses on the emotional lives of the two women, compressed into the final 24 hours before the death warrant is signed and Mary goes to her execution. Ulrich Rasche, who has directed the great dramas *The Persians* and *Nathan der Weise* in Salzburg, was invited by artistic director Markus Hinterhäuser to stage his first opera in Salzburg. Lisette Oropesa sings the title role, Kate Lindsey that of Elisabetta. Antonello Manacorda conducts the Vienna Philharmonic; Alan Woodbridge leads the Concert Association of the Vienna State Opera Chorus. The dancers are members of SEAD – Salzburg Experimental Academy of Dance. The new production premieres at the Großes Festspielhaus on 1 August, followed by six further performances through 30 August.

Peter Eötvös **THREE SISTERS**

In his first full-length opera *Three Sisters*, which would be followed by nine others, the Hungarian composer Peter Eötvös (1944—2024) abandons the linear plot of Chekhov's play, circling the events surrounding the Prozorov siblings and the soldiers stationed in their town. The opera depicts people whose lives are marked by emptiness, dissatisfaction, pain and loneliness, and asks which inner and outer compulsions stop these people from implementing their plans, hopes and dreams. Since its world premiere in Lyon in 1998, *Three Sisters* has established itself on the international stage as one of the most fascinating works of contemporary musical theatre. In a desire to achieve emotional authenticity beyond the boundaries of gender, Eötvös cast the roles of the three sisters Irina, Masha and Olga as well as their sister-in-law Natasha with countertenors. The opera requires two ensembles – 18 musicians in the pit and a 50-piece orchestra behind the stage, which will be conducted by Maxime Pascal and Alphonse Cemin. Evgeny Titov, who made his Salzburg debut in 2019 with Maxim Gorky's *Summer Guests*, directs his first opera at the Salzburg Festival. After his success with Bohuslav Martinů's *The Greek Passion*, Maxime Pascal returns for his second opera production in Salzburg. Dennis Orellana, Aryeh Nussbaum Cohen and Cameron Shahbazi sing the roles of the three sisters; Jacques Imbrailo sings the role of their brother Andrey. The Klangforum Wien Orchestra performs. The premiere of the new production takes place at the Felsenreitschule on 8 August, followed by three additional performances through 24 August.



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Giuseppe Verdi **MACBETH**

Macbeth is the story of a man pursued by his doubts. Attempting to combat his inner turmoil, he seeks revelations from another world, promises for the future in the signs around him. *Macbeth* is the story of a soldier, a warrior, a man who brings death and whose death is desired. *Macbeth* is the story of a couple to whom nature or fate has denied offspring. While Macbeth relentlessly brings death, he is denied the chance to bestow life. And in this case, not bestowing life means being aware of his own approaching death. On the path to the destruction and madness to which the couple gradually fall victim, their shared loneliness binds them together. Vladislav Sulimsky as Macbeth and Asmik Grigorian as Lady Macbeth embody the ruling couple united in passion, madness and bloody deeds. The revival of Krzysztof Warlikowski's celebrated 2023 production takes place at the Großes Festspielhaus. Tareq Nazmi sings the role of Banco, Charles Castronovo and Joshua Guerrero alternate in the role of Macduff. Philippe Jordan conducts the Vienna Philharmonic. The premiere is on 9 August, followed by five further performances through 29 August.

Wolfgang Amadeus Mozart **ZAIDE ODER DER WEG DES LICHTS (semi-staged)**

In this new production for the Salzburg Festival, Raphaël Pichon and his Ensemble Pygmalion dedicate themselves to the rarely performed singspiel *Zaide* and the cantata *Davide penitente* (based on the Great Mass in C-minor), along with other rarely-performed Mozart gems – compositions created during a period when Mozart's life was changing fundamentally and he was liberating himself from the grip of his family and the Prince Archbishop. Sabine Devieille, Lea Desandre, Julian Prégardien and Daniel Behle take on the vocal parts. The semi-staged performance takes place at the Felsenreitschule on 17, 19 and 22 August.

Wolfgang Amadeus Mozart **MITRIDATE, RE DI PONTO (semi-staged)**

In his first *opera seria*, which Mozart composed at the age of 14, he shows an incomparable instinct for musical drama, portraying the inner life of the characters and thereby transcending the strict form of the genre. Pene Pati sing the role of Mitridate, Elsa Dreisig that of Sifare. Sara Blanch appears as Aspasia, Paul-Antoine Bénos-Dijan as Farnace. Adam Fischer conducts the Mozarteum Orchestra Salzburg. The concert performance takes place at the Haus für Mozart on 4 August.

Michael Jarrell **KASSANDRA (concert performance)**

When the Swiss composer Michael Jarrell came across *Kassandra*, a 1983 novella by the East German author Christa Wolf, his initial idea was to adapt it as a chamber opera with several roles. However, impressed by the complexity and intensity of the text, he eventually realized that he needed to concentrate on the “utter solitude of a woman awaiting death”, and that it would be “absurd” to make her sing about it. The result is a monodrama that can be seen as an “opera without singers”, thereby dispensing with the last hallowed convention of the genre. For Cassandra only the past remains: “There is no longer any reason to sing.” Jarrell's music



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evokes a sense of entangled timelines with its range of tonal colours and rhythmic patterns. Through his use of self-quotation and allusions to works by composers such as Schoenberg, Bartók, Berio and Kurtág, Jarrell creates a densely woven fabric of old and new, against which Cassandra's final reminiscences well up with haunting intensity. Bas Wiegers conducts Ensemble Modern; Dagmar Manzel narrates. The concert performance of the monodrama for narrator and instrumental ensemble with electronics takes place at the Main Auditorium of the Mozarteum Foundation on 23 July.

Salvatore Sciarrino MACBETH (concert performance)

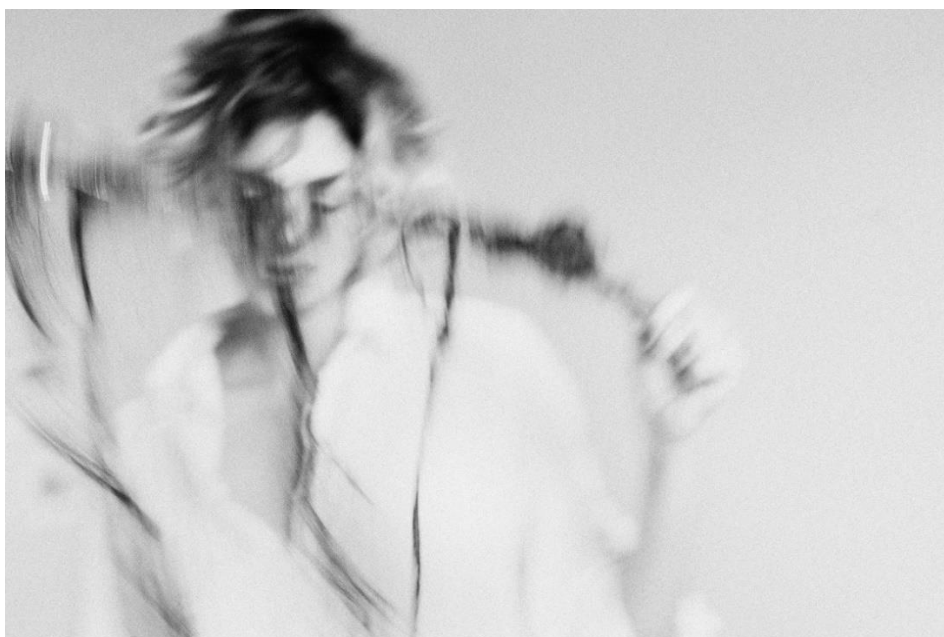
Two weighty forebears – Shakespeare and Verdi – loom over the material like the proverbial sword of Damocles, warding off anyone else curious to try their hand. Salvatore Sciarrino avoids the trap of classicism, however, and retells the story in a fresh and highly suspenseful manner. His sparse musical language and tendency to favour the quiet registers stands in stark contrast to Verdi's dramatic power. Premiered in Schwetzingen in 2002, Sciarrino's *Macbeth* offers a fresh look at monstrous events. Vimbayi Kaziboni conducts the Klangforum Wien and Cantando Admont. The concert performance takes place on 25 July at the Kollegienkirche.

Umberto Giordano ANDREA CHÉNIER (concert performance)

"The Revolution devours its own children." This prominent quotation reflects the essence of the plot of Umberto Giordano's opera, first performed at La Scala, Milan, in 1896. *Andrea Chénier* made the young composer one of the leading proponents of musical *verismo*; the work was to remain his most successful opera. Piotr Beczala sings the title role, with Luca Salsi (Carlo Gérard) and Eena Stikhina (Maddalena di Coigny) also starring. Marco Armiliato conducts the Mozarteum Orchestra Salzburg and the Concert Association of the Vienna State Opera Chorus. The concert performance takes place at the Großes Festspielhaus on 25 August.

Jean-Philippe Rameau CASTOR ET POLLUX (concert performance)

With *Castor et Pollux*, a *tragédie en musique*, Jean-Philippe Rameau created a new style of dramatic musical theatre, in which the mythical story of the two brothers – mortal Castor and immortal Pollux – is clothed in highly virtuosity vocal lines and rich harmonies. The performance features Jeanine De Bique (Télaïre), Reinoud Van Mechelen (Castor) and Marc Mauillon (Pollux), among others. Teodor Currentzis conducts the chorus and orchestra of his Utopia Ensemble. The concert performance takes place on 27 and 29 August at the Felsenreitschule.



Donata Wenders, *Sculptor in Space*, Florence, 2015, Silver Gelatine Print © Donata Wenders

DRAMA

Hugo von Hofmannsthal JEDERMANN

Karl Kraus DIE LETZTEN TAGE DER MENSCHHEIT

Leonid Andreyev LE PASSÉ

Lucinda Childs FOUR NEW WORKS

Vladimir Sorokin THE BLIZZARD

READINGS

Marianna Kiyanovska BABYN JAR. VOICES

SHAKESPEARE. ENCOUNTERS

Marina Davydova LAND OF NO RETURN

Hugo von Hofmannsthal JEDERMANN

Robert Carsen's celebrated new production of 2024, with Philipp Hochmair as Jedermann, Christoph Luser as Good Companion and Devil (for which he won a Nestroy award in 2024) and Deleila Piasko as the Paramour, is revived. The cast also includes Andrea Jonasson (Jedermann's Mother), Dominik Dos-Reis (Death), Kristof van Boven (Mammon), Lukas Vogelsang and Daniel Lommatzsch as the Fat and Thin Cousins, Juliette Larat as Faith, Arthur Klemt (Debtor) and Nicole Beutler (Debtor's Wife). The premiere takes place on 19 July, followed by 14 further performances through 27 August.



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Karl Kraus DIE LETZTEN TAGE DER MENSCHHEIT

Karl Kraus's monumental drama *Die letzten Tage der Menschheit* (The Last Days of Mankind) is a bitterly incisive reckoning with the horrors of World War I. Written between 1915 and 1922, Kraus's text plumbs the grim depths of the war and exposes its grotesque, profoundly unbearable absurdity in over 200 scenes. It demands that we consider the mechanisms of violence, power and propaganda which also threaten to unleash madness in our own times. Dušan David Pařízek, known for his powerfully atmospheric stagings and the recipient of numerous awards for his work as a writer, director and set designer, directs and designs the stage; Peter Fasching contributes the music. The cast includes Dörte Lyssewski, Michael Maertens, Elisa Plüss and Marie-Luise Stockinger. The premiere of the new production takes place at the Perner-Insel in Hallein on 25 July. Seven further performances follow through 6 August. A co-production of the Salzburg Festival with the Burgtheater in Vienna.

Leonid Andreyev LE PASSÉ

With his habitual combination of theatre, texts, images and musical creation, the French director Julien Gosselin turns texts by the Russian writer Leonid Andreyev into a journey into the past. In the impressive combination of opulent décor of a bourgeois salon, winter gardens, painted landscapes and stage action, he devises a homage to a lost art and humanity together with his actors and musicians. "Andreyev is very different from his literary contemporaries. When reading his work, you can find words that transfix you in all of his scenes, dialogues, sentences – as if we were able with a few words to touch the crucial heart of pain and beauty of the world." (Julien Gosselin) The premiere takes place at the Landestheater on 28 July, followed by three further performances through 2 August. A guest appearance by the Odéon-Théâtre de l'Europe. A production by Si vous pouviez lécher mon cœur.

Lucinda Childs FOUR NEW WORKS

Lucinda Childs is one of the foremost choreographers of our time. She was a member of the legendary Judson Dance Theater collective, which revolutionized the art of dance in 1960s New York, and her work has made a lasting impact on the evolution of contemporary dance since the 1970s. In *Four New Works*, the Lucinda Childs Dance Company joins the video artist Anri Sala and the pianist Anton Batagov in works based on compositions by Philip Glass, Hildur Guðnadóttir and Johann Sebastian Bach, presenting Childs' latest works as well as a solo from 1965 which this icon of dance will perform herself. The premiere takes place on 9 August at the Szene Salzburg, with three additional performances through 13 August. A production of the International Summer Festival Kamnagel and The Blanket, in co-production with Berliner Festspiele, Chaillot – Théâtre national de la Danse, Paris, and La Bâtie-Festival de Genève.



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Vladimir Sorokin THE BLIZZARD

“If you’re outside and get caught in a blizzard, that’s it. It’s a beautiful phenomenon, but also a terrible, fateful event. My story really has three protagonists: the doctor, his coachman and the blizzard. The third one wins out in the end,” thus Vladimir Sorokin, who is considered one of the most important contemporary Russian prose authors and sharpest critics of the Russian state, explains the characters of his fantastical odyssey through rural Russia in a near future. Kirill Serebrennikov directs this multi-voiced blizzard, thereby making his Salzburg debut. The internationally renowned director and former artistic director of the Gogol Centre in Moscow has been living in Germany since the beginning of the war of aggression in Ukraine, having endured years of house arrest. In *The Blizzard*, Serebrennikov continues his collaboration with August Diehl, who recently played the Nazi concentration camp doctor Josef Mengele in his film *Disappearance* (2024). The premiere takes place on 16 August at the Perner-Insel in Hallein, followed by six further performances through 26 August. A co-production of the Salzburg Festival with the Schauspielhaus Düsseldorf and KIRILL & FRIENDS Company.

READINGS

Haunting poetry giving voices to the victims of the Holocaust, a musical and poetic journey through William Shakespeare’s universe, and a first reading from the programme of readings for 2025:

On 31 July, Dörte Lyssewski will read at the Landestheater, with Sergei Dreznin at the piano, illuminating the work of the Ukrainian poet, essayist, translator and literary scholar Marianna Kiyanovska. In her volume of poetry *The Voices of Babyn Jar*, which won several literary awards, Kiyanovska recounts the greatest massacre of the Holocaust, the murder of almost the entire Jewish population of Kyiv in September 1941 by the SS and special police forces of the Third Reich. Kiyanovska’s real-life experiences made the book’s incredible authenticity possible: she went to the frontline in Eastern Ukraine in 2016. For her, *The Voices of Babyn Jar* is about all wars in which people die en masse. (Reading in German.)

Interpreted by the Delian :: quartet on 8 August, two powerful string quartets of vivid, almost visual impact – Dmitri Shostakovich’s Eighth Quartet and Mendelssohn’s Sixth Quartet – set the stage for the vitality and richness of Shakespeare’s language, encountering protagonists from seven major Shakespeare plays: *Macbeth*, *King Lear*, *Richard III*, *Hamlet*, *The Tempest*, *Twelfth Night* and *As You Like It*. Angela Winkler lends them her incomparable voice. (Reading in German.)

On 14 August, Regine Zimmermann, Dominik Dos-Reis, Katja Kolm, Christoph Luser and others participate in the first German-language reading of Marina Davydova’s *Land of No Return* at the SZENE Salzburg. The Soviet Union collapsed in 1991. The previous year, 1990, pogroms took place in Baku, now the capital of Azerbaijan, on the outskirts of the Soviet



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empire; these resulted in the exodus and diaspora of a huge number of Armenians from the city. In a sense, it was with this exodus that the collapse of the vast Soviet empire began. The play's action covers nearly 40 years. The work opens at the end of the 1980s, on the eve of fateful events, and ends in 2022 with the war in Ukraine. The action moves from Baku to Moscow, then from Moscow to Germany. History moves in circles – and through these circles of hell, the exiled of various periods of history wander. Although the author draws on personal experience and uses some documentary evidence in her text, the plot of *Land of No Return* and all its characters are fictional. The piece was translated into three languages and commissioned by the Residenztheater in Munich, which holds the rights to the first staged production.



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Donata Wenders, *Tokyo*, 2022, Fine Art Inkjet on Washi Paper © Donata Wenders

CONCERTS

OUVERTURE SPIRITUELLE Fatum

Igor Stravinsky L'HISTOIRE DU SOLDAT

VIENNA PHILHARMONIC

GUEST ORCHESTRAS

SACRED CONCERT

D-S-C-H Dmitri Shostakovich

À PIERRE Pierre Boulez

CHAMBER CONCERTS

SOLO RECITALS

SONG RECITALS

KLEINE NACHTMUSIKEN

MOZART MATINEES & SOIRÉE · MOZARTEUM ORCHESTRA SALZBURG

CAMERATA SALZBURG

HERBERT VON KARAJAN YOUNG CONDUCTORS AWARD

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SPECIAL CONCERTS



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Ouverture spirituelle · Fatum

Is it Macbeth's belief in the witches' prophecies that brings about his rise and fall? Is it blind fate or an unforgiving God that forces Jephthah to sacrifice his daughter? Is Christ's redemptive Passion rooted in Judas's free will, or was his betrayal preordained all along? What can we decide for ourselves, and where are we dependent on God's grace? These questions mirror the broader philosophical inquiry into human free will, also reflected in the season's operas, and they are asked in this year's *Ouverture spirituelle*. In tragic music of fate, resounding prophecies and choral invocations, divine destiny is explored, revolt and betrayal are discussed, fatal entanglements recounted and the fates of individuals and entire peoples are illuminated. The *Ouverture spirituelle* opens with the oratorio *Das Floß der Medusa* (The Raft of the Medusa) by Hans Werner Henze, which is based on the true and ignominious story of a shipwreck in which crew members and passengers were abandoned on a makeshift raft to the mercies of the ocean, while those responsible saved themselves. This is followed by performances of Salvatore Sciarrino's *Macbeth* opera and Michal Jarrell's *Kassandra*, as well as Bach's *Johannes-Passion*, Luigi Nono's *Prometeo-Frammento* and Stravinsky's opera-oratorio *Oedipus Rex*, based on Sophocles' tragedy of antiquity.

Igor Stravinsky L'HISTOIRE DU SOLDAT

The story of a deserting soldier, the devil, a violin and a princess comes from the world of Russian fairy tales. When the devil is involved, the story rarely ends well – and this tale is no exception. In a co-production with the Salzburg Marionette Theatre, Stravinsky's stage fairytale in two parts, a key work of musical modernism, is performed in a staged version with sets and marionette designs by the German painter and sculptor Georg Baselitz. The premiere takes place at the Marionettentheater on 29 July, followed by seven further performances through 3 August.

Vienna Philharmonic

In 1925, the Vienna Philharmonic first appeared under its famous name at the Salzburg Festival, after members of the Vienna State Opera had already participated in orchestra concerts from 1921 and the Vienna State Opera Orchestra as a whole from 1922 onwards. Tradition has it that the orchestra performs five concert programmes per season in Salzburg; in one of these, Andris Nelsons juxtaposes the Adagio from Gustav Mahler's Tenth Symphony with Dmitri Shostakovich's Tenth, completing the Mahler cycle in Salzburg he began with the Philharmonic in 2018. Riccardo Muti conducts Schubert's Fourth Symphony (the "Tragic") and Bruckner's Mass No. 3 in F-minor. Yannick Nézet-Séguin leads the performance of an all-Wagner programme, including the overture to *Lohengrin*, the *Siegfried-Idyll* and the first act of *Die Walküre*. Franz Welser-Möst conducts works by Weinberg and Bruckner. The series begins with Lorenzo Viotti conducting Stravinsky's opera-oratorio *Oedipus Rex* and Tchaikovsky's Fourth Symphony, making his Salzburg debut at the helm of the Vienna Philharmonic.



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Guest Orchestras

After a long absence, the Royal Concertgebouw Orchestra Amsterdam – one of the world's most venerable and best orchestras – returns to Salzburg. Under the baton of its designated chief conductor Klaus Mäkelä, it will perform works by Schubert arranged by Luciano Berio and Mahler. Teodor Currentzis brings his orchestra Utopia, founded in 2022, and they are joined by Regula Mühlemann and Alexander Melnikov as soloists in works by Shostakovich and Mahler. Jordi Savall and Le Concert des Nations offer a Schubert focus this year; the West-Eastern Divan Orchestra comes to Salzburg under the baton of its founder Daniel Barenboim and with Lang Lang as the soloist. Kirill Petrenko and the Berlin Philharmonic interpret Mahler's Ninth; Maxime Pascal conducts his ensemble Le Balcon, which makes a major contribution to the homage À PIERRE Boulez – as does the Klangforum Wien under Sylvain Cambreling. The ORF Radio Symphony Orchestra Vienna is led by Ingo Metzmacher in Hans Werner Henze's oratorio *Das Floß der Medusa*; soloists include Georg Nigl and others. The tradition of sacred concerts that began in 1927 is continued by Les Musiciens du Prince – Monaco and Il Canto di Orfeo under the baton of Gianluca Capuano, who perform Mozart's Mass in C-minor together. Finally, the Gustav Mahler Youth Orchestra also returns to Salzburg under Manfred Honeck's baton.

D-S-C-H Dmitri Shostakovich

Fifty years ago, on 9 August 1975, Dmitri Shostakovich passed away, one of the leading composers of the 20th century who was tormented all his life by the coercion, intimidation and disruption of his homeland. Double meanings and secret messages subverted music that outwardly conformed to the stylistic and conceptual strictures of Socialist Realism. In his strongest works, it remains evident to this day how Shostakovich stayed bold, daring and defiant to the last – and how his music still has much to say to us and our present condition.

À PIERRE

À PIERRE celebrates the pioneering sensualist and poetic revolutionary Pierre Boulez on the 100th anniversary of his birth, and his decades-long close relationship with Salzburg, where his intense musical collaboration with the Vienna Philharmonic also unfolded. In this concert homage, the Salzburg Festival commemorates his work as a composer and conductor. "He aimed to create music in which intellect and emotion were conveyed equally, in which beauty could be calculated and reason felt."

Chamber Concerts

This year's chamber music concerts feature the pianists Igor Levit with Lukas Sternath and Evgeny Kissin with Gidon Kremer and other soloists, the Quatuor Ébène and the Hagen Quartet with the cellist Julia Hagen, and the Japanese pianist Mao Fujita in his Festival debut. Further concerts are given by the Leonkoro Quartet, the Cuarteto Casals and members of the



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Vienna Philharmonic. Tamara Stefanovich, Nenad Lečić, Jörg Widmann and the SWR Experimental Studio create a multi-faceted programme as part of the Pierre Boulez focus.

Solo Recitals

Daniil Trifonov, Pierre-Laurent Aimard, Evgeny Kissin, Igor Levit, Grigory Sokolov, Arcadi Volodos, Yulianna Avdeeva and András Schiff give solo recitals. The Icelandic pianist Víkingur Ólafsson makes his Festival debut. Patricia Kopatchinskaja gives a recital with the pianist Joonas Ahonen and María Dueñas with Alexander Malofeev.

Song Recitals

Song recitals will be given by Diana Damrau and Jonas Kaufmann with Helmut Deutsch, Asmik Grigorian with Hyung-ki Joo, Christian Gerhaher with Gerold Huber, André Schuen with Daniel Heide, Sabine Devieille with Mathieu Pordoy and Florian Boesch with the Musicbanda Franui.

Kleine Nachtmusiken

In the summer of 2023, the Salzburg Festival initiated a successful series called *Kleine Nachtmusiken* (Little Night Music). These will again take place at the Stefan Zweig Centre in 2025. Georg Nigl, August Diehl and Alexander Gergelyfi perform three programmes on six evenings: “Abendempfindung – Mozart’s Clavichord”, “Weit von der schönen Erde – A Schubert Evening” and “To be or not to be – A Shakespeare Evening”. Mozart’s own night music will be heard on the composer’s original instrument. Georg Nigl will also interpret Schubert’s song cycle *Die schöne Müllerin* with Alexander Gergelyfi.

Mozarteum Orchestra Salzburg & Camerata Salzburg

As early as 1921, members of the Mozarteum Orchestra gave their first orchestral concerts at the Salzburg Festival, together with members of the Vienna State Opera Orchestra. Since 1949, it has been performing the Mozart Matinees initiated by Bernhard Paumgartner. In 2025, chief conductor Roberto González-Monjas, Adam Fischer, Ivor Bolton, Andrew Manze and, from the piano, the Japanese pianist Kyohei Sorita will conduct the Mozarteum Orchestra in the tradition-steeped Mozart Matinees at the Main Auditorium of the Mozarteum Foundation, as well as one soirée with the semi-staged performance of *Mitridate* at the Haus für Mozart. Bernhard Paumgartner was not only Festival President and founder of the Mozart Matinees, but also founded the Camerata Salzburg. As part of the *Ouverture spirituelle*, this orchestra will perform an evening with Patricia Kopatchinskaja and Artistic Director Markus Hinterhäuser entitled *Musica dolorosa*, and in another concert Vivaldi’s *Four Seasons* with Janine Jansen as the soloist as well as Mendelssohn’s Fourth Symphony (“Italian”).



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Herbert von Karajan Young Conductors Award

The past proves that the Young Conductors Award is often the first opportunity to get to know conductors who will rise to prominence in the field. Past winners include Mirga Gražinytė-Tyla and Maxime Pascal, who will conduct a staged opera production this summer again, and Lorenzo Viotti, the first YCA winner to conduct the Vienna Philharmonic at the Salzburg Festival.

Young Singers Project

From numerous international applications, Evamaria Wieser, the casting director and manager of YSP, selects the qualified young vocalists who receive a fellowship. The selected participants have the opportunity to present themselves in master classes and perform alongside renowned Festival artists in opera productions and as part of the YCA Award Concert Weekend. Their joint final concert at the end of the Festival is often an essential career milestone.



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Donata Wenders, *Hands*, Paris, 2009, Silver Gelatine Print © Donata Wenders

jung & jede*r

The Youth Programme of the Salzburg Festival

MUSICAL THEATRE

Musketiere!

Berge flüstern laut

DRAMA

Mein ziemlich seltsamer Freund Walter

INTERACTIONS

School Programme

From Abtenau to Zell am See

Festival Mentorship Programme

Youth Tickets & Education Offerings

Young Friends

YOUNG ART

Opera Camps

Drama Camp

Salzburger Festspiele und Theater Kinderchor



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With 57 performances and numerous school programmes, the Salzburg Festival offers a broad palette of children's and youth programming throughout the State of Salzburg between April 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. On 25 July, the Saal will see the world premiere of Sebastian Schwab's children's opera *Musketiere!* (Musketeers!), co-commissioned and produced by the Salzburg Festival and the Vienna State Opera. David Bösch directs; Yura Yang conducts. As always, the participants of the Young Singers Project will perform. This year, the orchestra of the children's opera will be made up of members of the Angelika Prokopp Summer Academy of the Vienna Philharmonic. The performances are preceded by introductory workshops entitled **Let's Play Opera!**

In the work-in-progress *Berge flüstern laut* (Mountains Whisper Loudly), three performers and a collection of large and small recorders, violin and voice go in search of wondrous creatures, strange places and enchanting occurrences surrounding the lore of Salzburg's legends and myths. In the forests and mountains of the Salzburger Land, you can find Frau Perchta, the magician Jackl, the giant Abfalter and occasionally the entire Wild Hunt. Wise dwarves know the secret entrances to the Untersberg mountain and give us insights into its inner wonderworld. This new production has its premiere at the Salzburg Festival on 19 July.

Extraterrestrial life, homemade computers and fascinating books – that's what interests Lisa. She is different than other children, always feeling lonely and thinking this is her own fault. She escapes from her clueless parents and the mean kids at the playground into her own world, which is suddenly turned on its head: in *Mein ziemlich seltsamer Freund Walter* (My Pretty Strange Friend Walter), Sibylle Berg's play for children and teenagers, Lisa discovers an extraterrestrial creature with an unpronounceable name, whom she takes in and calls Walter. Walter turns her life upside-down and shows her the beauty of real friendships. At the Salzburg Festival, this new production premieres on 1 August.

Berge flüstern laut and *Mein seltsamer Freund Walter* will be shown in April, May and June 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** are now well-established: 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 teenagers and 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.



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Youth Tickets and Education Offerings: 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 1998, 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 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 2025 there will be one *Erwartung und Abschied* camp and opera camps on *Maria Stuarda* and *Macbeth*. 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 2025, a drama camp will focus on *Jedermann*.

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. 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 its 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

The Audi AG has been a main sponsor of the Salzburg Festival since 1995. With its electric-only fleet of vehicles, the brand with the distinctive four rings offers an exclusive and eco-friendly shuttle service, available during the Festival for bookings by private persons and corporate clients. For more than 50 years, the car manufacturer from Ingolstadt has supported culture. The cultural programme Audi ArtExperience offers its own formats, such as the Audi Summer Concerts, but also sponsors high-carat cultural institutions, fostering creative exchange and cultural diversity at the highest level. The long-standing partnership between Audi and the Salzburg Festival has been extended through 2027.

SIEMENS

The partnership with Siemens began in 1995, when Siemens became a project sponsor; it expanded to become a main sponsor in 1999. 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. The detailed programme of the 2025 Siemens>Festival>Nights will be found from June 2025 onwards at siemens.at/festspielnaechte.

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. Since 2013, for twelve 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, which took place at the Haus für Mozart for the first time in 2024, is often an important step to a promising career.



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WÜRTH

The Würth Group is the global market leader in the development, production, and sale of fastening and assembly materials, and a long-term partner of the Salzburg Festival. Their collaboration began in 2016; from 2018, the corporation supported the concert series *Ouverture spirituelle* and later extended its support to include the youth programme *jung & jede*r*. Starting in the 2025 season, Würth is the Salzburg Festival's newest main sponsor.

The partnership with the Salzburg Festival emphasizes the cultural activities of the corporation, which have been a fixed part of its corporate culture from the very beginning. Würth fosters a vibrant cultural landscape and social wellbeing. The focus of its philanthropy is on the arts, culture, education, sports and social welfare.

BWT

The BWT Best Water Technology Group is Europe's leading water technology company and 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: staff, artists and guests are provided with refreshing, locally mineralized water – enriched with valuable minerals such as magnesium, zinc and silicate – this has helped avoid the use and transportation of one-way plastic and glass bottles and reduce CO₂ emissions. Together with the Salzburg Festival, BWT thereby pursues the goal of making the world better with every sip, and keeping it alive and worth living for future generations – in keeping with the claim: BWT – For You and Planet Blue.

ROLEX

For more than half a century, Rolex has partnered some of the world's most talented artists and leading cultural institutions to celebrate excellence and contribute to perpetuating artistic heritage. Through the Rolex Perpetual Arts Initiative, a broad portfolio of arts that extends through architecture, cinema, dance, literature, music, theatre and visual arts, the company confirms its long-term commitment to global culture.

In all these endeavours, Rolex supports artistic excellence and the transmission of knowledge to future generations, who in turn pass on the world's cultural legacy. Among its Testimonees in music are world-leading artists such as Cecilia Bartoli, Benjamin Bernheim, Gustavo Dudamel, Juan Diego Flórez, Jonas Kaufmann, Rolando Villazón, Sonya Yoncheva and Yannick Nézet-Séguin. 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.

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



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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. "Wir macht's möglich" – together, we make things happen.

The **Salzburg AG** is deeply rooted in the state and city of Salzburg, and is therefore proud to be a part of "life". Just as culture is an essential part of Salzburg's identity, the Salzburg AG is a deeply anchored in the region. Therefore, it is glad to be a partner of *jung & jede*r*, the Salzburg Festival's youth programme. As an innovative, digital and sustainable Green Tech company, the Salzburg AG does everything to improve the quality of life of Salzburg's citizens and to design a climate-friendly energy for the future.

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 reopened in early 2024 in its new location at the Riedenburg. 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.

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.

Since 2014, **Schlumberger** has created a special Festival cuvée for the Salzburg Festival. Furthermore, since 2024, the Festival's visitors can enjoy products of the renowned house of champagne **Moët & Chandon** and French rosé wine by **Miraval**.

The Salzburg Festival is particularly proud to have a regional product partner: Salzburg's **Stiegl Brewery** donates its very popular Festival pilsener, and since 2024 also a Festival edition of its "Wildshut Bio Perlage". The contract with the Stiegl Brewery runs through 2029.

Since 2023, **Saint Charles Organics GmbH** and **Werner und Mertz Professional** have supported the Festival with high-quality products.



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In addition, since 2024, the Festival is grateful to have the support of **Peek & Cloppenburg Austria** as a product partner for *Jedermann*.

ASSOCIATION OF FRIENDS and PRIVATE DONORS

The **Associations of Friends of the Salzburg Festival** in Austria, Germany, the USA, Switzerland and France with their approximately 6,600 members from 60 countries have become one of the Festival's main financial pillars. The Associations contribute 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 Associations underwrite 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 thanks all the Associations of Friends for their generous financial and also idealistic support.

Special thanks are due to the **members of the Golden Club and Silver Club** from all over the world as well as the Festival's many private donors.

Chief among them is **Dr. Hans-Peter Wild**, 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. His donation is the largest individual gift by a private patron in the Festival's history. 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. Construction began in the autumn of 2024.



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Tickets Issued

For 2025, a total of 222,698 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 € 475**.

Approximately half of all tickets are located in the lower quarter of the price segment, between **€ 5 and € 115**.

Ticket purchase orders will be processed from **21 January 2025** onwards. Direct bookings via the Festival website begin on **21 March 2025**.

Overall Budget

The overall budget for 2025 is 75.18 million Euros.



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Illustrations in the Season Programme Brochure

Donata Wenders was born in Berlin in 1965. She studied film and theatre in Berlin and Stuttgart from 1984 to 1989. After working as a camera assistant for several years and shooting features and documentaries herself as a camera operator, she decided to concentrate on photography. Since 1995, she has been producing photographic images and short film installations.

Sharpness and blur, shadow and haze, black and white – Donata Wenders makes use of these classic techniques in her photography. Each image contains a story, and sometimes even harbours a secret. The light that breaks through the darkness in her photographs has developed from a stylistic element into a major protagonist, as the photographer herself says. The passage of time, which cannot be stopped, becomes part of the image and an essential element in her work. Wenders observes and depicts movements, processes and mercurial gestures in her minimalistic photographs, turning them into almost abstract images. Like few other artists working today, she makes the evolution of photography as a medium tangible in her work. From analogue film through to digital photography and creating her own genre of photographic short film installations, Donata Wenders's medium of choice is always used as a kind of stylistic device.

Her most recent works include a set of installations titled *Ode an das Handwerk* (Ode to Craftsmanship) and the series *Komorebi Dreams*, which was created in 2022 during the shooting of Wim Wenders's film *Perfect Days*. Donata Wenders's work dissolves the boundaries between drawing, painting, photography, and film.

In 2006 she published her first book, *Islands of Silence*. Further artistic explorations led to the exhibition catalogue *Vanishing Point. Donata Wenders – Robert Bosisio*, released in 2016, as well as the 2018 publication *Leiko Ikemura in Conversation with Donata and Wim Wenders*. Her collaborative work with husband Wim Wenders is documented in numerous other books, including *Pina: The Film and The Dancers* (2012), *Don't Come Knocking* (2005), *Buena Vista Social Club* (2000), *The Heart is a Sleeping Beauty: The Million Dollar Hotel* (2000) and *Beyond the Clouds – My Time with Antonioni* (1995).

Donata Wenders's photographs have featured on many album covers and appeared in international newspapers and magazines such as *Egoïste*, #59 Magazine, *BLAU Magazin*, *The New York Times*, *Vogue*, *W*, *Deutsch*, *Rolling Stone*, *Kult*, *Esquire*, *Pen* and *Let's Panic*.



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Service

The detailed programme and further information can be found here:

<https://www.salzburgerfestspiele.at/>

Photograph Link:

<https://www.salzburgerfestspiele.at/en/press/photo-service-2025/artists-2025>

Due to construction work for the new Festival Centre, the Ticket Office will be located at the following address until the Centre's completion:

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