



## SALZBURGER FESTSPIELE 18. Juli – 31. August 2022

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### Final Report on the 2022 Salzburg Festival

(SF, 30 August 2022)

“The most precious thing a festival can achieve is to enable people to come together and essential artistic encounters to happen – that has been the Salzburg Festival’s goal since its very beginning. More than one hundred years ago, when artists thought up this Festival, Europe lay in ruins. And today, we once again feel that we have come to the threshold of tremendous change. Then as now, the mission of a festival is to open new intellectual spaces for our audience, to ask the essential questions of our times, using the great works of art as our guides. The dramaturgy of the 2022 Salzburg Festival was inspired by Dante’s *Divina Commedia* – and by numerous works created or first performed at the time of World War I. In Carl Orff’s *De temporum fine comoedia*, a work for the end of the world of unprecedented intensity, and in Leoš Janáček’s *Káťa Kabanová* or Marieluise Fleißer’s *Ingolstadt*, we examined pieces which are not necessarily anchored in the broader repertoire, but revealed themselves as benchmarks for our time. Once again, this summer outstandingly demonstrated that art enables nuances to be noticed, that it is art which brings sophistication to our thinking,” says Artistic Director **Markus Hinterhäuser**.

“The extraordinary success of this Festival summer reflects the importance of opera, theatre and concerts, even and especially in difficult times. Given the state of the world, we were not only allowed, but compelled to give the arts all the more room to unfold. This is reflected in the euphoric reactions of our audience. The fact that the percentage of occupied seats resembled the record-breaking year of 2019 demonstrates the unbroken desire people have for cultural live events. Guests from other continents, especially the USA, returned to the Festival this year in greater numbers. However, we are also increasing our efforts to attract new audience groups, both younger and older ones, to Salzburg. To this end, we are focusing more on online marketing and sales, but have also initiated the Festival mentorships and reserved a contingent of 6,000 discounted youth tickets explicitly for young festivalgoers,” says Festival President **Dr. Kristina Hammer**.

“Due to extraordinary demand, including from non-European countries, the 2022 Festival season has seen a return to the record sales of the pre-pandemic year of 2019. Had not four performances been cancelled for health reasons, a new record would have been achieved. Thus, Salzburg once again sets the standard for other institutions’ yearlong seasons beginning shortly: demand for the arts is unbroken! With 96% of all seats occupied, revenues increased by 16% compared to the previous year. This will help us overcome the great challenges facing us due to the extraordinary levels of inflation. We thank all artists, all staff and of course our wonderful audience for a Festival summer that was outstanding both in artistic and economic terms,” says Executive Director **Lukas Crepaz**.



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“With 14 magnificent performances of *Jedermann*, Lars Eidinger, his Paramour Verena Altenberger, Edith Clever as an unforgettable Death, the wonderful Mother Angela Winkler and an impressive cast bid goodbye to Cathedral Square. The subject of the victim, especially the female victim, was central to all genres, as was the tripartite nature of Dante’s *Divine Comedy*, in which Paradise can only be attained by passing through Hell and reaching the Mountain of Redemption. These themes determined the figures we presented in this year’s drama productions. With enormous stage presence, our performers illuminated these constellations in very different, powerful theatrical forms staged by directors commanding strong, idiosyncratic idioms, many shown in Salzburg for the first time. In our complex world situation, there are no easy answers to the many pressing questions we ask on stage, to which the audience dedicated itself together with our artists with impressive intensity,” says **Bettina Hering**, Director of Drama.

“When we conceived the programme for 2022, we had no idea that it would acquire such horrifying topicality when Russia unleashed its war of aggression against Ukraine. Victims portrayed in sound were the focus of the *Ouverture spirituelle*: commemorating the victims of one of the most horrific massacres of the Shoah in Shostakovich’s Symphony No. 13; the painful memories of crimes against humanity in Nono’s works; remembering the genocide against the Armenian people in Mansurian’s *Requiem*. The piano piece *Guernica* by Paul Dessau reminded us of the city destroyed in the Spanish Civil War and the terror war inflicts upon defenceless civilians ... In their works, composers lamented the victims of totalitarian regimes, raging wars of destruction, political, economic and social rifts – as we lament them today, in the middle of Europe. Unexpected juxtapositions of Early and New Music, of familiar works and pieces meriting discovery, in unusual constellations marked the entire concert programme, once again enabling us to listen differently, in a new manner. Our thanks to the wonderful artists who challenged and inspired us with their unconventional perspectives on these works – and to our audience, which joined us once again on this musical journey of discovery – with curiosity and attention, while also taking the time to explore the sounds of Wolfgang Rihm and Béla Bartók,” says **Florian Wiegand**, Director of Concerts and Media.



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## **The 2022 Salzburg Festival**

**172 Performances in 45 Days at 17 Venues**  
**as well as 54 Performances in the Youth Programme “jung & jede\*r”**

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### **Opera**

*BLUEBEARD'S CASTLE – DE TEMPORUM FINE COMOEDIA*  
*IL TRITTICO*  
*KÁŤA KABANOVÁ*  
*AIDA*  
*DIE ZAUBERFLÖTE*  
*IL BARBIERE DI SIVIGLIA*  
*JAKOB LENZ* (in concert)  
*LUCIA DI LAMMERMOOR* (in concert)

### **Drama**

*JEDERMANN*  
*INGOLSTADT*  
*REIGEN*  
*VERRÜCKT NACH TROST*  
*IPHIGENIA*  
*READINGS*  
*FILM REIGEN*  
*SCHAUSPIEL-RECHERCHEN*

### **Concerts**

*OUVERTURE SPIRITUELLE Sacrificium*  
*VIENNA PHILHARMONIC*  
*GUEST ORCHESTRAS*  
*CHAMBER CONCERTS*  
*Time with BARTÓK*  
*Homage WOLFGANG RIHM*  
*CANTO LIRICO*  
*SONG RECITALS*  
*SOLO RECITALS*  
*MOZART MATINEES*  
*MOZARTEUM ORCHESTRA*  
*CAMERATA SALZBURG*  
*SACRED CONCERT*  
*HERBERT VON KARAJAN*  
*YOUNG CONDUCTORS AWARD*  
*YOUNG SINGERS PROJECT*  
*SPECIAL CONCERTS*



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**“jung & jede\*r” – The Salzburg Festival’s Youth Programme**

MUSICAL THEATRE

Der Teufel mit den drei goldenen Haaren

WUT

Ich lieb dich

INTERACTIONS

School programme

From Abtenau to Zell am See

Festival Mentorships

Youth Tickets & Education

Young Friends

YOUNG ARTISTS

Opera Camps

Salzburger Festspiele und Theater Kinderchor

Young Singers Project · Kühne Foundation

Herbert von Karajan Young Conductors Award · Rolex

Special Concerts

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*Dreamers* – An Installation by Shirin Neshat at the Kollegienkirche

Exhibition: Robert Rauschenberg *INFERNO* •  
Ilya & Emilia Kabakov *THE FLYING KOMAROV*

44 Screenings as part of the Siemens Festival > Nights on Kapitelplatz



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#### **Young Singers Project**

15 young singers from nine nations took part in the **Young Singers Project** this year. Stage rehearsals, language coaching, song interpretation and working with Festival artists make the YSP a young artist programme which has become an international benchmark. Public master classes were given by such renowned artists such as Lisette Oropesa, Piotr Beczala and Malcolm Martineau. Like every year, the Young Singers were heard in the children's opera, the new production *Der Teufel mit den drei goldenen Haaren*, and during their final concert featuring a diverse programme. Since 2008, 182 young vocalists from 45 countries have been given this unique career opportunity.

#### **Open Dress Rehearsals**

This year the Salzburg Festival opened the dress rehearsals for *Jedermann* and *Die Zauberflöte*. The artists agreed to give these performances without additional fees.

#### **100,000 Euro for Charity**

The revenue from ticket sales to the dress rehearsals amounted to 100,000 €, of which 35,000 € each were donated to the organizations "Doctors without Borders" and "Nachbar in Not", 20,000 € went to the Caritas and 10,000 € to "Pro Mente Salzburg", the charitable society for psychological and social rehabilitation of young people.

Thanks to Siemens, ORF Salzburg and UNITEL, the **Siemens Festival>Nights** have been taking place for 21 years, the world's largest public screening of cultural events, using optimal daylight-compatible LED screen technology and a state-of-the-art sound system. Every year, music and theatre lovers from all around the world enjoy historical and current Festival performances free of charge. This summer, 40,000 visitors attended the 44 screenings.

The Association of **Friends of the Salzburg Festival** offers numerous accompanying events every summer, taking up issues suggested by the Festival programme and illuminating them further. This year, its members and patrons had 73 events to choose from; 5,977 tickets were issued.

One of these events was the two-part **Festival Symposium (Festival Dialogue** in two parts) on 12 and 26 August at the main auditorium of the Salzburg University.

Taking the programmatic centrepiece of this year's Festival – Dante Alighieri's epochal work *Divina Commedia* – as its point of departure, the two-part event created a connection with current events. "Listening, seeing, writing, reading, talking – against war, against oblivion, against suppression". Lectures and panel discussions featured experts from Austria, Ukraine and Russia: Marina Davydova, Tanja Maljartschuk, Katja Petrowskaja, Emil Brix, Dmitrij Kapitelman, Vladimir Vertlib and Karl Schlögel. The moderator was Michael Kerbler. The podcast is available at [falter.at](http://falter.at).

Music, drama, readings, exhibitions and dance – for two days, Salzburg's residents and guests celebrated the beginning of the Festival summer at the **Festival Opening Party**. On 22 and



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23 July, the festivities featured 66 events, and more than 10,000 free tickets were distributed for 29 performance venues.

### **Honours: Ruby Festival Brooch**

The Ruby Festival Brooch was awarded to **Wolfgang Rihm** this summer. “Wolfgang Rihm has been associated with the Salzburg Festival for 40 years; his works have become an important, an essential part of the Festival’s landscape nearly every summer. Wolfgang Rihm never imagines art in spaces devoid of history. To him, however, it is always more than a space for events to resonate. Culture and the arts, both are essential for educating our hearts. That is where Wolfgang Rihm’s music leads us,” thus Artistic Director **Markus Hinterhäuser** praised Wolfgang Rihm’s oeuvre.

### **100 Years of IGNM**

Founded on 11 August 1922 under the patronage of Festival President Richard Strauss at the Café Bazar, it was one of the first musical peace projects after World War I and included such composers as Béla Bartók, Paul Hindemith and Anton Webern: the International Society of New Music (IGNM) has become a major institution fostering contemporary music. 100 years after its founding, members of the Vienna Philharmonic performed a chamber music concert featuring works of the original members at the main auditorium of the International Mozarteum Foundation.

### **Exhibitions**

#### **Robert Rauschenberg INFERNO • Ilya & Emilia Kabakov THE FLYING KOMAROV**

This exhibition, curated in cooperation with the Galerie Thaddaeus Ropac and shown on the balcony of the Karl-Böhm-Saal, met with a broad audience response.

Taking Dante Alighieri’s *Divina Commedia*, the 2022 Festival summer’s programmatic centre, as its point of departure, the Salzburg Festival cooperated with the Galerie Thaddaeus Ropac to show an installation of Robert Rauschenberg’s set of offset lithographies facsimiles of his *Dante Cycle* and a projection by Ilya and Emilia Kabakov entitled *The Flying Komarov*.

The exhibition was open to the public starting on 19 July, one hour before performances began and during the intervals at the Haus für Mozart and the Felsenreitschule.

### **Renovation and Expansion of the Festspielhäuser:**

#### **Exhibition accompanying the Competition for a General Production Engineer**

After the award of the winning project to Jabornegg & Pálffy Generalplaner ZT GmbH by an international jury, all the entries in the competition were presented to the public as part of an exhibition at the foyer of the Großes Festspielhaus from 2 to 15 July. More than 700 interested visitors studied the 15 submissions here, while guided tours given by Lukas Crepez, Executive



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Director of the Salzburg Festival, and Michael Brandauer, the project manager, offered insights into the conceptual ideas behind them.

### **Dreamers – Video Installation • Shirin Neshat** at the Kollegienkirche

Raised in Iran and living in New York, the artist Shirin Neshat examines the role of women in the context of Islamic societies in her award-winning films and photographs. For her artistic work, she has received the International Award at the Venice Biennial. In the trilogy *Dreamers*, Neshat refers to her own dreams, the fear of strangers and questions of homelands, “mother” lands and freedom. The works were shown on two evenings at the Kollegienkirche.



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### Summer Revenue

31.1 million Euro gross

### Visitors

~ 211,000	at regular events (as of 29 Aug.)
4,834	at ticketed dress rehearsals
13,247	at 41 special events
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229,081	(master classes, Festival Opening Party etc.)
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12,514	at 11 ticketed rehearsals and dress rehearsals
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241,595	

At **96%**, the **rate of occupied seats** returned to pre-coronavirus pandemic levels.

### Provenance of Visitors

76 Nations in total

37 Non-European Nations

The **Press Office** accredited 551 journalists from 31 countries this year.

The 44 screenings of the **Siemens Festival>Nights** on Kapitelplatz allowed more than 40,000 guests to view current and historical Salzburg Festival performances between 23 July and 28 August.

(Figures current as of 29 Aug.)





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Great thanks are due to all supporters of the Salzburg Festival. Without financial support from our sponsors and private patrons, it would be impossible to present the Salzburg Festival in this form.

#### MAIN SPONSORS

Financial contributions from the main sponsors benefit the entire Festival programme and are essential for the implementation of such a rich and diverse programme.

#### AUDI AG

Audi has been a main sponsor of the Salzburg Festival since 1995. The contract has just been extended for another five years, running through 2027. For 27 years, Audi and the Salzburg Festival have enjoyed a reliable partnership. Among other benefits, we thank Audi for the electric vehicles making up our Audi fleet since 2020, an exclusive and eco-friendly chauffeur service available to private persons and corporate clients.

In 2021 Audi invited Festival visitors to take an eventful trip through Salzburg: in an Audi e-tron, they were able to experience highlights of the Festival's history by means of a virtual-reality headset. In 2014 Audi financed a new microport system for the *Jedermann* performances on Cathedral Square. International presentations of the Salzburg Festival programme, especially in the Asian market, are supported by Audi, as is the only annual guest appearance of the Salzburg Festival at the Audi Summer Concerts in Ingolstadt, a tradition since 1994.

#### SIEMENS

The partnership with Siemens began in 1995, when Siemens was a project sponsor of the Festival, and was extended in 1999 to make it a main sponsor. This long-standing contract runs at least through 2024. Thanks to Siemens (in cooperation with ORF Salzburg and UNITEL), for 21 years the Siemens>Festival>Nights have been the largest public screening event in the world, using optimal daylight-compatible LED screens and a state-of-the-art sound system. Every year thousands of viewers can enjoy screenings of Festival performances on Kapitelplatz, free of admission. This gives them the opportunity to experience historical and current Festival productions before the picturesque backdrop of Salzburg's historical city centre. Furthermore, every Saturday features the Siemens>Breakfast>Concerts, and children can enjoy child-appropriate opera performances every Friday through the Siemens>Children's>Festival programme.

#### KÜHNE FOUNDATION

The Kühne Foundation has been a main sponsor of the Salzburg Festival since 2019. Its main focus is on fostering classical opera and young vocalists. The contract with the Kühne Foundation runs through 2024.

Since 2013 the Kühne Foundation has supported the Young Singers Project (YSP). 15 participants from nine nations were invited to participate this year. The young talents selected for this fellowship have the opportunity to present themselves in public master classes and appear alongside renowned Festival artists in opera productions. The joint final concert of the



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YSP participants towards the end of the Festival is often an important step towards a promising career.

### 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 stars such as Cecilia Bartoli, Benjamin Bernheim, Juan Diego Flórez, Jonas Kaufmann, Rolando Villazón and Sonya Yoncheva. 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 new opera production that is then revived during the summer programme. Furthermore, since 2021 Rolex supports the Herbert von Karajan Young Conductors Award. This award is presented every two years to an excellent young conductor under the age of 35 – previous winners include David Afkham, Mirga Gražinytė-Tyla, Lorenzo Viotti, Maxime Pascal and Joel Sanderson.

### BWT

The BWT "Best Water Technology" Group launched its engagement as a main sponsor in 2021. With its water treatment technologies patented worldwide, BWT supports the Salzburg Festival in sustainability issues and has transformed all Festspielhäuser and performance venues into "Bottle Free Zones". Instead of water from single-use plastic bottles, staff, artists and guests are provided with local, mineralized BWT water, thereby contributing to the sparing use of our worldwide resources – true to BWT's mission: "Change the world – sip by sip". "We are proud that the Salzburg Festival, one of the most renowned cultural institutions in the world, carries our mission into the world, as a model in terms of sustainable water consumption," says Andreas Weißenbacher, CEO and founder of BWT, praising the long-term partnership. BWT provides staff members and artists with their personal BWT multi-use bottles, enabling them to consume and enjoy healthy, tasty, sustainable and local water.

### PROJECT SPONSORS

Project Sponsors finance projects which are artistically important but cannot be realized without additional financial help.

**UNIQA** has been an important partner for the Salzburg Festival since 2004. Conversely, the Festival has been a fixed programme of UNIQA's corporate culture. For many years the focus of this collaboration has been on youth programmes. The company enables the Salzburg Festival to continuously expand its efforts in this field. The youth programme *jung & jede\*r*, i.e. 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



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children's and youth programme *jung & jede\*r* as a gift to young Festival visitors and to extend its reach to schools throughout the State of Salzburg met with open ears at Raiffeisen. The contract was extended for five years, i.e. through 2026.

At the initiative of Prof. Dr. h.c. Reinhold Würth, the **Würth Group** became the third sponsor of the children's and youth programme *jung & jede\*r* in 2022. The Würth Group and the Würth Foundation contribute to a vivid cultural landscape and people's wellbeing in many places – to Reinhold Würth, the arts and culture form a strong bond between social areas.

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 2022 it contributed to the new staging of *Die Zauberflöte*.

The **GES-2 House of Culture | V–A–C** supported the opera production *Bluebeard's Castle* by Béla Bartók and *De temporum fine comoedia* by Carl Orff.

The **Carl Orff Foundation** not only maintains the artistic and pedagogical estate of Carl Orff, but also preserves and disseminates his intellectual and artistic heritage. At the 2022 Salzburg Festival, it supported the new opera production *De temporum fine comoedia* by Carl Orff, which had its world premiere here in 1973.

The **Kia-Ora Foundation** funds fellowships for special projects involving artists from New Zealand, Australia and South Africa. In 2022 it underwrote the performance of Golda Schultz as part of the Camerata Concert with conductor Franz Welser-Möst.

### ASSOCIATION OF FRIENDS and PRIVATE DONORS

The **Association of Friends of the Salzburg Festival** with its approximately 6,600 members from 60 countries has become one of the main financial pillars under the leadership of its **President Heinrich Spängler**. 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.

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

Special thanks are due to the **members of the Golden Club and Silver Club** from all over the world.



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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.

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

### PRODUCT SPONSORS

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

For nine 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 Festival pilsner.