



Cecilia Bartoli © Fabrice Demessence

“Les Passions de l’âme”

Salzburg Whitsun Festival

26 – 29 May 2023

(SF, 9 December 2022) At Whitsun 2023, we embark upon a journey to the underworld – experiencing once again the birth of opera from the grief of Orpheus over the loss of his beloved Eurydice. Cecilia Bartoli and her guests explore the myth of the enchanting lament of Orpheus, whose moving song and playing are immortalized in works by Monteverdi, Gluck and Haydn. “As a musician and singer, I firmly believe in the power of music and the human voice. Therefore, the Orpheus myth is naturally one of the ancient stories that fascinates me most. It heartens me when I read about the wondrous effect of Orpheus’ music: how it could pacify the most threatening enemies — even death — and how it could change lives in a way that would have been unthinkable if he had not desperately dared to challenge the world’s eternal laws,” thus **Cecilia Bartoli, Artistic Director of the Salzburg Whitsun Festival**, describes the programme she has conceived.

The last day of the Whitsun Festival, featuring a Schubertiade and a benefit concert, is dedicated to Daniel Barenboim, with whom **Cecilia Bartoli** shares a special artistic friendship: “I will forever be grateful to him for discovering and advising me at the early stages of my career, and for remaining an endlessly inspiring musical partner and faithful friend for 35 years,” she says about her relationship with one of her most important musical mentors and supporters. An exceptional musician, Daniel Barenboim has been enriching the music world for an incredible seven decades, both as a pianist, conductor and initiator of cultural projects. “For me, people like Daniel Barenboim show that great myths are not simply creations of our



SALZBURGER FESTSPIELE PFINGSTEN

Künstlerische Leitung: Cecilia Bartoli

ambitious minds. Evidently, they can be real, and their origins can lie in profoundly humane persons,” she further characterizes the outstanding personality that is Daniel Barenboim.

As a staged new production, **Orfeo ed Euridice** will be performed in the rarely-heard Parma version of 1769, directed by Christof Loy. Gluck’s opera about the myth of the Thracian singer Orpheus, who follows Eurydice into the underworld to win her back by means of his song, concentrates – despite its title – on a single figure: Orfeo. The work shows an artist in his loneliness, for whom the death of a loved one becomes the central theme. In the process, Gluck places his music wholly at the service of dramatic expression. The work has always been considered the prototype of “reform opera”. Dance also plays an important role in *Orfeo ed Euridice*, making a merging of the roles of director and choreographer an obvious choice. In Christof Loy’s view, dance should by no means be seen as a discrete element: the borders between dance and text, music and movement should be fluid. The notion of boundlessness is also emphasized by the stage in its evocation of a path that could begin all over again without end. Cecilia Bartoli sings the role of Orfeo, joined by Mélissa Petit (Euridice) and Madison Nonoa (Amore). Gianluca Capuano conducts the orchestra Les Musiciens du Prince – Monaco, founded by Cecilia Bartoli, and the ensemble Il canto di Orfeo. The premiere takes place at the Haus für Mozart on 26 May, the second performance on 28 May.

In 1790, after almost thirty years at the Eszterháza court, Joseph Haydn suddenly found himself without an employer. When this came to the ears of impresario Johann Peter Salomon, he promptly engaged Haydn to come to London. There, in addition to twelve symphonies, Haydn would write an *opera seria* for the Haymarket Theatre. Although regarded as an instrumental composer, Haydn was an experienced opera kapellmeister who had distinguished himself at the princely court with adapted performances of other works as well as seventeen operas of his own. For ***L’anima del filosofo***, Haydn was supplied with a libretto on the preferred subject matter of Orpheus written by Carlo Francesco Badini. Although countless works on this theme had been composed since 1600, Gluck’s reform opera *Orfeo ed Euridice* was regarded as the absolute measure: reduced to its mythological core, it focusses on the power of love. Thus composer and librettist were forced to explore new paths. Badini’s libretto featured a complex plot with a dramatic conclusion. Haydn wrote extended numbers for the chorus, but also included intermezzi and dance interludes as well as richly ornamented coloraturas in traditional da capo arias, and scored the work for the largest orchestral forces to be found in his oeuvre. The premiere was cancelled when King George III refused permission for it to be staged. *L’anima del filosofo* was only performed 160 years later in Florence. Cecilia Bartoli sings the role of Euridice; further roles are sung by Thomas Hampson (Creonte), Rolando Villazón (Orfeo) and Mélissa Petit (Genio). The concert performance takes place at the Felsenreitschule on 27 May.

Christoph Willibald Gluck’s endeavours, undertaken jointly with the librettist Ranieri de’ Calzabigi, to free the predominant style of opera from musical excesses and complicated subplots, thus distilling its true essence, culminated in *Orfeo ed Euridice* in 1762. Ever since, the work has since been regarded as the prototype of the “reform opera”, which focusses human emotions into one single plot-line. Twelve years after the premiere in Vienna, Gluck produced a version entitled ***Orphée et Eurydice*** that was tailored to Parisian tastes, giving the castrato role of Orphée to a tenor and adding numerous ballet scenes. This version provides the ideal basis for a ballet opera, whose action John Neumeier has set in a modern ballet studio. The



SALZBURGER FESTSPIELE PFINGSTEN

Künstlerische Leitung: Cecilia Bartoli

overture tells the backstory: an altercation arises during a rehearsal between the prima ballerina Eurydice and the choreographer Orphée. Furious, she leaves the studio and dies shortly afterwards in a car accident. Now the familiar narrative starts. However, it is not Orphée who doubts the happy outcome, but Eurydice who sets things in train when she questions his love, making him turn round to her, and disappears. Devastated, Orphée strikes up the lament “J’ai perdu mon Eurydice,” but contrary to the myth Gluck bows to Parisian convention and has Amor intervene in the action, steering it towards a positive conclusion. In the title roles, Maxim Mironov/Edvin Revazov (tenor/dancer) and Andriana Chuchman/Anna Laudere (soprano/dancer) star. Kazuki Yamada conducts the Camerata Salzburg and the Salzburg Bach Choir. The guest performance takes place at the Großes Festspielhaus on 27 May.

Claudio Monteverdi’s work *L’Orfeo* marks the first major contribution to opera as a genre; one could call it the “big bang of operatic history”. Monteverdi elaborated his composition in an entirely novel way, characterizing protagonists and the action with particular motifs or the timbres of the different instruments. Thus, Orfeo’s singing is accompanied by the sound of the harp, and the music of the dancing shepherds brightened with flutes and fiddles, while a chorus of trombones adumbrates the sombre atmosphere of the underworld. In an unusual form, namely in collaboration with the 200-year-old puppeteer group Carlo Colla e Figli from Milan, Cecilia brings Monteverdi’s masterwork to Salzburg. The singers – all of them Early Music specialists – will join the orchestra in the pit: we will hear the voices of Renato Dolcini (Orfeo), Carlotta Colombo (La Musica/Euridice) and Sara Mingardo (La Messagera/La Speranza), while the action is brought to colourful life by the Italian puppeteers with carefully elaborated miniature stage sets and costumes. Gianluca Capuano conducts the ensembles Les Musiciens du Prince – Monaco and Il canto di Orfeo. Monteverdi’s “favola in musica” in five acts will be performed at the Haus für Mozart on 28 May.

When Cecilia Bartoli began planning the 2023 Festival, she had in mind the active involvement of Daniel Barenboim as a conductor and instrumentalist, in honour of his recent 80th birthday. Even if this is not possible in the originally envisioned manner, due to the state of his health, she has decided to devote the last day of the Whitsun Festival to a homage to Daniel Barenboim.

Alongside his appearances as soloist and conductor, the inspired and passionate communicator Barenboim has always been driven by the urge to participate in the most intimate form of musical cooperation — in the dialogue, reciprocal listening, the give-and-take of chamber music. Cecilia Bartoli has now invited Daniel Barenboim to once again devote himself with her and Martha Argerich (whom he has known since childhood in Buenos Aires) to a composer who has accompanied him his whole life long, in a **Schubertiade**. For Barenboim, Schubert’s music has a fascinating emotional complexity: “It allows us to experience completely contradictory feelings and thoughts simultaneously.”

As a finale, Monday evening will see a **Gala Benefit** in honour of Daniel Barenboim at the Großes Festspielhaus. Numerous artistic friends and companions – Martha Argerich, Plácido Domingo, Lang Lang and Sonya Yoncheva among them – pay homage to the maestro. Zubin Mehta conducts the Orchestra del Maggio Musicale Fiorentino.

SALZBURGER FESTSPIELE PFINGSTEN

Künstlerische Leitung: Cecilia Bartoli



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Cecilia Bartoli at the Salzburg Whitsun Festival

Since 2012 Cecilia Bartoli has been the artistic director of the Salzburg Whitsun Festival; she has extended her contract through 2026.

In 2012 the theme was **Cleopatra** – Cecilia Bartoli sang the role of the Queen of Egypt in Handel's *Giulio Cesare in Egitto*.



The motto of the 2013 Whitsun Festival was **Sacrifice – Opfer – Victim**. The staged new production of Vincenzo Bellini's *Norma* was honoured with the International Opera Award for best new production in London in 2014.



SALZBURGER FESTSPIELE PFINGSTEN

Künstlerische Leitung: Cecilia Bartoli



2014 saw a veritable Rossini celebration – the motto **Rossinissimo** says it all, and Cecilia Bartoli sang the leading role in the new production of *La Cenerentola*.



Thus will I call upon the gods was the theme of the 2015 Whitsun Festival. Christoph Willibald Gluck's *Iphigénie en Tauride* received standing ovations from the audience after each performance.



In 2016, the story of **Romeo and Juliet** ran through the programme of the Whitsun Festival like a red thread, with a new production of *West Side Story* as the pivotal work.



SALZBURGER FESTSPIELE PFINGSTEN

Künstlerische Leitung: Cecilia Bartoli



Joy of Grief – under this Scottish-inspired motto, George Frideric Handel's *Ariodante* was performed in 2017. Cecilia Bartoli in the trouser role of Ariodante was transformed from a knight in armour into a woman over the course of the opera's three acts.



2018 saw the 150th anniversary of Gioachino Rossini's death. The 2018 Salzburg Whitsun Festival was dedicated to his memory, choosing the motto **1868 – Year of Ruptures**. Cecilia Bartoli took on the role of Isabella in the musical comedy *L'italiana in Algeri*.



SALZBURGER FESTSPIELE PFINGSTEN

Künstlerische Leitung: Cecilia Bartoli



2019 was dedicated to **Voci celesti – Heavenly Voices**, and George Frideric Handel's *Alcina* was the focus of attention at the Salzburg Whitsun Festival, exploring the memory of great castrato voices of the past.



The title of the 2020 Salzburg Whitsun Festival was ***La couleur du temps – The Colour of Time***, and its programme was designed to explore the life of Pauline Viardot-Garcia, a singer, musical ambassador of Europe, an excellent pianist and composer. Gaetano Donizetti's opera buffa *Don Pasquale* would have featured Cecilia Bartoli in the role of Norina. Due to the coronavirus pandemic, the 2020 Salzburg Whitsun Festival had to be cancelled.

In 2021 Cecilia Bartoli took the visitors of the Salzburg Whitsun Festival on a journey through her hometown of Rome, entitled **ROMA ÆTERNA**. George Frideric Handel's oratorio *Il trionfo del Tempo e del Disinganno* was directed by Robert Carsen; Cecilia Bartoli played the role of the seductive Piacere.



SALZBURGER FESTSPIELE PFINGSTEN

Künstlerische Leitung: Cecilia Bartoli



In 2022 the musical journey took Whitsun audiences to the Andalusian **Seville**. Gioachino Rossini's *Il barbiere di Siviglia* was directed by Rolando Villazón, with Cecilia Bartoli in the role of Rosina.



SALZBURGER FESTSPIELE PFINGSTEN

Künstlerische Leitung: Cecilia Bartoli



Service

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Daniel Barenboim © Peter Adamik



Cecilia Bartoli © Fabrice Demessence



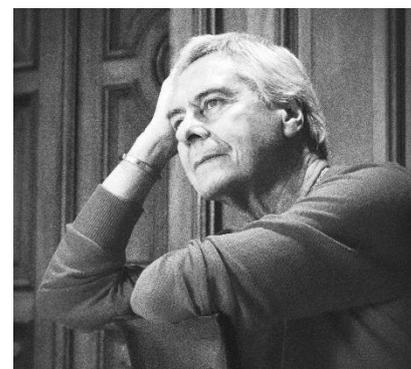
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SALZBURGER FESTSPIELE PFINGSTEN

Künstlerische Leitung: Cecilia Bartoli



Online Sales

Starting on 9 December 2022, subscriptions will be available for direct online booking. Individual tickets go on sale online on 24 January 2023. (Payment via credit card.)
www.salzburgerfestspiele.at/pfingsten

Subscription

When booking at least one performance of the new production *Orfeo ed Euridice*, the ballet opera *Orphée et Eurydice* and at least three of the following events: *L'anima del filosofo*, *L'Orfeo*, *Schubertiade* or *Homage to Daniel Barenboim*, you will receive a 15% discount. This subscription is available in the Price Categories 1 through 5.

Kind regards,

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