



100 JAHRE

SALZBURGER FESTSPIELE
17. Juli – 31. August 2021

Final Report on the 2021 Salzburg Festival

(SF, 27 August 2021)

'Rarely have we felt so clearly that a festival means leaving the everyday behind. And rarely have we experienced the effect of participation and community so intensely, especially in times of crisis. The power of theatre is manifested in identification – through commiseration, sharing even the darkest thoughts and most horrific deeds, through the shock created by the truthful presence of protagonists on stage and in the audience.

During this, our second anniversary summer, we fulfilled our promise of presenting all those productions we had planned for 2020, but were prevented by the pandemic. Creating a narrative for the centenary, we focused on two completely different ways of perceiving the world. On the one hand, that of the radical individualist – Don Giovanni, for example, but also Richard III or Elektra – who acts without human ties, without systems creating order, almost anarchically. As if on a rampage, Mozart's Don Giovanni completed his ghostly trajectory towards his own destruction in Romeo Castellucci's interpretation.

This unbridled individualism was counterbalanced by a collective model, as exemplified by Luigi Nono's *Intolleranza 1960*. Ingo Metzmacher and Jan Lauwers translated Nono's appeal for justice into our current reality. This haunting cry for humanism will reverberate for a long time yet; this reflection on tolerance and intolerance was presumably never more important than it is today,' says Artistic Director **Markus Hinterhäuser**.

'As the last Festival weekend begins, we are delighted to report threefold success. We were able to offer a safe Festival during times of the pandemic. We presented opera, drama and concert productions which are only possible at the Salzburg Festival with its ideal rehearsal and performance conditions; and we were able to register ticket revenues exceeding all our hopes. To me personally, this is the perfect ending to my time at the Festival. My presidency began in 1995 with the 75-year anniversary and now ends with the second part of the centenary. I am very grateful to fate for allowing me to help shape 27 Festival seasons,' Festival President **Helga Rabi-Stadler** summarizes.

'This season, we were able to prove for the second time that cultural events can take place in times of the pandemic and specifically in this year of the Delta variant, and that they can be implemented safely, thanks to a detailed prevention plan which was implemented in all its consequences. Only two registered cases among 230,000 visitors without subsequent infections in the audience, and few individual cases backstage without subsequent cluster infections, prove that henceforth, the question cannot be *whether* cultural events can take place, but *how*. Thanks to the last-minute possibility of selling tickets at full capacity, the Festival was able to proceed as planned, avoiding a looming deficit,' says the Executive Director **Lukas Crepaz**.



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'Charismatic theatrical figures and charismatic actresses and actors have filled this rich 2021 Festival summer with their exciting performances. Our fantastic audience was not to be swayed from participating in these evenings at the theatre with enormous interest and great empathy, showing its enthusiasm in ways that made all the performing artists grateful. I have rarely witnessed such an honest and grateful give and take in the artistic sector, following so many inspiring discussions. A Festival summer that was as joyful as it was complex now draws to a close, and we hope that cultural life will be able to continue on a positive path during the coming months,' says **Bettina Hering**, Director of Drama.

'To me, this Festival was special in many ways: the artists gave us the gift of outstanding interpretations which will remain in our memories for a long time, after this long period of coronavirus-induced standstill. We thank our unique audience, which contributed to many intense concert experiences with its curious and attentive manner of listening. We consider ourselves fortunate that despite the challenging organizational circumstances, we were able to present such a comprehensive and diverse concert programme. As the media representative of the Salzburg Festival, I am particularly pleased that together with our faithful partners, such as UNITEL, ORF, ZDF, ARTE, 3sat, Medici, Mezzo, Fidelio and NHK, we have managed to bring this year's Festival to an international community of enthusiasts via 16 audio-visual productions and 24 radio recordings,' says **Florian Wiegand**, Director of Concerts and Media.



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The 2021 Salzburg Festival

163 performances in 46 days at 16 performance venues

**as well as 68 performances of 6 productions of the youth programme 'jung&jede*r',
4 opera camps and 10 education programmes at 20 venues from May to August**

**and 4 participatory projects involving more than 700 children and teenagers from 38
school classes, 28 of them from outside of Salzburg**

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

32 Opera Performances

Don Giovanni

Elektra

Il 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 Exploration

87 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
Speeches on the Century
Theatre at the Cinema
Festival Dialogues
Panel Discussion *Art & Ethos*
Mortier Awards
Dreaming of a Fairies' Temple
State Exhibition *Great World Theatre*

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

**68 performances of 6 productions, 4 opera camps and
10 education offers at 20 venues from May to August 2021**

**and 4 participatory projects involving more than 700 children and teenagers from
38 school classes, 28 of them outside the city of Salzburg**

Vom Stern, der nicht leuchten konnte

Gold!

Dickhäuter

Die Zertrennlichen

schräg/strich

Hau drauf!

Let's play opera

Youth Subscriptions & *drüber!*

School programme

Opera camps

Salzburger Festspiele und Theater Kinderchor

Young Singers Project · Kühne Foundation

Herbert von Karajan Young Conductors Award · Rolex

Special concert presentations

Young Friends

Siemens > Children's > Festival



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Herbert von Karajan Young Conductors Award

Joel Sandelson is the winner of the 2021 Herbert von Karajan Young Conductors Award. The quality of his concert with the Camerata Salzburg at the Mozarteum Foundation convinced the international jury chaired by Manfred Honeck. Newly reconceived this year, the Herbert von Karajan Young Conductors Award was presented for the tenth time. A total of 250 candidates applied, eight of whom reached the semi-finals in May 2021. The prize carries a cash value of € 15,000 and is awarded every two years to a young conductor aged 35 or under. Furthermore, the award winner will conduct a Festival concert in August 2022 with the ORF Radio Symphony Orchestra Vienna and a young soloist at the beginning of a promising career. This concert will be recorded and released on CD as part of the edition Salzburg Festival Documents. Since 2021 the award has been made possible through financing by Rolex.

Festival Brooch Recipients

The Festival Brooch with Rubies was awarded to **Edith Clever** this summer. 'Audience and critics agree: when Edith Clever is on stage, it is always a feast,' Festival President Helga Rabl-Stadler voiced the gratitude of the Directorate to this exceptional artist. Edith Clever made her Festival debut on 26 July 1994 as Cleopatra in *Anthony and Cleopatra*, directed by Peter Stein, who began his trilogy of Shakespeare's Roman tragedies with this piece. During 54 of her 119 Festival performances so far, the actress was part of the *Jedermann* ensemble, in which she embodied Jedermann's Mother in Michael Sturminger's production between 2017 and 2020. For this year's Festival summer, Bettina Hering, Director of Drama, was able to engage Edith Clever in the role of Death.

The Golden Festival Brooch was awarded to Dr. **Josef Schlömicher-Thier**. On behalf of the Festival's Directorate, President Helga Rabl-Stadler presented the brooch to the Festival's physician at the Patrons' Lounge of the Großes Festspielhaus after an event hosted by the Austrian Voice Institute entitled *Voiceware on Stage – from the Past to the Future*. Festival physician Josef Schlömicher-Thier celebrates his 25-year anniversary of his service to the Salzburg Festival. He is available for medical consultations to the Festival's performing artists and staff. Since the ENT specialist has been working for the Festival, no staged production had to be cancelled. He was also involved in formulating the Covid-19 Prevention Plan developed and endorsed by Executive Director Lukas Crepaz, a plan which is under continuous review.

Siemens Festival>Nights

The Siemens Festival>Nights, founded in 2002 by Siemens Austria together with the Salzburg Festival and ORF Salzburg, took place on Kapitelplatz for the 20th time. It is the world's largest public screening of classical music. Without admission and under special safety regulations due to the coronavirus, visitors were able to enjoy an outstanding programme. Despite the mixed weather this summer, the Siemens Festival>Nights were well-attended. Especially the new format of the Breakfast Concerts every Saturday at 10 am proved particularly popular.



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Academic Reflection on the Festival

The academic complementary programme of the Salzburg Festival during its centenary, which was extended to a second year due to the pandemic, explored the Festival's history, illuminating the world of yesterday, today and tomorrow.

During the *Ouverture spirituelle*, the **Disputationes** facilitated joint reflection and discussion on the subject 'Pax – Seeking. Creating. Maintaining'. On three days, this spiritual Festival prologue brought together experts from the fields of science, religion and the arts to discuss outward and inner peace.

The **Festival Symposium** illuminated the ambivalence of hope. What does hope mean for those who are ill or dying? Is hope a motor for political and social change? Can art give people hope? These and other questions were examined and discussed from various perspectives on three mornings.

The **Speeches on the Century** were delivered this summer by Wolfgang Rihm and Jan Philipp Reemtsma. The speeches presented observations from very different perspectives – on the past century with all its high and low points, rifts and beauties, political and social shifts and achievements.

The **panel discussion Art & Ethos** questioned the moral responsibility of artists and the treatment of works of art. This fundamental dialogue about the responsibility of artists was sparked by public debate about the designer of the Festival's logo.

The ceremony during which **Alexander Kluge** received the **Mortier Award** was the backdrop for a discussion on the perspectives of musical theatre. The encouragement award, with a cash value of 30,000 Euro, went to the German musical theatre director Ulrike Schwab. It was donated by the Association of Friends of the Salzburg Festival.

The **Festival Dialogues** entitled **Remembering Festival History** brought the framework centenary programme of the Salzburg Festival to a close, exploring the phenomenon of the festival itself in a debate. Its sources, the importance of festivals today and the meanings ascribed to them – especially in times of crisis – were the subjects discussed by experts representing various academic fields, religion and the arts.



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Exhibitions

Great World Theatre – State Exhibition commemorating the Salzburg Festival's Centenary

The State Exhibition *Great World Theatre – 100 Years of the Salzburg Festival* is open to visitors from 26 July 2020 to 31 October 2021. The rich history of the Salzburg Festival and its artists – in video and audio material, letters, photos, costumes and stage props – is on display at 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 to the state exhibition.

During this year's Festival, approximately 10,000 persons visited the exhibition, 680 of them participating in 61 guided tours.

Due to the pandemic, since the exhibition's opening there have been only four months during which school classes were able to visit the museum in small groups. This offer was taken up by 271 school groups including a total of 4,324 students.

Dreaming of a Fairy-Tale Temple – Interventions vis-a-vis Festival theatres never built

Of the numerous plans for a festival theatre which were floated and mooted over the last 130 years, for the centenary of the Salzburg Festival four unbuilt architectural designs were made visible in public spaces through artistic interventions between July 2020 and the end of August 2021: at the Hellbrunn Palace Gardens and in the rhinoceros enclosure of the neighbouring zoo, an installation by Maria Flöckner, Hermann Schnöll and Norbert Mayr (through autumn 2020); 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. These projects document how the festival theatres would have made their mark on the city or its surrounding countryside.

Jewish Museum Vienna: *Jedermanns Juden. 100 Jahre Salzburger Festspiele*

The Jewish Museum in Vienna opened its new exhibition *Jedermann's Jews. 100 Years of the Salzburg Festival* in mid-July. The show is dedicated to a retrospective of 100 years of the Salzburg Festival and the Jewish contributions to the world's leading celebration of classical music and the performing arts. During the opening, director and curator Danielle Spera emphasized how Jewish protagonists left their mark on the first years of the Festival, focusing particularly on the 'founding fathers' Max Reinhardt and Hugo von Hofmannsthal, but also pointing out the important role of Berta Zuckerkandl.

Jedermanns Juden. 100 Jahre Salzburger Festspiele is open to the public through 21 November 2021 at the Jewish Museum in Vienna.



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Nono & Vedova in Salzburg

Score sketches, photographs and documents by Luigi Nono as well as large-format works, designs and projections by Emilio Vedova

The Salzburg Festival's exhibition at the foyer of the Haus für Mozart and on the balcony of the Karl-Böhm-Saal offered insights into the creative process behind *Intolleranza 1960* and the working methods of Luigi Nono and the painter and set designer Emilio Vedova, who created the sets and costumes for the work's world premiere at the Teatro La Fenice in Venice in 1961. In addition to score sketches, photographs, *bozzetti*, posters and documents on *Intolleranza 1960*, the exhibition also featured projections and large-scale works by Emilio Vedova. The exhibition runs through 31 August and is open to Festival visitors one hour before performances and during the intervals at the Haus für Mozart and the Felsenreitschule.



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(Figures current as of Aug. 26)

Summer Revenue

26.7 million Euros gross

Visitors

198,380	at regular performances
16,340	at 46 special events (Festival Opening Party, master classes, opera camps etc.)
12,342	at 14 rehearsals and dress rehearsals
227,062	Sum of tickets issued

The **rate of occupied seats** was 91%.

Provenance of Visitors

71 nations

Top 10:

Austria, Germany, Switzerland, France, USA, Italy, Great Britain, Spain, Belgium

4,700 Youth Tickets

In 2021 the Press Office accredited **549 journalists** from **31 countries**.



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The Safety and Prevention Plan

The 2021 Salzburg Festival was able to take place without restrictions on capacity. Building on the successful prevention plan of 2020, this concept was adapted to the current legal and epidemiological framework, in cooperation with the Festival's expert advisory council. In many areas, the Festival's plan was significantly stricter than legally required: for example, it included mandatory mask wearing in the backstage areas and from 20 July onwards mandatory FFP2 mask wearing in the auditoria; the 3G rule for was applied to children and teenagers aged 6 and up; and the performers and staff were subject to a painstakingly coordinated system of testing.

Among the audience – a total of 227,062 visitors through 27 August – only two persons were registered as testing positive after performances, despite having valid 3G documentation at the time of attendance. In both cases, no subsequent infections of other Festival guests were reported. This backs up the very strict prevention plan and stands testament to the discipline of our visitors and the efficacy of professional ventilation systems. The Salzburg Festival was thereby able to prove once again that events implementing a precise and consequent prevention plan pose no elevated risk, even in times of pandemics.

Since the beginning of rehearsals in mid-June, up to 4,500 artists, staff and employees have been busy preparing and implementing the Salzburg Festival. In addition to the distancing and FFP2-mask mandate, the Festival devised a comprehensive testing system including antigen and PCR tests, which was coordinated and carried out by an eight-person team. During the past two and a half months, more than 12,700 tests were conducted, including 3,700 PCR tests and 9,000 antigen tests. Thanks to the excellent work of the Festival's partner laboratory medilab in Salzburg, in urgent cases the results of the PCR tests were available only 2,5 hours after samples were collected. This allowed individual positive cases to be isolated immediately, avoiding clusters within the Festival's operations.

The Prevention Plan: an Overview

Audience

Personalization, Admission and Seating

- In keeping with legal requirements, the Salzburg Festival was able to take place without limitations on capacity. On 7 June, an additional 70,000 tickets went on sale which had been blocked due to distancing measures until that point.
- Tickets were personalized in order to enable rapid contact tracing by the authorities in case of infections (purchaser personalization for groups of up to four).
- IDs had to be shown during admission.
- Ticket personalizations could be altered online free of charge.
- Tickets could be printed at home or saved to a mobile phone (wallet tickets).



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Admission: Tests, Proof of Vaccination or Recovery

- In keeping with the Ministry of Health's ordinance (COVID-19-ÖV), the performance venues of the Salzburg Festival were open only to visitors who had been tested or were vaccinated or recovered (3G rule).
- The 3G rules applied to children and teenagers aged 6 and up as well.

Intervals and Refreshments

- Salzburg Festival events were able to take place with intervals, during which refreshments were available.

Hygiene Rules

- Wearing an FFP2 mask was mandatory for every visitor aged 14 and up at all performance venues. Children aged 6 to 14 were obliged to wear a simple facemask.

Backstage

All artists and staff were divided into **colour-coded groups** (red / orange / yellow), and **specific rules** applied to each group.

Artists

Artists were assigned to the **red group**, as their artistic activities on stage did not allow them to keep a distance at all times and wear an FFP2 mask. Members of the red group were tested at least every third day by antigen tests and every second week by PCR test, unless they were vaccinated or recovered from Covid-19. Artists who were neither vaccinated nor recovered from Covid-19 also had to keep a personal health and contact diary.

All artists (including those vaccinated or recovered) had to show proof of a negative SARS-CoV-2 PCR test before commencing rehearsals.

Staff

Staff who were able to keep the necessary safety distance and wear an FFP2 mask on or near the stage, as well as all staff members in direct contact with the public, were assigned to the **orange group**. Unless they were vaccinated or recovered from Covid-19, members of the orange group were tested weekly, using alternating PCR and antigen tests.

Staff who were not in direct contact with the red group, could keep the necessary distance and wear FFP2 masks at all times were assigned to the **yellow group**. During the Festival, due to rising incidence rates in Salzburg and Austria, mandatory weekly testing was introduced for all staff who were not vaccinated or recovered from Covid-19.



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All staff (including those vaccinated or recovered) had to show proof of a negative SARS-CoV-2 PCR test before commencing work.

The following members serve on the Festival's **advisory council of experts**:

- Prim. Univ.-Prof. Dr. Uta Hoppe – Head of Internal Medicine II of the Paracelsus University of Medicine, Cardiology and Internistic Intensive Care with A&E
- Prim. Univ.-Prof. Dr. Michael Studnicka – Head of Pneumology at the Salzburg University Hospital
- Priv.-Doz. Dr. Markus Hell – Specialist in Clinical Microbiology and Hygiene, Medilab Salzburg
- OA Dr. Bodo Kirchner – Specialist in Internal Medicine, Hygiene Commissioner of the Salzburg Emergency Hospital, also chairman of the Association of Theatre and Festival Doctors
- Dr. Josef Schlömicher-Thier – Specialist in ENT and occupational physician of the Salzburg Festival



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SPONSORS AND PATRONS

Great thanks are due to all supporters who have stood by the Festival even during these times, which remain difficult, 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 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 two anniversaries, the Festival's centenary and the 25-year anniversary of the partnership, Audi invited Festival visitors to take an eventful trip in 2021: on a tour of the city they were able to experience highlights of the Festival's history by means of a virtual-reality headset in an Audi e-tron. The Salzburg Festival is grateful for the fleet of electronic Audi vehicles – our main sponsor thereby contributed to a greener 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 2024 at least. 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 event of classical music in the world. Approximately one million viewers have enjoyed screenings of Festival performances on Kapittelplatz, 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 substantially expanded this successful partnership. Since 2013 the Kühne Foundation has supported the Young Singers Project (YSP); it 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 were invited for 2021. The contract with the Kühne Foundation was extended at the beginning of the Festival summer for three additional years, i.e. through 2024.

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



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

BWT

BWT launched its engagement as a Main Sponsor in 2021, with a first contract for a period of five years, i.e. through 2026. Sustainability is the watchword of our time. With BWT's support, single-use plastic bottles are to be banned from the Festspielhaus in the long term – the BottleFreeZone is set to conquer the world, starting in Salzburg. The motto is 'Change the world sip by sip'. With BWT, the Festival has once again gained a fifth Main Sponsor.

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.

Fortunately, **Raiffeisen Salzburg** has been a partner of the Salzburg Festival since 2020. Education, social responsibility, ecology, sports, but also culture are part of the corporate self-concept of the Raiffeisen Banking Group. The idea of enabling the Festival to give the children's and youth programme *jung&jede*r* as a gift to young Festival visitors during the anniversary year met with open ears at Raiffeisen. The contract has been extended by five years, through 2026.

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*.



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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 was 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 enabled the revival 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 supported the solo recital by Igor Levit this year.

The partnership with the **V-A-C Foundation** began with the production *La clemenza di Tito* in 2017. In 2019 the V-A-C Foundation enabled the Salzburg Festival to revive Romeo Castellucci's production of *Salome*. In 2021 the Festival was able to negotiate a five-year collaboration, the first result of which was the production *Don Giovanni*. 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. In addition V-A-C forms partnerships to develop initiatives transcending all genre boundaries.

PRIVATE DONORS

The **Association of Friends of the Salzburg Festival** with its approximately 6,600 members from 60 countries has become one of the main financial pillars under the leadership of its President Heinrich Spängler. The Association contributes almost as much to the Festival budget as the City, State and Salzburg Tourism Board, who are responsible for deficit financing. In addition to an annual programming contribution, the Association underwrites most of the Festival's programme presentations worldwide 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.

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), the Russian



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Friends of the Salzburg Festival (est. 2013), and Les Amis Français du Festival de Salzbourg (est. 2020).

In addition, we wish to thank the Festival's many private donors. First and foremost, these include **Professor Dr. h.c. mult. Reinhold Würth**, to whom the city of Salzburg already owes a debt of gratitude for his contributions to the visual arts. He is also one of the great patrons of the Salzburg Festival. It is only thanks to his generosity that the *Ouverture spirituelle* can offer such artistic riches.

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 to be completed before the 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 power-sapping times of the coronavirus.

Alfred and Cornelia Gantner have supported the Festival with encouragement and financial aid for many years. Cornelia Gantner serves as the president of the Swiss Association of Friends, and the successful entrepreneurial couple have often financed special projects which the Festival could not have implemented otherwise.

John Paulson, the owner of Steinway & Sons, has presented the Festival with a special gift: a new concert grand piano. This hand-made D-274 is the company's hallmark, the preferred instrument on stages worldwide. It was inaugurated in a festive performance by Daniil Trifonov on 22 August.

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. Two of them shall be mentioned here:

For six years, **Schlumberger** and **Champagne Louis Roederer** have supported the Festival by creating a special Festival cuvée and supplying their champagne.

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