

“Les Passions de l’âme”

Salzburg Whitsun Festival 26 – 29 May 2023



Cecilia Bartoli © Fabrice Demessence

“Orpheus embodies music in all its moving, shocking power, taming wild animals and swaying the powers of the underworld, and more than all other art forms, opera’s [...] aesthetic aim is portraying and evoking strong emotions, the ‘**passions de l’âme**’ [Descartes]. Orpheus is the myth of opera; all opera is Orpheus, as Adorno says.”

Jan Assmann (cultural scientist)

(SF, 30 December 2022) “Les Passions de l’âme” – the myth of the mesmerizing lament of Orpheus and his descent into the netherworld is the focus of the 2023 Whitsun Festival, chosen by Artistic Director **Cecilia Bartoli**. In this interview, Cecilia Bartoli explains why this tale has inspired composers through the ages, and what it means to her.

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Künstlerische Leitung: Cecilia Bartoli



In May 2023, Martha Argerich, Andriana Chuchman, Carlotta Colombo, Anna Laudere, Lucía Martín-Cartón, Sara Mingardo, Madison Nonoa, Mélissa Petit, Sonya Yoncheva; Massimo Altieri, Daniel Barenboim, Gianluca Capuano, Franco Citterio, Renato Dolcini, Plácido Domingo, the Hamburg Ballett John Neumeier, Thomas Hampson, Lang Lang, Zubin Mehta, Maxim Mironov, Edvin Revazov, Marco Saccardin, Giovanni Schiavolin, Rolando Villazón, Salvo Vitale, Kazuki Yamada; the Bachchor Salzburg, the Camerata Salzburg, Il canto di Orfeo, Les Musiciens du Prince – Monaco, the Orchestra del Maggio Musicale Fiorentino and many other artists will follow Cecilia Bartoli's invitation to Salzburg. With a celebration of Daniel Barenboim, she pays homage to one of her closest artistic friends and great supporters on the occasion of his 80th birthday.

Ms. Bartoli, for 2023 you have chosen the myth of Orpheus as the artistic focus of the Festival. What makes this tale fascinating for you?

As a musician and singer, I believe firmly in the power of music and the human voice. Thus, to me the myth of Orpheus is, of course, one of the most fascinating legends of antiquity. I feel encouraged whenever I read of the wonderful effect of Orpheus' music: how it calmed the most threatening enemies – even death – and changed lives in a manner that would be unthinkable if Orpheus had not tried, in desperation, to challenge the eternal laws of the world.

In Orpheus, we encounter a hero who altered the preordained unfolding of fate through his music – that explains why he has attracted the attention of composers especially.

Which staged works await us at the Whitsun Festival, and what are their artistic characteristics?

I want to present several essential opera versions of the Orpheus myth in the 2023 Whitsun programme: our staged new production is Gluck's *Orfeo ed Euridice* in the rarely-performed Parma version of 1769, directed by Christof Loy. John Neumeier's ability to combine opera and ballet in a version that is as musical as it is intelligent and fascinating encouraged me to invite him and the Hamburg Ballet to Salzburg to present a choreographed version of *Orphée et Euridice* – Gluck's Paris version of 1774. One Orpheus opera which has long been dear to my heart is Joseph Haydn's *L'anima del filosofo*. Finally, the first opera ever, Monteverdi's original *L'Orfeo*, will be presented in an unusual form – by the puppeteers Carlo Colla & Figli from Milan, a company with more than 200 years of history.

How did the idea come about to end the Whitsun Festival with a homage to Daniel Barenboim, and how would you describe your special artistic relationship with him?

When I thought about the power of one voice which moves us, not only in the concert hall, but also in our lives beyond the stage – where we encounter suffering and conflict in continuously growing measure – I immediately thought of Daniel Barenboim, who recently celebrated his

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80th birthday. I am forever grateful to him for discovering and advising me in the early stages of my career, and he has remained an infinitely inspiring musical partner and faithful friend for 35 years.



Cecilia Bartoli, Daniel Barenboim © SF/Marco Borrelli

When planning the 2023 programme, I originally envisioned a festival in which Daniel would participate actively as a conductor and musician, in honour of his 80th birthday. I wanted to express my admiration for his passionate and indefatigable voice, so distinct in words and music-making alike, which he has raised over and over against the tide, and which has changed so many people's lives. I want to dedicate an entire day at the 2023 Whitsun Festival to him: a Schubertiade which he will perform with me and Martha Argerich, and an evening benefit gala uniting a crowd of his closest friends and artistic colleagues.

Just like the story of Orpheus, Daniel's voice and – no less important – his music have the power to touch our innermost, move us profoundly, inspire us extraordinarily, and effect lasting change, of the kind which most of us would have thought impossible.

"I believe that every composer has his own medium which serves as a personal diary. In Schubert's case, these were the songs and also the piano sonatas. They are a revelation, a fascinating, highly intriguing journey. They contain Schubert's entire development. And Schubert's music laughs and cries at the same time."

Daniel Barenboim



Christof Loy © Nicolas Franciscus

Interview with Christof Loy, Director and Choreographer

For the second time, following the production of *Ariodante* in 2017, director **Christof Loy** is working with Cecilia Bartoli in Salzburg. In this interview, he discusses the special features of their collaboration and gives an insight into his interpretation of Gluck's *Orfeo ed Euridice*.

Mr. Loy, how would you describe the collaboration with Cecilia Bartoli?

The special beauty of working with Cecilia lies in her curiosity and her complete openness – the accuracy of her musical preparation notwithstanding. Then there is her enjoyment of risk: every time I have worked with her, she was making a role debut, and this will also be the case with the role of Orfeo in 2023. In rehearsal with her, everything can always be questioned, which makes the process incredibly lively.

In the Parma version of *Orfeo ed Euridice* chosen for Whitsun, Gluck focuses particularly on the figure of Orfeo. How do you see his role, also vis-à-vis that of Euridice?

In essence, *Orfeo* is the artist's drama. What is the meaning of art? Is art an anchor saving us at an extreme moment of grief, when we lose a beloved person? Does his talent as an artist help Orpheus to come to terms with this grief? In his case, one could say that it is almost hubris that his belief in himself and in love allows him to negate and transcend death as a borderline. Therefore, I ask myself: is that a form of megalomania, or is it necessary for artists to believe

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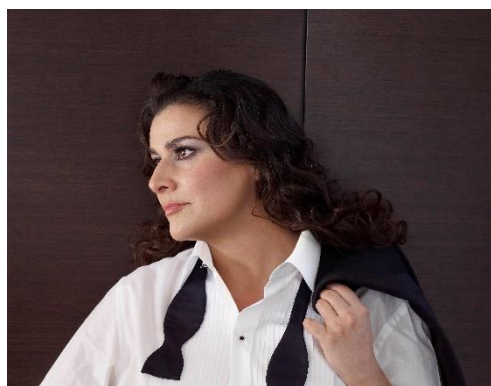


that art can help them invalidate the boundaries of life and death? This is the field the Orpheus figure moves within, and from there, he also ventures into even more complex territory: is art suddenly more important than the original reason to produce art? Does even his grief for his own wife fade because the art it gives rise to is more important than this private moment?

In Orpheus' case – as a master of notes, a master of song – all of this becomes particularly extreme, due to his heightened abilities of self-expression. For himself, this field of tension is almost unresolvable, and this fills the first two thirds of the piece. The moment in which he can re-encounter Euridice, having retrieved her from the realm of the dead, is like a “piece within the piece” and appears like a foreign body, both in dramaturgical and musical terms. Previously, the moment of grief, fully concentrated on the production of art, and the attempt to overcome loneliness, has revolved only around the figure of Orfeo himself. The scene with Euridice, on the other hand, is suddenly very concrete, in that he has to deal with a partner. In his necessary form of artist egomania, he has gone so far that the encounter with a real person – and of all people, the very person he has longed for so ardently – is destined to fail. The truth is that he fails in real life; he has been lost to real life without noticing. He is a man who goes through hell to Elysium, and for him as an artist, the things he imagines in this moment truly exist. From there, he cannot come down to earth again.



Mélissa Petit © C. Serrano



Cecilia Bartoli © Uli Weber/Decca Classics



Gianluca Capuano © Gianandrea Uggetti

This is why we see this “Ingmar Bergman scene” between the married couple Orfeo and Euridice, and he can only sing the famous aria *Che farò senza Euridice?* when he has once again lost her, when she lies dead in his arms. That is when he has reverted to his earlier state, when loneliness allows him to be more productive again as an artist. It is interesting that the piece was originally entitled *Orfeo ed Euridice*, but the Parma version calls it *Atto d'Orfeo*. Even though the Parma version is more notable for its musical decisions, it is as if Gluck readjusted the focus. My interpretation is that this is why another revival of Euridice is actually impossible. Returning to any kind of normalcy is not really consequent. That is why I will leave open what Orpheus' path forward will be: whether he chooses death because living has become impossible for him, or whether he keeps moving in this circle, which should properly be called “the new loneliness”.

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Künstlerische Leitung: Cecilia Bartoli



Which surroundings have you chosen for the action?

It will be a fairly abstract space, almost like a concert hall which demands that art and music take place here. In all his versions of the opera – whether for Vienna, Paris or Parma – Gluck placed the singer Orpheus in the focus of attention, but also combined the action with instrumental music meant for dance, so that the contrast highlights the singing even further. With the exception of the scene with Euridice, one can view the piece as a monologue for Orfeo. Moments of pure music and dance can intensify thoughts he cannot formulate through notes, and which then find their release at the moment he begins singing again.

In Gluck's *Orfeo ed Euridice*, dance plays an important role. You yourself are the choreographer for this piece. What importance does this form of expression have for you in general?

What has always fascinated me, apart from working with singers, is physical theatre. Dance theatre is one of my focuses, for example as part of my Bartók Project (in Basel), sometimes with the involvement of singers, sometimes without. I would prefer never to have to separate the two art forms. Musical theatre has always been the main discipline, but fluid boundaries with other disciplines, with dance theatre and spoken word as a contrast, are important to me. In some ways, I am reverting to my beginnings as a student at the Folkwang University, where everything was always about merging all the art forms, and where Pina Bausch's influence can be felt to this day!

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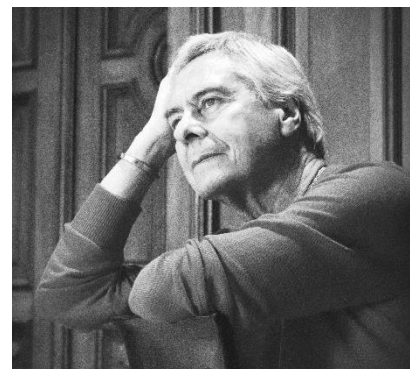
Künstlerische Leitung: Cecilia Bartoli



Martha Argerich © Adriano Heitmann



Anna Laudere © Kiran West



John Neumeier © Kiran West



Rolando Villazón © Dario Acosta



Daniel Barenboim © Peter Adamik



Sonya Yoncheva © Victor Santiago



Kazuki Yamada © Marco Borggreve



Madison Nonoa © Leila Alexander

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Künstlerische Leitung: Cecilia Bartoli



Carlotta Colombo © Giacomo Miglierino



Andriana Chuchman © Chia Messina



Franco Citterio / Giovanni Schiavolin, Regie
Marionettenensemble Carlo Colla & Figli (Mailand) © ohne Angabe



Zubin Mehta © Opera di Firenze/Alberto Conti



Thomas Hampson © Dan Taylor



Maxim Mironov © Silvia Bordin



Sara Mingardo © Beatrice Faldhia

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Künstlerische Leitung: Cecilia Bartoli



Jean Cocteau, Youth and Lyre, 1958, Photo: Michael Parkin
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SALZBURG WHITSUN FESTIVAL 2023

supported by Rolex

Friday, 26 May

20:00 | Haus für Mozart

OPERA, New production

CHRISTOPH WILLIBALD GLUCK **ORFEO ED EURIDICE**

LE FESTE D'APOLLO – ATTO D'ORFEO

Gianluca Capuano · Christof Loy

Johannes Leiacker · Ursula Renzenbrink · Olaf Winter · Klaus Bertisch

Cecilia Bartoli · Mélissa Petit · Madison Nonoa

Dancers

Il canto di Orfeo · Jacopo Facchini

Les Musiciens du Prince - Monaco



SALZBURGER FESTSPIELE PFINGSTEN

Künstlerische Leitung: Cecilia Bartoli

Saturday, 27 May

15:00 | Felsenreitschule

OPERA IN CONCERT

JOSEPH HAYDN **L'ANIMA DEL FILOSOFO** ossia **ORFEO ED EURIDICE**

Gianluca Capuano

Thomas Hampson · Cecilia Bartoli · Rolando Villazón · Mélissa Petit et al.

Il canto di Orfeo · Jacopo Facchini

Les Musiciens du Prince – Monaco

19:30 | Großes Festspielhaus

BALLET OPERA

CHRISTOPH WILLIBALD GLUCK **ORPHÉE ET EURYDICE**

John Neumeier · Kazuki Yamada

Maxim Mironov · Edvin Revazov ·

Andriana Chuchman · Anna Laudere ·

Lucía Martín-Cartón

Hamburg Ballet John Neumeier

Bachchor Salzburg · Benjamin Hartmann

Camerata Salzburg

Gastspiel · Eine Koproduktion der Chicago Lyric Opera, der Los Angeles Opera und der Hamburgischen Staatsoper

Sunday, 28 May

11:00 | Haus für Mozart

PUPPET THEATRE

CLAUDIO MONTEVERDI **L'ORFEO**

Gianluca Capuano · Franco Citterio and Giovanni Schiavolin

Renato Dolcini · Carlotta Colombo · Sara Mingardo ·

Marco Saccardin · Salvo Vitale · Massimo Altieri

and the puppeteers of the marionette ensemble

Carlo Colla & Figli (Milan)

Il canto di Orfeo · Jacopo Facchini

Les Musiciens du Prince – Monaco

20:30 | Haus für Mozart

OPERA, New production (2nd performance)

CHRISTOPH WILLIBALD GLUCK **ORFEO ED EURIDICE**

LE FESTE D'APOLLO – ATTO D'ORFEO

Gianluca Capuano · Christof Loy



SALZBURGER FESTSPIELE PFINGSTEN

Künstlerische Leitung: Cecilia Bartoli

Johannes Leiacker · Ursula Renzenbrink · Olaf Winter · Klaus Bertisch
Cecilia Bartoli · Mélissa Petit · Madison Nonoa
Dancers
Il canto di Orfeo · Jacopo Facchini
Les Musiciens du Prince - Monaco

Monday, 29 May

15:00 | Haus für Mozart

CHAMBER CONCERT

SCHUBERTIAD WORKS BY FRANZ SCHUBERT

Cecilia Bartoli · Martha Argerich · Daniel Barenboim

“I believe that every composer has his own medium which serves as a personal diary. In Schubert’s case, these were the songs and also the piano sonatas. They are a revelation, a fascinating, highly intriguing journey. They contain Schubert’s entire development. And Schubert’s music laughs and cries at the same time.”

Daniel Barenboim

19:00 | Großes Festspielhaus

BENEFIT GALA

HOMAGE TO DANIEL BARENBOIM

Zubin Mehta

Martha Argerich · Lang Lang · Sonya Yoncheva · Cecilia Bartoli · Rolando Villazón · Plácido Domingo

Orchestra del Maggio Musicale Fiorentino

The net proceeds of the event will be donated to the **Daniel Barenboim Foundation**.
The artists are forgoing their fees as a contribution.