



**100 JAHRE**

**SALZBURGER FESTSPIELE**  
**17. Juli – 31. August 2021**

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## **Annual Press Conference Salzburg Festival 2021**

**10 December 2020, 10 am  
On Stage at the Felsenreitschule**

*The Salzburg Festival Directorate*

Helga Rabl-Stadler, President

Markus Hinterhäuser, Artistic Director

Lukas Crepaz, Executive Director

and

Bettina Hering, *Director of Drama*

Florian Wiegand, *Director of Concerts & Media*



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## **The 2021 Salzburg Festival**

**168 performances in 46 days at 17 performance venues**

**as well as 62 performances of 7 productions of the youth programme 'jung&jede\*r'  
at 30 venues from May to August 2020**

**and 5 participatory projects involving nearly 1,000 children and teenagers from 54  
school classes, 42 of them from outside of Salzburg**

**plus additional events as part of 'Zum Fest' (Centenary Events)**

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### **31 Opera Performances**

*DON GIOVANNI*

*ELEKTRA*

*II TRIONFO DEL TEMPO E DEL DISINGANNO*

*COSÌ FAN TUTTE*

*INTOLLERANZA 1960*

*TOSCA*

*NEITHER* (in concert)

*LA DAMNATION DE FAUST* (in concert)

### **44 Drama Performances**

*JEDERMANN*

*RICHARD THE KID & THE KING*

*DAS BERGWERK ZU FALUN*

*MARIA STUART*

*READINGS*

*DRAMATIC EXPLORATIONS*

### **93 Concerts**

*OUVERTURE SPIRITUELLE* Pax

VIENNA PHILHARMONIC

GUEST ORCHESTRAS

Heavenwards – Time with BACH

Still life – Time with FELDMAN

CHAMBER CONCERTS

CANTO LIRICO

SONG RECITALS

SOLO RECITALS

MOZART MATINEES MOZARTEUM ORCHESTRA

CHURCH CONCERTS

CAMERATA SALZBURG

HERBERT VON KARAJAN YOUNG CONDUCTORS AWARD

YOUNG SINGERS PROJECT

SPECIAL CONCERT PRESENTATIONS



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**Zum Fest – Centenary Events**

FESTIVAL OPENING PARTY  
LECTURES ON THE CENTURY  
THEATRE IN THE CINEMA  
FESTIVAL DIALOGUES  
PANEL DISCUSSION Art & Ethos  
MORTIER AWARDS  
'DREAMING OF A FAIRIES' TEMPLE'  
State Exhibition GREAT WORLD THEATRE

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

**62 performances of 7 productions at 30 venues from May to August 2021  
and 5 participatory projects involving almost 1,000 children and teenagers from 54  
school classes, 42 of them outside the city of Salzburg**

*Vom Stern, der nicht leuchten konnte  
Gold!*

*1000 Kraniche*

*Dickhäuter*

*Die Zertrennlichen*

*schräg /strich*

*Hau drauf!*

Youth Subscriptions & more!

School Programmes

Opera Camps

Salzburger Festspiele und Theater Kinderchor

Young Singers Project · Kühne Foundation

Herbert von Karajan Young Conductors Award · Rolex

Special Presentations

Young Friends

Siemens > Children's > Festival



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### **Preface by the Salzburg Festival's Directorate**

During the weeks in which we have been preparing the Salzburg Festival's 2021 programme, the coronavirus pandemic has again tightened its grip on the world. We are therefore all the more grateful to be able to look back on last summer. It felt like the most wonderful gift for our centenary that we could resoundingly demonstrate the power of the arts exactly 100 years after our founding, and thus reinvigorate the Festival's founding idea in a truly remarkable way. Who could have imagined just a few months ago that performances of the founding play of the Salzburg Festival, *Jedermann*, of *Elektra*, *Così fan tutte* or Beethoven's Ninth Symphony would be possible in these times of the coronavirus crisis? Or that it would again be possible to bring people together in celebration of the arts? From Salzburg, we sent a powerful signal to the world. This beacon was lit thanks to our wonderful artists, our staff, and you – our valued audience. Thank you for your enthusiasm, and also for maintaining the discipline that is so necessary throughout this pandemic.

We aim to send another similarly powerful signal in 2021. Our plan next summer is to present important work that could not be realized in 2020. These opera, theatre and concert performances will extend the Festival's centennial celebrations until the autumn of 2021.

Under the heading of 'Pax – Peace', our *Ouverture spirituelle* will tie in to the founding idea of the Festival as a project devoted to peace through the spirit of the arts.

Two completely opposed ways of perceiving the world are a central preoccupation of our opera and theatre productions: radical individualism versus the humanistic idea of a society based on solidarity, as invoked by Luigi Nono in his work *Intolleranza 1960*. Nobody could have guessed the significance this conflict would have today and how painfully the loss of togetherness would be felt.

According to the cultural theorist Aleida Assmann, 'cults and the act of performing have always had a community-building aspect to them'. The Salzburg Festival 'boosts a cult for the arts, revitalizes European cultural memory, sharpens reflection on essential questions of human existence, and places the aesthetic experience for the senses at the forefront.'

Kind regards,

*Helga Rabl-Stadler, Markus Hinterhäuser, Lukas Crepaz*

Directorate of the Salzburg Festival



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## **OPERA**

**Wolfgang Amadeus Mozart *DON GIOVANNI***  
**Richard Strauss *ELEKTRA***  
**George Frideric Handel *IL TRIONFO DEL TEMPO E DEL DISINGANNO***  
**Wolfgang Amadeus Mozart *COSÌ FAN TUTTE***  
**Luigi Nono *INTOLLERANZA 1960***  
**Giacomo Puccini *TOSCA***

**Morton Feldman *NEITHER* (in concert)**  
**Hector Berlioz *LA DAMNATION DE FAUST* (in concert)**

**Wolfgang Amadeus Mozart *DON GIOVANNI***

The opera *Don Giovanni*, then more commonly known in its German version as *Don Juan*, was the first opera to be performed at the Salzburg Festival, conducted by Richard Strauss in 1922. Romeo Castellucci and Teodor Currentzis are responsible for the new production of *Don Giovanni* in 2021.

Vitality and destruction: in this essential ambivalence director Romeo Castellucci sees the fascination of the protagonist of Wolfgang Amadeus Mozart's opera *Don Giovanni*. To Castellucci, an approach to this figure means confronting its ambiguity and complexity as well as its inner imbalance. Lorenzo da Ponte's libretto reduces Don Giovanni to the roguish seducer. Mozart, on the other hand, opens up abysses, dimensions of tragedy and anarchy. Romeo Castellucci's *Salome* was voted 'Performance of the Year' by the journal *Opernwelt* in 2019, honouring the best director and stage sets. Teodor Currentzis conducts his musicAeterna Orchestra and musicAeterna Choir. The young Italian baritone Davide Luciano makes his Salzburg Festival debut as Don Giovanni. At his side, Nadezhda Pavlova sings Donna Anna and Federica Lombardi, a graduate of the 2015 Young Singers Project, appears as Donna Elvira. Michael Spyres takes on the role of Don Ottavio. David Steffens is Masetto; Mika Kares sings the Commendatore. Vita Priante embodies Leporello, while Anna Lucia Richter sings Zerlina. The premiere of the new production takes place on 26 July 2021.



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**Richard Strauss *ELEKTRA***

Celebrated by audience and critics alike during the summer of 2020, the production of Richard Strauss' *Elektra* is revived in 2021 with seven performances.

The role of Elektra will be performed again by the Lithuanian singer Aušrine Stundyte, who won accolades for her portrayal in 2020. Vida Miknevičiūtė sings Chrysothemis for four performances, making her role debut. Asmik Grigorian returns once more as Chrysothemis for three performances (18, 23, 28 August). Tanja Ariane Baumgartner revives her Clytemnestra. Christopher Maltman is a new addition to the ensemble in 2021, singing the role of Orestes. Franz Welser-Möst conducts the Vienna Philharmonic and the Concert Association of the Vienna State Opera Chorus. The premiere takes place at the Felsenreitschule on 27 July.

**George Frideric Handel *IL TRIONFO DEL TEMPO E DEL DISINGANNO***

George Frideric Handel composed his first **oratorio**, *Il trionfo del Tempo e del Disinganno*, during a stay in Rome which was part of a longer voyage through Italy in 1707. The libretto was written by the influential cardinal Benedetto Pamphilj. In this oratorio, Handel set the feelings, thoughts and action of four allegorical persons to music: Beauty (Bellezza), sung by Mélissa Petit, Pleasure (Piacere), sung by Cecilia Bartoli, Disappointment (Disinganno), sung by Lawrence Zazzo, and Time (Tempo), sung by Charles Workman. Despite the religious and allegorical concept, Pamphilj tells the story of Bellezza with psychological realism. *Il trionfo del Tempo e del Disinganno* is a moving, deeply human *Jedermann* drama. The production premieres on 21 May at the Salzburg Whitsun Festival and returns in the main summer programme of the Salzburg Festival, like every Whitsun opera production.

The revival of George Frideric Handel's oratorio is directed by Robert Carsen. Gianluca Capuano conducts, returning to the Festival stage after his 2019 Whitsun Festival triumph in the opera *Alcina*. The orchestra Les Musiciens du Prince-Monaco, founded by Cecilia Bartoli, performs. The premiere is scheduled for 4 August at the Haus für Mozart.



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**Wolfgang Amadeus Mozart *COSÌ FAN TUTTE***

Born amidst the 2020 pandemic, the idea of Artistic Director Markus Hinterhäuser and director Christof Loy to present *Così fan tutte* without major stage machinery turned out to be an enormous success with audience and critics alike. Director Christof Loy employs minimalist aesthetics, which has nothing with the coronavirus, but simply corresponds to his view of the work, as he points out. Conductor Joana Mallwitz and he developed an abridged version of the opera, focusing entirely on the protagonists. Joana Mallwitz conducts the Vienna Philharmonic and the Concert Association of the Vienna State Opera Chorus. The triumphant ensemble of 2020 includes Elsa Dreisig as Fiordiligi and Marianne Crebassa as her sister Dorabella. Bogdan Volkov sings Ferrando, André Schuen appears as Guglielmo. Lea Desandre and Johannes Martin Kränzle sing Despina and Don Alfonso. The revival premieres on 6 August at the Großes Festspielhaus.

**Luigi Nono *INTOLLERANZA 1960***

*Intolleranza 1960*, Luigi Nono's first musical theatre work, was commissioned by the International Festival of Contemporary Music at the Venice Biennial and had its world premiere in 1961 at the Teatro La Fenice. The Italian composer wanted to establish a new form of musical theatre. He used new composition techniques, electronic music, pre-recorded tapes and called *Intolleranza* not an 'opera', but an 'azione scenica', or staged action. *Intolleranza 1960* is a passionate protest against racism, intolerance, oppression and the violation of human dignity, and the environmental catastrophe that occurs at the end of the work links it to our discourse today. The conductor Ingo Metzmacher, for whom Nono's 'work and his legacy [...] are something akin to a guiding star,' is among the pre-eminent experts on the composer's work. His performances of *Prometeo* and the opera *Al gran sole – carico d'amore* are unforgotten.

At the Felsenreitschule, Metzmacher conducts the Vienna Philharmonic and the Concert Association of the Vienna State Opera Chorus. Jan Lauwers, who most recently directed Monteverdi's *L'incoronazione di Poppea* at the Salzburg Festival in 2018, will be responsible for directing as well as the stage sets, choreography and video. He combines solo dancers of his Needcompany with dancers of the BODHI PROJECT and SEAD – Salzburg Experimental Academy of Dance. The main roles will be sung by Sean Panikkar, Sarah Maria Sun and Anna Maria Chiuri. With this new production, the Salzburg Festival continues its exploration of Luigi Nono's oeuvre, which is unique throughout the world. The premiere takes place at the Felsenreitschule on 15 August.



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### Giacomo Puccini *TOSCA*

Condensed into two hours of music, the fictitious story of Giacomo Puccini's *Tosca* is set in three historical places in Rome: at the church Sant'Andrea della Valle, the Palazzo Farnese and Castel Sant'Angelo. Puccini made all three main figures of the piece – Floria Tosca, Mario Cavaradossi and their unscrupulous adversary Scarpia – iconic characters of the art of interpretation. 'Tosca is about individuals in extreme situations. There's perhaps no other opera that so precisely and uncompromisingly takes the most intensive human emotions on a continuous rollercoaster ride, with the music drawing the listener in with an irresistible force,' says Michael Sturminger, who directs the opera. 'In being brought into a present-day setting, the archaic power of the work is not nullified by modern banality, but seen with contemporary individuals in a new light cast on a familiar classical masterpiece.'

Marco Armiliato conducts the Vienna Philharmonic, the Concert Association of the Vienna State Opera Chorus and the Salzburger Festspiele und Theater Kinderchor. Anna Netrebko will sing the role of Floria Tosca, Yusif Eyvazov appears as Mario Cavaradossi, and Ludovic Tézier takes on the role of Barone Scarpia. They are joined by Krzysztof Bączyk (Cesare Angelotti), Matteo Peirone (Sagrestano), Mikeldi Atxalandabaso (Spoletta) and Rupert Grössinger (Sciarrone). This revival from the Salzburg Easter Festival has its premiere on 21 August at the Großes Festspielhaus.

### Morton Feldman *NEITHER* (in concert)

*Neither*, Morton Feldman's opera in one act for soprano and orchestra of 1977, sets a text by Samuel Beckett and will be performed once in concert alongside Morton Feldman's *String Quartet and Orchestra* of 1973 at the Kollegienkirche on 13 August. Ilan Volkov, who made his most recent appearance at the Salzburg Festival in 2018, conducts the ORF Radio Symphony Orchestra Vienna and the Minguet Quartet. Sarah Aristidou sings the soprano role, therein making her Salzburg Festival debut.



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**Hector Berlioz *LA DAMNATION DE FAUST* (in concert)**

*La Damnation de Faust* of 1846 is among the greatest and most brilliant works by Hector Berlioz. The libretto was written by the composer himself and Almiré Gandonnière, based on Johann Wolfgang von Goethe's *Faust*. Here Faust appears not as Goethe's restless seeker after knowledge but as a romantic, melancholic figure in the grip of loneliness and ennui, with whose sufferings and yearning Berlioz doubtless identified. The 'légende dramatique' describes Faust's path from feelings of alienation and frustration, his failure in respect of knowledge, social participation, God, nature and love, to his end in hell – a path on which he is driven by Méphistophélès, who confronts Faust as if from the depths of the latter's own subconscious.

Berlioz initially described *La Damnation de Faust* as an 'opéra de concert' or 'concert opera', never intending it to be staged. Therefore the piece will be performed in concert at the Salzburg Festival, on stage at the Großes Festspielhaus.

Alain Altinoglu conducts the Vienna Philharmonic, the Concert Association of the Vienna State Opera Chorus and the Salzburger Festspiele und Theater Kinderchor. Elīna Garanča stars as Marguerite, Charles Castronovo embodies Faust and Ildar Abdrazakov sings Méphistophélès. Peter Kellner takes on the role of Brander. The performance takes place on 22 August.



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## DRAMA

Hugo von Hofmannsthal *JEDERMANN*  
William Shakespeare *RICHARD THE KID & THE KING*  
Hugo von Hofmannsthal *DAS BERGWERK ZU FALUN*  
Friedrich Schiller *MARIA STUART*

READINGS

DRAMATIC EXPLORATIONS

THEATRE IN THE CINEMA

### Hugo von Hofmannsthal *JEDERMANN*

The cornerstone play of the 1920 Salzburg Festival is not only a central part of the Festival's DNA, but also a unique phenomenon on the German-language theatre scene. After years on the programme, the performance series of *Jedermann* has commanded an incomparable cosmos of actors. This year's revival of Hugo von Hofmannsthal's *Jedermann* by Michael Sturminger and his team will see a cast that is mostly new, with 14 performances as part of the 2021 Salzburg Festival and a premiere on 17 July.

The fantastically versatile Lars Eidinger, one of the outstanding artists of his generation, is the new Jedermann. He has not only created theatrical highlights, for example in his portrayals of Hamlet or Richard III at Berlin's Schaubühne, where he has been an ensemble member for 20 years, but also has an impressive and extraordinary list of artistic film credits. His Paramour will be Verena Altenberger, a native of Salzburg, who previously impressed viewers of the film *Die beste aller Welten*. The Salzburg Festival is delighted that the great Edith Clever will play the role of Death and the incomparable Angela Winkler that of Jedermann's Mother. Both actors are unforgotten for their previous work at the Salzburg Festival, including Peter Stein's production of *Anthony and Cleopatra* and Klaus Michael Grüber's *Prometheus, gefesselt* with Bruno Ganz in the title role. After delivering a brilliant portrayal of Good Deeds last year, Mavie Hörbiger moves on within the ensemble to play the role of the Devil, thus performed by a woman for the first time. Anton Spieker makes his Salzburg debut in the role of Jedermann's Good Companion, as will Jörg Ratjen, a former member of the Burg- und Residenztheater who has been a central player at the Cologne Theatre since 2013, in the role of the Poor Neighbour. The artiste, ballet dancer and actor Mirco Kreibich, an ensemble member at Hamburg's Thalia Theater for many years, takes on a double role and will appear first as the Debtor and then as Mammon, Jedermann's sparring partner. By his side, Anna Rieser, also a native of Salzburg who won the Nestroy Award in 2019 as best female newcomer, plays the Debtor's Wife. Gustav Peter Wöhler and Tino Hillebrand embody the Fat and the Thin Cousin. The Good Deeds are played by the entire ensemble – a synonym for the traces our actions leave in the world. Kathleen Morgeneyer, an ensemble member at Berlin's Deutsches Theater who has triumphed



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several times in Salzburg – including as Nina in the legendary production of *The Seagull* by Jürgen Gosch and Johanna in Schiller's *Die Jungfrau von Orleans* – plays Faith. The Ensemble 013 is transformed into the Ensemble 021, reflecting the date of this latest version of *Jedermann*. A different cast of musicians will perform compositions by Wolfgang Mitterer, many of them new; this live band is led by Robert Kainar.

**William Shakespeare *RICHARD THE KID & THE KING***

In *Richard III*, one of the most complex figures of the theatrical canon enters the stage: cold-blooded, unscrupulous, sadistic, brutal, and at the same time perceptive, witty, and seductive. He adeptly manipulates people and revels in self-aggrandizement. William Shakespeare's charismatic figure now walks the Salzburg Festival stage for the first time. Shakespeare was an author who occupied an undisputedly important place in Max Reinhardt's artistic output, given his legendary production of *A Midsummer Night's Dream*. ***Richard the Kid & the King*** is directed by Karin Henkel, who also made Gerhart Hauptmann's *Rose Bernd* at the 2017 Salzburg Festival a huge success. Karin Henkel makes Shakespeare's royal dramas *Henry VI* and *Richard III* the point of departure for her production. In *Richard the Kid*, the first part of the evening, she focuses on Richard's childhood and family history, the brutish period before he came to power. For years, the houses of York and Lancaster had been fighting the 'Wars of the Roses'; bitter and bloody battles for control of the English throne. In *Richard the King*, the second part of the evening, Karin Henkel turns to the political environment surrounding the infamous ruler. Why does everyone play along, even though they know about Richard's lies and duplicity? How does Richard manage the cynical balancing act of harbouring deep loathing towards people while still winning them over for his purposes? Tom Lanoye, the author of the legendary *Schlachten!* performance which had its German-language premiere at the Salzburg Festival in 1999, will write the text for Karin Henkel's production, merging the two Shakespeare tales. Lina Beckmann, who celebrated enormous success at the Salzburg Festival as *Rose Bernd* in 2017, takes on the title role. The cast also features Kristof Van Boven, Sachiko Hara, Paul Herwig, Kate Strong, Bettina Stucky and Michael Weber. The co-production with the Deutsches Schauspielhaus Hamburg is scheduled to open at the Perner-Insel in Hallein on 25 July.



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Hugo von Hofmannsthal *DAS BERGWERK ZU FALUN*

Hugo von Hofmannsthal's play *Das Bergwerk zu Falun* is based on a true story. In 1677, a miner in the Swedish town of Falun suffered a fatal accident shortly before his wedding day. His body, preserved without decay in the mountain, was recovered 50 years later and identified by his then elderly bride. Other authors before Hofmannsthal had already written about this extraordinary story (among them Johann Peter Hebel and E. T. A. Hoffmann), but unlike them Hofmannsthal eschewed the spectacular reunion. Instead he focusses on themes such as time and transience and Freud's psychoanalytical insights. *Das Bergwerk zu Falun* was written between 1899 and 1911 and is one of Hofmannsthal's early works. Its production shows a totally different side of the oeuvre of the creator of *Jedermann*. The Swiss director Jossi Wieler is responsible for this production. At the Salzburg Festival, he has made several appearances since 1998, directing drama productions (world premieres by Jelinek, Handke, Zweig) and working with Sergio Morabito on opera productions (*Ariadne auf Naxos*, *Rusalka*). The cast includes André Jung, Moritz Kienemann, Marcel Kohler, Lea Ruckpaul, Hildegard Schmahl and Edmund Telgenkämper. The new production will be presented at the Landestheater from 7 August onwards.

Friedrich Schiller *MARIA STUART*

Friedrich Schiller's *Maria Stuart* has never been presented before during the 100 years of the Salzburg Festival's history, but like William Shakespeare, Friedrich Schiller was a central author to Festival founder Max Reinhardt. *Maria Stuart* is a political thriller, a work that takes historical licence and an impassioned reflection on questions that troubled Schiller throughout his life: what is individual freedom? What is political power and where does it end? What is justice? How are laws made and justified? Directed by Martin Kušej, the artistic director of the Burgtheater, Schiller's late work receives its first Festival production – with the actors Bibiana Beglau as Elizabeth and Birgit Minichmayr as Mary Stuart. They are joined by Itay Tiran as Robert Dudley, Earl of Leicester; Oliver Nägele in the role of George Talbot, Earl of Shrewsbury; Norman Hacker as Wilhelm Cecil, Lord Burleigh; Franz Pätzold in the role of Mortimer and Tim Werths as William Davison, Secretary of State. *Maria Stuart* is a new co-production with Vienna's Burgtheater and premieres at the Perner-Insel in Hallein on 14 August.



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## READINGS

Three **Readings**, closely tied to the new productions, are part of the drama programme:

Anne and David Bennent will read from Charles Baudelaire's volume of poems ***Les Fleurs du Mal*** in German and French at the Landestheater on 29 July. Challenged in court at the time of its first publication in 1857, *Les Fleurs du Mal* was as ground-breaking for the development of modern poetry as it was controversial. In it, Baudelaire presents a redolent description of his 'surrender to the fascination of the destructive' — thereby returning full circle to the character of Richard III.

Hanna Schygulla, who embodied unforgettable female figures in Rainer Werner Fassbinder's films, will read from Stefan Zweig's novel-like biography ***Maria Stuart***, a linguistically brilliant portrait of one of world history's tragic figures, at the Landestheater on 12 August. His riveting page-turner, which became an immediate bestseller on its publication in 1935, is still regarded not only as a candid portrait, but also as a historically informed piece of writing about the Reformation and Counter-Reformation.

Matthias Brandt as narrator and Jens Thomas, piano and voice, present a collage of words and music from E.T.A. Hoffmann's elixirs, entitled ***Die Bergwerke zu Falun***. A literary maverick deeply rooted in romanticism, E.T.A. Hoffmann created worlds full of bizarre happenings with his stories. In contrast to Hofmannsthal's play *Das Bergwerk zu Falun*, in which psychoanalysis plays an important role, Hoffmann's interpretation of the legend of Elis Fröbom and his bride Ulla is like a journey through the night, in which reality loses its hold and eternal love is inexorably awakened.



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**DRAMATIC EXPLORATIONS  
MANIFESTOS!**

Manifestos serve as key documents of their time. They bring together ideologies, beliefs and opinions. They can trigger revolutions, or underpin radical change and demands. They also provide a written record of trends and developments. These documents can add to historical understanding, while also pointing to the future. Festival artists will read excerpts from manifestos that made a significant political, social and aesthetic impact on the last century – from Lenin's *Decree on Land* to Breton's *For an Independent Revolutionary Art*. This will be followed by discussions with top-level experts, in which these historical texts will be analysed and the question raised: what ingredients should contemporary manifestos contain?

I

**Reading from Socio-Political Manifestos**

by Mavie Hörbiger and Kristof Van Boven

6 August, 6:30 – 8 pm · Solitär, Mozarteum University

**Panel Discussion**

with Daniel Cohn-Bendit, Carolin Emcke and Maja Göpel

6 August, 8:30 – 10 pm · Solitär, Mozarteum University

II

**Reading from Artistic and Cultural Manifestos**

by Marcel Kohler and Hildegard Schmahl

8a August, 6:30 – 8 pm · Solitär, Mozarteum University

**Panel Discussion**

Carte blanche Thea Dorn

8 August, 8:30 – 10 pm · Solitär, Mozarteum University

**THEATRE IN THE CINEMA**

*Theatre in the Cinema* takes a stroll through the German-language film cosmos of those actors who were part of Max Reinhardt's ensemble and the family of his wife Helene Thimig, who made a decisive contribution to Austrian film. Altogether, there will be 25 screenings at DAS KINO; the series is presented in cooperation with the Austrian Film Archive. Curator Olaf Möller will introduce the films. Silent films will be accompanied by piano music by Maud Nelissen and live music by Inou Ki Endo (Shilla Strelka).



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## CONCERTS

OUVERTURE SPIRITUELLE Pax  
VIENNA PHILHARMONIC  
GUEST ORCHESTRAS  
Heavenward – Time with BACH  
Still life – Time with FELDMAN  
CHAMBER CONCERTS  
CANTO LIRICO  
SONG RECITALS  
SOLO RECITALS  
MOZART MATINEES - MOZARTEUM ORCHESTRA  
CHURCH CONCERTS  
CAMERATA SALZBURG  
HERBERT VON KARAJAN YOUNG CONDUCTORS AWARD  
YOUNG SINGERS PROJECT  
SPECIAL CONCERT PRESENTATIONS

Since 1921 – in other words, since the second Festival summer, i.e. for exactly 100 years – concerts have been an important pillar of the Salzburg Festival, and they have always unfolded a sonic kaleidoscope of styles, repertoires and genres. For many years, the concerts with the Vienna Philharmonic and major orchestras from all over the world making guest appearances at the Salzburg Festival, solo recitals, song recitals as well as chamber music concerts, Mozart Matinees with the Mozarteum Orchestra Salzburg and concerts with the Camerata Salzburg have been complemented by concert series of New Music. Together, they constitute the foundation of the Salzburg concert programme. Every summer, special attention is lavished on embedding the concert programme within the overall dramaturgy of the Festival.

The latest addition to the Festival's concert series, the *Ouverture spirituelle*, builds upon the long tradition of sacred concerts as part of the Salzburg Festival. **Pax – Peace** is the title chosen for the *Ouverture spirituelle* in 2021. Thus, it conforms in spirit with the founding idea of the Festival, to create a European peace project born of the spirit of art after World War I. The *Ouverture spirituelle* entitled *Pax* had been planned for the 2020 Festival summer, but – like the series *Time with Feldman* and a few concerts – the coronavirus pandemic forced its postponement to the Festival summer of 2021.

Opening the *Ouverture spirituelle* on 18 July 2021 are Arnold Schoenberg's *Friede auf Erden* – a work created before the two world wars, evoking a utopia which was to be destroyed shortly thereafter by the great catastrophes of the 20<sup>th</sup> century – as well as Benjamin Britten's *War Requiem* of 1962: a highly personal and impressive plea against war, which Britten had experienced as particularly painful.

'My subject is War, and the pity of War, / The Poetry is in the pity... / All a poet can do today is warn.' Britten prefaced his score with these words by the British poet Wilfred Owen. And they also apply to the many other works which will be performed during the *Ouverture spirituelle*, reflecting war and suffering, peace and release, fear and hope, through music. The



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programme spans deeply religious to highly political notions, ranging from sacred works of suffering to heroic triumphal music of the classical era and contemporary confessional works, from renaissance music to our own century: for example, the melody of the song *L'homme armé – The Armed Man* has formed the basis of innumerable mass settings, including that by Josquin Desprez, one of the most important composers of the early renaissance, who died 500 years ago.

Claudio Monteverdi's eighth book of madrigals (*Madrigali guerrieri, et amorosi*), on the other hand, proves how closely related war and love are, that 'war may be a matter of the heart and love may be hell'. Beethoven's incidental music for *Egmont* reflects upon the justified call to arms, and Haydn's *Missa in tempore belli*, written during the acute threat of Napoleonic war, gives an inkling of upheaval approaching. Haydn's phrase "in tempore belli" also returns in the inscription of George Crumb's *Black Angels*, written during the Vietnam War.

The horrors of the two World Wars left particularly deep traces in many compositions: Luigi Dallapiccola composed his *Canti di prigionia* as a reaction to Mussolini's 'race laws'. Olivier Messiaen's *Quatuor pour la fin du temps*, first performed by him and other prisoners of war in a Wehrmacht camp near Görlitz, speaks of hope for eternal peace; *Et exspecto resurrectionem mortuorum* (And I expect the resurrection of the dead) for woodwinds and brass as well as metallic percussion instruments reminds us of the dead of both World Wars. *Different Trains* is Steve Reich's grappling with the Holocaust – and Ronald Stevenson's *Passacaglia on DSCH* also commemorates its victims.

Gabriel Fauré's *Requiem* invokes peaceful and eternal rest; he banished the 'Day of Wrath' from this work. Igor Stravinsky's *Symphonie de Psaumes* stands witness to the radiant proximity of paradise. Karlheinz Stockhausen's *Inori* (the Japanese title meaning 'prayer, invocation, veneration') defies an unambiguous definition of its theme; instead the composer invites the listener to meditate and search for personal peace. In *Konx-Om-Pax*, Giacinto Scelsi invokes peace in three languages; Luigi Nono seeks it in a 'nostalgic utopian future distance'. 'Quod est pax?' Klaus Huber asks in his eponymous work, reaching a similar conclusion as Nono: 'JUSTICE, together with CONCORDIA, stood in the foreground, as the foundation of true peace. This included: listening to one another, the ability to listen. An allegory of peace, still unfulfilled today, which cannot leave music untouched.'

What began with *Zeitfluß* as a festival within the festival, continuing with the *Continents* and *Salzburg contemporary*, has found another incarnation since 2017 in a series of concerts entitled "Time with...". In 2021 the Salzburg Festival invites its audience once again to spend time with music by the American composer Morton Feldman (1926-1987), one of the most ingenious and idiosyncratic composers of the 20<sup>th</sup> century. Feldman considered his music to reside 'between categories, between painting and music'. As he commented, 'my obsession with surface is the subject of my music. In that sense, my compositions are really not "compositions" at all. One might call them time canvasses in which I more or less prime the canvas with an overall hue of the music.' The softness, gentleness, lightness and the often sprawling length of his works demand a special form of listening, which is why ***Still life – Time with FELDMAN*** takes place at the Kollegienkirche with its special atmosphere and acoustics. Klangforum Wien performs two concerts under Emilio Pomarico's baton, including the two key works *For Samuel Beckett* and *Rothko Chapel*. Markus Hinterhäuser joins percussionist Martin



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Grubinger and flutist Dietmar Wiesner in Feldman's *Crippled Symmetry*. The highlight of the series is the concert performance of Morton Feldman's central work, the opera *Neither*, a setting of a text by Samuel Beckett text which will be performed by the ORF Radio Symphony Orchestra Vienna under Ilan Volkov. The soloist is Sarah Aristidou, thereby making her Festival debut.

The second *Time with...* series is dedicated not to a contemporary, but an entirely timeless composer, the alpha and omega of music: Johann Sebastian Bach. 'Heavenward' is the title of this Bach cycle.

Its central element is the dance production *Mitten wir im Leben sind – Bach6Cellosuiten*. The Six Suites for solo cello are milestones of music history. Their profundity and beauty move us to this day. Anna Teresa De Keersmaeker, one of the most influential innovators of contemporary dance, has developed a choreography for the six suites which grasps the essence of Bach's musical language and transforms it into movement. Together with the French cellist Jean-Guihen Queyras, Anne Teresa De Keersmaeker and dancers of her Compagnie Rosas create intimate dialogues between music and movement.

The Freiburg Baroque Orchestra will perform the six *Brandenburg Concerti* under the baton of Gottfried von der Goltz and with Kristian Bezuidenhout at the harpsichord. A very special event awaits the audience at *Bach privat*. Several works performed on that evening were written by Bach for 'private devotions', a form of Service of the Word in private or familiar settings where the Bible was read and music performed together. This programme resembles such a 'private devotion', a family gathering which combines songs from the *Schemelli Songbook* and the *Notebook for Anna Magdalena Bach* with instrumental pieces and selected cantatas. The evening features Georg Nigl, Anna Lucia Richter, Luca Pianca, Vittorio Ghielmi and others. In further concerts, Thomas Zehetmair devotes himself to the violin sonatas and partitas, Andrés Schiff to the six piano partitas and Daniil Trifonov to *Die Kunst der Fuge*.

For almost 100 years, the **Vienna Philharmonic** has set the musical standard for which the Salzburg Festival is world-famous. It traditionally presents five concert programmes in Salzburg.

Franz Welser-Möst leads the first of these, a programme with strong Festival connections: Richard Strauss' Suite from the opera *Der Rosenkavalier* and the *Alpensymphonie* as well as Frank Martin's *Six Monologues from 'Jedermann'* with Matthias Goerne.

Christian Thielemann continues his Bruckner cycle in Salzburg, this time with Bruckner's Symphony No. 7, preceded by selected Strauss songs with Elīna Garanča as soloist.

Andris Nelsons conducts the Vienna Philharmonic, the Bavarian Radio Chorus and the Salzburger Festspiele und Theater Kinderchor in Gustav Mahler's Symphony No. 3. The solo will be sung by Violeta Urmana.

Herbert Blomstedt juxtaposes Arthur Honegger's *Symphonie Liturgique* with Brahms' Symphony No. 4.

Riccardo Muti conducts Beethoven's *Missa solemnis* – for the very first time in his long career – thereby bringing the Beethoven focus of the previous year to a final highlight. The vocal parts will be performed by Rosa Feola, Alisa Kolosova, Dmitry Korchak, Ildar Abdrazakov and the Concert Association of the Vienna State Opera Chorus.



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Riccardo Muti celebrates his 80<sup>th</sup> birthday and the 50-year anniversary of his Salzburg Festival debut in 2021. The Salzburg Festival commemorates these events by inviting him with his Chicago Symphony Orchestra to give two concerts in the series **Guest Orchestras** – featuring Piotr. I. Tchaikovsky's Sixth Symphony, the *Pathétique*, and Johannes Brahms' Second Symphony.

The series also features two former winners of the Young Conductors Award of the Salzburg Festival leading international orchestras: Mirga Gražinytė-Tyla (the 2012 winner) opens the *Ouverture spirituelle* and the series *Guest Orchestras* with her City of Birmingham Symphony Orchestra (which was founded in the same year as the Festival).

Maxime Pascal (the 2014 winner) conducts the SWR Symphony Orchestra in works by Luigi Nono, Klaus Huber and Giacinto Scelsi.

Philippe Herreweghe leads the Orchestre des Champs-Élysées and the Collegium Vocale Ghent in Gabriel Fauré's *Requiem* and the *Symphonie de Psaumes* by Igor Stravinsky, the 50<sup>th</sup> anniversary of whose death is commemorated in 2021.

The founder of the West-Eastern Divan Orchestra, Daniel Barenboim, allows a colleague to conduct this orchestra for the first time in the second centenary summer: the young Israeli conductor and pianist Lahav Shani, who has followed Zubin Mehta as chief conductor of the Israel Philharmonic Orchestra as of 2020/21, leads the second WEDO concert; Daniel Barenboim performs the piano part in Brahms' Piano Concerto No. 2.

The Berlin Philharmonic also plays two concerts under its chief conductor Kirill Petrenko; its programmes include Schubert's Great Symphony in C major and Erich Wolfgang Korngold's Symphony in F-sharp major.

The Gustav Mahler Youth Orchestra is one of the Salzburg Festival's regular guests; this year it is led by Manfred Honeck in works by Richard Wagner and Dmitri Shostakovich.

Teodor Currentzis and his musicAeterna Choir & Orchestra are featured not only in opera performances, but also in various concert series, for example with Wolfgang Amadeus Mozart's last two symphonies and a thrilling Rameau programme entitled *The Sound of Light*. Friedrich Cerha, whose opera *Baal* was commissioned by the Salzburg Festival and led to his breakthrough 40 years ago, will be celebrated once again in Salzburg on the occasion of his 95<sup>th</sup> birthday. The ORF Radio Symphony Orchestra Vienna will perform his cycle *Spiegel (I-VII)*, a milestone of music history, under Ingo Metzmacher's baton at the Felsenreitschule.

Martha Argerich celebrates her 80<sup>th</sup> birthday this coming summer, and the Festival audience will be able to hear her perform in the series of **Solo Recitals** with Renaud Capuçon. Further recitals will be given by Igor Levit, Evgeny Kissin, Anne-Sophie Mutter, Maurizio Pollini, András Schiff, Grigory Sokolov, Daniil Trifonov, Mitsuko Uchida and Arcadi Volodos, among others.

The series entitled '**Canto lirico**' assembles the greatest singers of our times: Joyce DiDonato presents her favourite opera arias from the 17<sup>th</sup> and 18<sup>th</sup> century (*My favorite things*), accompanied by the ensemble il pomo d'oro, conducted by Maxim Emelyanychev.

Sonya Yoncheva and the Donizetti Opera Ensemble dedicate themselves to arrangements of opera arias as well as romances and songs by Giuseppe Verdi, Giacomo Puccini, Vincenzo Bellini and others.



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Christina Pluhar and her ensemble L'Arpeggiata take a stroll through the 'Seicento napoletano', the 17<sup>th</sup> century in Naples. With a sextet of singers starring soprano Céline Scheen and countertenor Valer Sabadus, vocal music of the early baroque era and Neapolitan folk songs will be performed alongside sacred cantatas.

Juan Diego Flórez concludes the series at the Großes Festspielhaus on 29 August, accompanied by his youth orchestra Sinfonía por el Perú conducted by Diego Matheuz. In addition to arias and orchestral works by Gioachino Rossini, Giuseppe Verdi, Charles Gounod and Giacomo Puccini, the performance also features works by Latin American composers. The Sinfonía por el Perú was founded in 2011 by Juan Diego Flórez; like its model, El Sistema in Venezuela, it focuses on socially disadvantaged children and teenagers in Peru.

**Song Recitals** feature Asmik Grigorian, Benjamin Bernheim, Gerald Finley and Matthias Goerne alongside their outstanding piano partners. Christian Gerhaher is the centre of an extraordinary programme also featuring chamber music friends such as Isabelle Faust, Christian Poltéra and Jean-Guihen Queyras, performing Othmar Schoeck's *Notturmo* and a new arrangement of Hector Berlioz' *Les Nuits d'été*.

The 2021 series of **Chamber Concerts** concentrates on chamber music works for larger ensembles and special arrangements. Patricia Kopatchinskaja takes on the narrator's *sprechgesang* part in Arnold Schoenberg's *Pierrot lunaire*, picking up the violin for Schoenberg's and Webern's arrangements of Strauß waltzes.

Renaud Capuçon assembles musician friends such as Julia Hagen, Christoph Koncz and Daniel Ottensamer for an arrangement of Anton Bruckner's Symphony No. 7.

Members of the Vienna Philharmonic interpret not only the String Quintet by Anton Bruckner, but also Franz Schubert's Octet. Isabelle Faust joins Anne Katharina Schreiber, Antoine Tamestit, Jean-Guihen Queyras and Alexander Melnikov for a programme including Robert Schumann's Piano Quartet and Piano Quintet, among other pieces.

Gidon Kremer, Giedrė Dirvanauskaitė and Georgijs Osokins combine works by Ferruccio Busoni and Sergey Rachmaninov. Martin Grubinger and his Percussive Planet Ensemble dedicate themselves to works by Maki Ishii, Steve Reich, Peter Eötvös, Edgard Varèse, Iannis Xenakis and others.

The Meta4 Quartet takes part in two concerts as part of the *Ouverture spirituelle*, including Steve Reich's *Different Trains*; the *Quatuor pour la fin du temps* by Olivier Messiaen which is featured on the same programme will be performed by Alina Ibragimova, Jörg Widmann, Clemens Hagen and Alexander Lonquich.

The tradition of the **Church Concert** featuring the performance of Mozart's Mass in C minor goes back to the early years of the Salzburg Festival: the work was first performed at St. Peter's Abbey as part of the 1927 Festival – the location to which it can fortunately return in 2021 after the general renovation of the church. During the coming Festival summer, the Mass in C minor will be performed twice at the place of its very first performance by the Pygmalion Choir & Orchestra under its conductor Raphaël Pichon. In another church concert, Patricia Kopatchinskaja delivers a musical message which is dear to her: entitled *Dies irae* and



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featuring works ranging from Gregorian chant to Galina Ustvolskaya, she explores the question of how much time we have left, given the fact of global warming.

On 2 August 1921, the **Mozarteum Orchestra Salzburg** gave a concert with members of the Vienna State Opera Orchestra at the Main Auditorium of the Mozarteum Foundation under Bernhard Paumgartner's baton – it was the Salzburg Festival's first symphony concert. Among other works, the programme featured the Symphony in D major K. 504. Almost to the day 100 years later, the Mozarteum Orchestra Salzburg joins its former chief conductor Ivor Bolton in that same work, also known as the *Prague Symphony*.

As part of the *Ouverture spirituelle*, the first Mozart Matinee of the summer takes place under the baton of the orchestra's current chief conductor, Ricardo Minasi.

A soloist quartet consisting of graduates of the Young Singers Project interprets Joseph Haydn's *Missa in tempore belli*, and Tobias Moretti appears as the narrator in Ludwig van Beethoven's tragedy *Egmont*.

Andrew Manze and Isabelle Faust will offer two Violin Concertos by Salzburg's own musical genius. Antonello Manacorda celebrates his Festival debut and conducts not only the Piano Concerto in C major with Kristian Bezuidenhout as the soloist, but also the *Gran partita*.

Jörg Widmann has been a regular guest at the Festival since 2004, both as a clarinettist and composer; he now makes his conducting debut in works including Mozart's last symphony, commonly known as the *Jupiter Symphony*.

Bernhard Paumgartner, the 50<sup>th</sup> anniversary of whose death the Festival commemorates in 2021, was one of the most important personalities in Festival history: he was president of the Festival, founder of the Friends of the Salzburg Festival, initiator of the Mozart Matinees, but also and most importantly the founder of the **Camerata Salzburg**. Since its beginnings in 1952, the artistic creed of every single orchestra member has been to make music with an equal sense of responsibility and community – a maxim the orchestra and its members follow to this day. John Eliot Gardiner, who works with the Camerata Salzburg for the first time, performs works by Robert Schumann and Felix Mendelssohn together with his Monteverdi Choir. The poem by Lord Byron upon which the rarely-performed *Manfred* by Robert Schumann is based will be recited by Jens Harzer, the current recipient of the Iffland Ring. Mavie Hörbiger, Regina Fritsch and Roland Koch are the narrators in Mendelssohn's *Midsummer Night's Dream*. Meanwhile, *Die erste Walpurgisnacht* – a cantata based on a ballad by Johann Wolfgang von Goethe, composed by Felix Mendelssohn – provides a link with the concert performance of Hector Berlioz' dramatic legend in four parts, *La Damnation de Faust* (see Opera).

Furthermore, the Camerata Salzburg features prominently during the Award Concert Weekend, which comprises the three final concerts of the Young Conductors Award, an event which continues in 2020/21 under a new name: on the occasion of its centenary, the Salzburg Festival honours one of its most influential personalities and an active supporter of younger generations of conductors with the **Herbert von Karajan Young Conductors Award**. The Award Concert Weekend from 7 to 9 August will see the high-carat jury designate the winner from among three finalists, now in the competition's tenth year. The jury is chaired by Manfred Honeck, music director of the Pittsburgh Symphony Orchestra; in the spring of 2020 it chose



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the semi-finalists from among 250 applicants for the tenth edition of the renowned competition, which will now be held every two years. The Herbert von Karajan Young Conductors Award is an initiative of the Salzburg Festival in cooperation with the Eliette and Herbert von Karajan Institute.

With the **Young Singers Project**, the Salzburg Festival created a high-carat platform for the support of young vocalists as early as 2008 – in 2021 it looks back upon thirteen successful years. The participants of the Young Singers Project will perform this year's children's opera *Vom Stern, der nicht leuchten konnte* (a world premiere by Elisabeth Naske and Ela Baumann) and also appear in further Festival productions. In a final concert, the YSP participants present themselves to the audience. Public master classes will be led in 2021 by Christa Ludwig, Tanja Ariane Baumgartner, Malcolm Martineau and Gerald Finley.



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## **jung & jede\*r**

The Salzburg Festival's Youth Programme

### **MUSICAL THEATRE**

*Vom Stern, der nicht leuchten konnte*  
*Gold!*  
*1000 Kraniche*



### **DRAMA**

*Dickhäuter*  
*Die Zertrennlichen*

### **CONCERTS**

*schräg/strich*  
*Hau drauf!*

### **INTERACTIONS**

Youth Subscriptions & more!  
School Programme



### **YOUNG ART**

Opera Camps  
Salzburger Festspiele und Theater Kinderchor  
Special Concert Presentations

Young Friends  
Siemens > Children's > Festival

**62 performances of 7 productions at 30 venues from May to August 2021  
and 5 participatory projects involving almost 1,000 children and teenagers from 54  
school classes, 42 of them outside the city of Salzburg**

The Salzburg Festival's children's and youth programme is set to launch a fireworks of ideas for the next generation during the extended centenary celebrations in 2021, sending a strong message: the idea of the Festival as a work of peace is reflected in all the diverse contributions. With 62 performances of 7 productions at 30 venues between May and August 2021 as well as 5 participatory projects involving almost 1,000 students from 54 school classes, the Festival offers children, teenagers and their families a broad-ranging programme of high quality. For many years, the Salzburg Festival has championed art for and by young people. This is reflected in opera productions for children, such successful formats as the opera camps, the Salzburger Festspiele und Theater Kinderchor and, for young professionals, the Young Singers Project and the Herbert von Karajan Young Conductors Award.



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With its 'jung & jede\*r' programme, the Salzburg Festival offers new spaces for artistic and social interaction, encouraging young people to shape the coming decades.



### 'From Abtenau to Zell am See'

The jung&jede\*r programme transforms the entire state of Salzburg into a stage from May 2021 onwards. The Salzburg Festival travels 'from Abtenau to Zell am See', presenting **six mobile productions** for children and teenagers aged 6 and up. The musical and dramatic works as well as the concerts are all dedicated to the theme *Pax – Peace*.

The new production **Gold!** (6 years and up) is based on the fairy-tale of the fisher and his wife: Everything could be much nicer, bigger and better! — Jakob, son of the fisherman and his wife, has caught a fish that makes wishes come true, granting Jakob and his parents shoes, a bed, a house – what a stroke of luck! But the more they get, the more dissatisfied the parents become, and the sea becomes ever more turbulent.

**1000 Kraniche** (10 years and up) is a revival of the 2020 world premiere commissioned by the Salzburg Festival and based on the story of Sadako Sasaki: Anyone who can fold 1000 origami cranes is granted a wish by the Japanese gods. – After the atomic bomb attack on Japan Sadako Sasaki, a girl living in Hiroshima, developed leukaemia following exposure to radiation. She folded cranes and desperately wished to overcome her disease. Letters, documents, images and eyewitness accounts have provided the inspiration for a gripping new work of music theatre.

The new production **Dickhäuter** (6 years and up) is a classroom piece about diversity and exclusion: Lou just wants to feel like she belongs in her class. She tries her best to fit in but it's not so easy: her big nose, huge body, thick skin — not to mention how clumsily she acts. But no wonder, as Lou is a rhinoceros! Her parents and the class teacher Ms Vögeli aren't sure if a rhinoceros with all its quirks can fit in well with the other children. A solution has to be found. Can a rhino be integrated into the class with patience and generosity? Can it be sent back to the zoo? Pelted with water balloons? Or, failing that, what if a cupboard falls on it? The class finds a much better solution.

The new production **Die Zertrennlichen** (10 years and up) explores the motif of Romeo and Juliet. Sabah is from a Sioux tribe and well versed in native American customs. In real life, however, she belongs to an Algerian family in a suburb of Paris. There she meets Romain, who likes to charge through the local area on his horse. The two become inseparable friends when they see a white buffalo. Romain's French parents don't like Algerians and their fathers come to blows, meaning that the children are no longer allowed to see each other.

**schräg/strich** (10 years and up) – in this string quartet concert there's a lot of movement, as the four string players don't remain sedentary. The musicians, who come from Turkey, Japan, Brazil and France, tell the stories of their music without chairs or words, but with a great deal of movement and humour. And here it's no slip-up if strings get crossed from time to time, but rather simply a desire to make music in every situation. The Dutch group Oorkaan will create a special kind of concert based on the music of the quartet.

If you're a percussionist, you don't need to be told twice when you hear the words **Hau drauf!** – 'hit it!' Already centuries ago, Ottoman Janissaries beat their drums when they went to war. But the long history of percussion isn't just about hitting and bashing instruments – more and



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more, the many members of the drum family have sided with music of a peaceful nature. Eclectic rhythms and sounds, from Mauricio Kagel's *10 Märsche, um den Sieg zu verfehlen* (10 Marches to Miss the Victory) to Theodor Burkali's *Aequilibrium* for ensemble, will come together in a concert performance that ruthlessly parodies the commanding officers of this world.



### School Programmes / Participative Projects / A Stage ABC

During the anniversary season of the Salzburg Festival, wide-ranging offerings for schools have been launched: altogether, 54 school classes from the entire state of Salzburg have re-applied to join the participative projects. More than 40 educators from the fields of music and dance, rhythmic, contemporary dance, theatre, acting, fine arts, textiles and technical design, stage design and media pedagogy work intensively with the classes for one week, on a theme inspired by one of the mobile productions. The themes include happiness research, conflicts between different cultures, children as war victims and the field of tension between isolation and group identification, all peacefully explored through music. Each project week ends with a performance at the school, sharing the results of the children's sensual and aesthetic experiences with their parents and friends. Furthermore, the children and teenagers attend one of the performances of the six mobile *jung & jede\*r* productions, either in their own classroom, at a cultural centre near them or on stage at the Salzburg Museum. There they can be combined with a visit to the State Exhibition *Great World Theatre – 100 Years of the Salzburg Festival* and an intense course of study entitled *A Stage ABC*.

The format of the participatory projects is offered free of charge for **all types of schools**, from elementary school to new middle school, the 'Gymnasium' and institutions of secondary professional education. Altogether, approximately 1,000 children and teenagers from 54 classes, 42 of them outside the city of Salzburg, will be involved in the participatory projects.

**The Salzburg Festival has long championed art by and for young people. This is reflected by the successful formats being continued this year.**

### Projects for Children and Teenagers:



#### Children's Opera *Vom Stern, der nicht leuchten konnte*

The children's opera is a world premiere by Elisabeth Naske and Ela Baumann, commissioned by the Salzburg Festival. It's night-time in the theatre and Alfred the caretaker can't believe his eyes at the scenes unfolding backstage: all the props, costumes and wigs that live in this mysterious world are in a state of extreme agitation. The star, which is supposed to shine in the final scene, suffers from terrible stage fright and wants to hide itself away after messing up the dress rehearsal. Alfred tries to put things right, and then everybody pulls off a moment of genuine theatrical glory.

The performances are preceded by the **family workshop "Let's play an opera!"** led by Monika Sigl-Radauer. Together, children and accompanying adults will take an active role in preparing for their opera visit: by engaging with the characters, playing scenes, listening to



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music and singing. The playful experience of the workshop brings the work to life and makes it more understandable for all involved.



### Opera Camps at Arenberg Castle

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 2021 there will be a *Jedermann* Camp, a *Così fan tutte* Camp, an *Intolleranza* Camp and a *Tosca* Camp. The camps are planned and directed by Hanne Muthspiel-Payer and passwort:klassik, the Vienna Philharmonic's music education programme. The opera camps are presented in cooperation with the Vienna Philharmonic and with the support of the Salzburg Foundation of the American Austrian Foundation (AAF) and Solway Investment Group.

<https://www.salzburgerfestspiele.at/en/opera-camps>

### Youth Subscriptions & more!

6,000 tickets for young people, for operas, plays and concerts! Whoever wants to be in the auditorium when the curtain rises and the first note sounds already has a seat reserved! Price reductions of up to 90% are available for young people up to the age of 27: everyone born after 30 June 1994 is eligible. Anyone who feels inspired, enthusiastic or even shocked after the performance is invited to talk about their experience: youth subscribers have the chance to meet with knowledgeable discussion partners and exchange ideas about the production in an informal setting. Special spaces above the stage will provide a forum for dialogue, encounters with artists and (re)actions. [www.salzburgfestival.at/en/jung-jeder](http://www.salzburgfestival.at/en/jung-jeder)



### Young Friends

As a member of the 'Young Friends' you can attend events that are part of the Friends' summer programme. You also have the opportunity to apply for tickets from the 'Young Friends' allocation of tickets at a special discount. Become a member at: [www.festspielfreunde.at](http://www.festspielfreunde.at).

### Siemens > Children's > Festival

From Friday to Sunday the afternoons on the Kapitelplatz belong to children: taking place on weekends, the Siemens > Children's > Festival offers cinematic access to opera, ballet and theatre for even the youngest children. Admission is free. The detailed programme will be available from mid-June 2021 at [www.siemens.at/kinderfestival](http://www.siemens.at/kinderfestival) or [www.salzburgfestival.at/jung-jeder](http://www.salzburgfestival.at/jung-jeder).



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## **ZUM FEST (CENTENARY EVENTS)**

**FESTIVAL OPENING PARTY**  
**LECTURES ON THE CENTURY**  
**THEATRE IN THE CINEMA**  
**FESTIVAL DIALOGUES**  
**PANEL DISCUSSION Art & Ethos**  
**MORTIER AWARDS**  
**'DREAMING OF A FAIRIES' TEMPLE'**  
Artistic interventions regarding festival theatres never built  
**GREAT WORLD THEATRE**  
100 Years of the Salzburg Festival – State Exhibition

'100 years young' was to be the guiding motto for a packed programme of celebrations to mark the centenary of the Salzburg Festival in the summer of 2020. However, the pandemic intervened and led to the most momentous challenge our society has faced since the end of World War II. Never before has cultural life been so severely restricted in democratic countries during times of peace. In light of the crisis, the Festival took the decision to realize a modified and shortened version of the centenary programme. As it did in its inaugural season 100 years ago, the Festival was able to send another courageous message for the arts. The projects that could not take place in the 2020 centenary will now be realized in the summer of 2021 – thereby extending the Festival's centennial season until the autumn of 2021.

### **FESTIVAL OPENING PARTY**

**Historic Centre of Salzburg · 18 July 2021**

The traditional celebration in the magnificent setting of Salzburg's old town will now again be held in the second summer celebrating the Festival's centenary. In our Festival venues, in the churches and on the city squares, artists will entice onlookers to watch and listen. Tickets available free of charge from 3 July.

### **LECTURES ON THE CENTURY**

**Felsenreitschule**

From the beginning, the Salzburg Festival had an extraordinary mission: to create meaning in times of crisis. The Festival's 2021 programme will again feature lectures about the century, devoted to exploring the question of whether the belief in the power of the arts — of which our founding fathers were convinced — still endows the Festival with meaning in our changed times. In doing so, the lectures will invoke the world of yesterday, today and tomorrow. Speakers and dates will be announced at a later time.



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### **THEATRE IN THE CINEMA**

#### **DAS KINO · July /August 2021 · In cooperation with the Film Archive Austria**

Theater in the cinema – a journey through the filmmaking world of the Festival's co-founder Max Reinhardt as well as the family of his wife Helene Thimig – began in the summer of 2020 and will be continued in August 2021. A wonderful opportunity to rediscover cinematic history from 1910 onwards and Reinhardt's key actors.

### **FESTIVAL DIALOGUES**

#### **Remembering (Festival) History**

**20 and 21 May 2021**

'More than ever before, putting on a festival in the 21st century means confronting the realities of a rapidly changing world.' – A special, one-time edition of the Festival Dialogues (in memoriam Michael Fischer) provides critical discussion about the phenomenon of the festival and explores the question of whether theatre can still be a utopian place and the arts a counterpoint to crisis.

### **PANEL DISCUSSION**

#### **Art & Ethos**

**Main Auditorium of the University · 12 August 2021**

In light of its centenary, the Salzburg Festival engaged with the ongoing debate about the painter and graphic artist Poldi Wojtek. In 1928, Wojtek designed an emblem for the Salzburg Festival that has since – with the exception of the Nazi era – served as the Festival's logo. The tension between the moral responsibility of artists and the artistic merit of their work is forcefully illustrated by the figure of Poldi Wojtek, who later ingratiated herself with the Nazi regime. In a panel discussion we want to drive forward the extensive debate about how artworks of high aesthetic quality by politically questionable artists should be evaluated.

### **MORTIER AWARDS**

#### **In memoriam Gerard Mortier**

The Mortier Award for music theatre and the Mortier Next Generation Award were established to draw inspiration for music theatre's present and future from the legacy of Gerard Mortier, the opera and festival administrator who died in 2014. The award honours figures who, like Mortier, pursue a historically informed and interdisciplinary approach to renewing the art form of opera for today's world. Previous recipients of the Award include Gerard Mortier himself and Markus Hinterhäuser. The Mortier Next Generation Award was first presented in 2019 and will be sponsored by the Friends of the Salzburg Festival in 2021. On the occasion of its centenary, the Salzburg Festival – where many ideas promoted during Gerard Mortier's artistic directorship (1991-2001) are still relevant today – and the 'Friends' Association are supporting the Mortier Awards and will name the next laureates as part of the Festival's 2021 programme.



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### **'DREAMING OF A FAIRIES' TEMPLE'**

#### **Artistic interventions on festival theatres never built**

**Mönchsberg, Kapuzinerberg, Mirabellgarten · Through the end of August 2021**

Numerous plans for a festival theatre were mooted over the last 130 years and went unrealized. For the centenary of the Salzburg Festival, four of these unbuilt architectural designs were made visible in public spaces. Three of these artistic projects can be experienced and explored until the end of August 2021: Esther Stocker's *Three-Part Wrinkle Sculpture*, conceived for the Mönchsberg; Werner Feiersinger's *Panel, 2019/20*, an installation for the Kapuzinerberg; and Isa Rosenberger's *Portal Frame*, created for the Mirabellgarten. The projects document how the festival theatres would have made their mark on the city or its surrounding countryside. (Concept: Norbert Mayr) [www.salzburgerfestspiele.at/en/fairytale-temple](http://www.salzburgerfestspiele.at/en/fairytale-temple)

### **GREAT WORLD THEATRE**

#### **100 Years of the Salzburg Festival · State Exhibition**

**Salzburg Museum in cooperation with the Salzburg Festival**

**Salzburg Museum · Neue Residenz · Through 31 October 2021**

The state exhibition *Great World Theatre — 100 Years of the Salzburg Festival* can be visited until the end of October 2021. The rich history of the Salzburg Festival and its artists – shown through video and audio material, letters, photos, costumes and stage props – is on display in the Neue Residenz. The Salzburg Festival has brought its archives to life and aims to engage visitors with artistic interventions, acted-out stories, film screenings and much more. A ticket to a Festival performance is valid as a one-time ticket for the state exhibition.



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## **SPONSORS AND PATRONS**

Great thanks are due to all supporters who have stood by the Festival even during these difficult times, keeping faith in the institution. Without the active involvement of the sponsors and private donors, it would have been impossible to present the modified 2020 Festival and to extend the centenary celebrations through 31 August 2021.

### **MAIN SPONSORS**

#### **AUDI**

Audi has been a main sponsor of the Salzburg Festival since 1995 and has extended this partnership to 2022. It is particularly the long-term nature of this partnership, which is essential for the Festival's budget planning. On the occasion of the two anniversaries in the year 2020, the Festival's centenary and the 25-year anniversary of the partnership, Audi invites Festival visitors to take an eventful trip in 2021: on a tour of the city they can experience highlights of the Festival's history by means of a virtual-reality headset in an Audi e-tron. We are grateful for the fleet of electronic Audi vehicles – our main sponsor thereby contributed to a 'green Festival'.

#### **SIEMENS**

Siemens was a project sponsor of the Festival from 1995 to 1998 and has been a main sponsor since 1999. The contract has been extended through 2021. Thanks to Siemens, the Festival is able to offer a range of performances free of charge that is unique throughout the world. Since 2002, the Siemens>Festival>Nights have been the largest public screening of classical music in the world. Approximately one million people have enjoyed screenings of Festival performances on Kapitelplatz, free of admission. A dazzling atmosphere and an intriguing programme have made the Siemens Festival>Nights a fixture of the Salzburg Festival summer.

#### **KÜHNE FOUNDATION**

The Kühne Foundation has been a main sponsor of the Salzburg Festival since 2019. It thereby expanded the successful partnership substantially, which was established in 2013 for the Young Singers Project (YSP). The Kühne Foundation is especially interested in supporting talented young vocalists worldwide. Since the YSP could not take place in 2020 year due to the coronavirus pandemic, all 14 participants previously selected have been invited for 2021.

#### **ROLEX**

Rolex's commitment to the arts dates back to the 1970s when New Zealand soprano Dame Kiri Te Kanawa became the first cultural Testimonee. This commitment has developed to include many other leading artists, prestigious institutions and festivals. Among its brand ambassadors are Cecilia Bartoli, Jonas Kaufmann, Juan Diego Flórez, Sonya Yoncheva and Benjamin Bernheim. In 2012, Rolex became a Main Sponsor of the Salzburg Festival and Exclusive Sponsor of the Salzburg Whitsun Festival. This double partnership, which has been extended through 2027, means that the Salzburg Whitsun Festival is able to present an annual



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opera performance that is then revived during the summer programme. Furthermore, from 2021 Rolex is supporting the Herbert von Karajan Young Conductors Award.

## **PROJECT SPONSORS**

Project Sponsors finance projects, which are artistically important but cannot be realized without additional financial help. Every year, the Salzburg Festival succeeds in winning sponsors from all over the world for new programming elements selected in advance by the Festival's Artistic Director.

**UNIQA** has been an important partner for the Salzburg Festival since 2004. Conversely, the Festival has been a fixed programme of UNIQA's corporate culture. For many years the focus of this collaboration has been on youth programmes. The company enables the Salzburg Festival to continuously expand its efforts in this field. The production of selected children's operas, youth camps and accompanying events for children and teenagers is made possible thanks to UNIQA's help. The contract has been extended through 2022.

Fortunately, **Raiffeisen Salzburg** will continue to be a partner of the Salzburg Festival. 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 during the anniversary year met with open ears at Raiffeisen. Part of the voluminous children's and youth programme will take place throughout the extended centenary period through the autumn of 2021.

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

**Swarovski** and the Salzburg Festival are ideal partners – Austrian brands with world-wide appeal and a rich cultural heritage. Swarovski has sponsored the Salzburg Festival since 2013, not least through the donation of its magical and fascinating crystals for many costumes and stage sets. This support benefitted the production of *Manon Lescaut* in 2016, *Aida* in 2017, *Die Zauberflöte* in 2018, *Adriana Lecouvreur* and the costumes for *Orphée aux enfers* in 2019 as well as three years of *Jedermann*. In 2021, Swarovski is the partner for the production *Tosca*.

As a leader in helping the arts flourish across the globe, **Bank of America** has been a supporter of opera productions at the Salzburg Festival since 2014. In 2021, Bank of America



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will support the adaptation of the Mozart opera *Così fan tutte*. As a steadfast supporter of the arts worldwide, Bank of America's underwriting of the Salzburg Festival is an important part of the company's commitment to grow responsibly while bringing value to economies, society and the communities they serve.

The **Bundesimmobiliengesellschaft (BIG)** has been a close partner of the Salzburg Festival for many years: as the owner of the Großes Festspielhaus and the Kollegienkirche, it offers the Festival a home year after year. Maintenance of these buildings and the imminent renovation of the Großes Festspielhaus are a major contribution to the Festival. Furthermore, BIG supports the solo recital by Igor Levit this year.

The **V-A-C Foundation** enabled the Salzburg Festival to revive Romeo Castellucci's production of *Salome* in 2019. V-A-C is committed to the production of new culture, working with artists and audiences for its own exhibition, publishing, performance and learning programmes, and forming partnerships to develop initiatives that go beyond all genre boundaries. The partnership has been extended – in 2021, V-A-C will support the opera production *Don Giovanni*.

### PRIVATE DONORS

The **Association of Friends of the Salzburg Festival** with its approximately 6,600 members has become one of the main financial pillars under the leadership of its President Heinrich Spängler. The Association contributes almost as much to the Festival budget as the City, State and Salzburg Tourism Board, who are responsible for deficit financing. For example, the Association underwrites the initiative *Festival Ticket = Bus Ticket*, an important measure to reduce individual traffic in the city. Special thanks are due to the members of the Golden Club and Silver Club from all over the world.

In addition, we thank the international Associations of Friends for their support: the German Association of Friends Bad Reichenhall e.V. (est. 1986), the Salzburg Festival Society in the USA (est. 2005), the Swiss Friends of the Salzburg Festival (est. 2012) and the Russian Friends of the Salzburg Festival (est. 2014). Just in time for the Salzburg Festival's centenary, another subsidiary of the Friends of the Salzburg Festival is about to be founded in France. 'Les Amis Français du Festival de Salzbourg' will form the fifth subsidiary association. The Association of Friends is due to celebrate its 60-year anniversary in 2021.

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 Salzburg already owes a debt of gratitude for his contributions to the visual arts. He is also one of the great patrons of the Salzburg Festival.

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



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to be completed before the 2020 season, but was delayed due to the coronavirus and will now be built in the autumn.

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

### **PRODUCT SPONSORS**

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

For six years, **Schlumberger** and **Champagne Louis Roederer** have supported the Festival with sparkling wine and champagne.

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



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### **Prevention Plan**

During the past year, the Salzburg Festival worked with health experts to develop a comprehensive prevention concept, which was then implemented in all consequence. It proved that events can take place even in times of the pandemic, and that the measures adopted actually reduced the risk of infection and viral spread.

Among 76,500 visitors, not one case of infection was reported. Among 1,400 artists and staff, only one case was reported, that of a temporary administrative employee during the preparation period in early July.

The 'Salzburg Prevention Plan' has now served cultural institutions around the world as a foundation for their own work in prevention – the Salzburg Festival has passed it on to more than 45 institutions in Europe and the USA.

### **Tickets Issued**

'The current situation of the pandemic makes it difficult to imagine normal operating conditions for 2021. We hope and are optimistic that the vaccinations and a basket of measures which have been tried and tested by the Festival and many other cultural institutions will make it possible to make full use of our seating capacity. Once again, we will continue to develop our successful prevention plan together with the experts, with accuracy and taking into account the latest insights and developments,' says the Executive Director **Lukas Crepaz**.

The Salzburg Festival will proceed in two steps: assuming full capacity, **209,961 tickets** will be used for 168 performances as well as 62 performances in the 'jung & jede\*r' youth programme in 2021. Of these, 139,380 will be released for sale first; the remaining third will be released when the development of the pandemic allows and when the legal basis and the recommendations of our expert council make this advisable.

As last year, all tickets will be personalized. Tickets can be ordered from the start as e-tickets resp. print@home tickets. Altering the personalization will be possible online free of charge.

The **deadline for ticket orders** (usually in early January) will be postponed to **28 February 2021**.

**Ticket sales to the general public** begin on **10 May 2021**.

Regarding all tickets, if attending a performance becomes impossible due to public measures taken against the Covid-19 pandemic, ticket sales prices will be refunded.

Tickets are issued for prices ranging from € 5 to € 445.

Approximately half the tickets are located in the lower quarter of the price segment, between € 5 and € 105.



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### **Value Creation**

Every year the Salzburg Festival creates direct and indirect added value totalling € 183 million in Salzburg and € 215 million in Austria.

### **Service**

The detailed programme and additional information can be found on the new homepage:  
[www.salzburgerfestspiele.at](http://www.salzburgerfestspiele.at)

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Press ticket requests may be submitted by email from May 2021 onwards  
to [presse.karten@salzburgfestival.at](mailto:presse.karten@salzburgfestival.at).



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## Illustrations in the 2021 Annual Programme Brochure

**William Kentridge** (born in Johannesburg, South Africa, in 1955) has made an international name for himself through his drawings and films as well as drama and opera productions. His aesthetics recur to the history of film as a medium – from stop-motion animation to early special effects. Drawing, especially the dynamic of erasing and redrawing, forms an integral part of his numerous works in the fields of animation and film, where levels of meaning are developed in the course of the creative process.

The Salzburg Festival and William Kentridge have had a close working relationship since he directed Alban Berg's *Wozzeck* here in 2017. In 2019 the visualization of Schubert's *Winterreise* which he created together with Matthias Goerne and Markus Hinterhäuser was performed in Salzburg. For the Festival's centenary, Kentridge created the logo and an anniversary poster which has now become the cover image for the 2021 season.

All the works by William Kentridge reproduced in this annual programme brochure are taken from the publication *Second-hand Reading* which appeared in Johannesburg in 2015. The multi-part project originally resulted from a film conceived as a series of drawings on pages of old dictionaries – the second-hand reading invoked in the title.

The American photographer, film director, painter and object artist **Man Ray** (1890-1976) is one of the most important protagonists of the inter-war avant-garde, whose photographs have become icons of modernism. In his work he continuously explored the female and male physique and its staging, creating ambiguous and provocative works open to multiple interpretations.

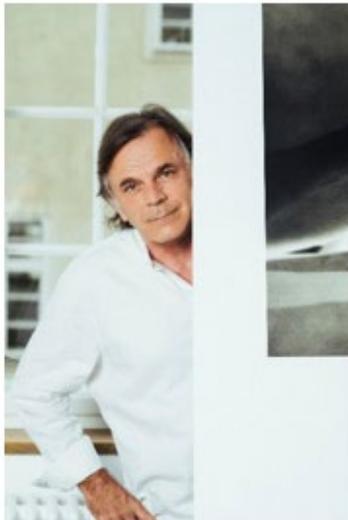
All works by Man Ray

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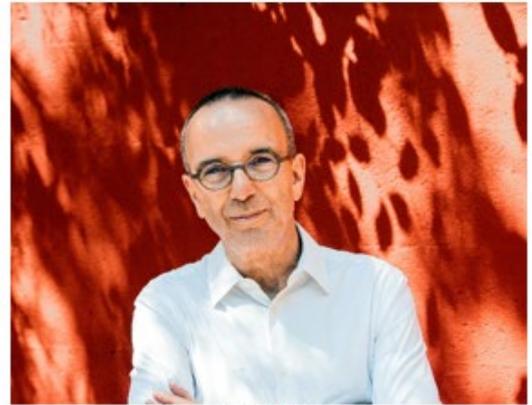
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