

Jedermann 2024

New production



Robert Carsen Director

Robert Carsen und Luis F. Carvalho - Sets
Luis F. Carvalho - Costumes
Robert Carsen und Giuseppe di Iorio - Lighting
Rebecca Howell – Choreography



Philipp Hochmair Jedermann

Deleila Piasko Paramour

Director Robert Carsen on Hofmannsthal's *Jedermann*

„Hugo von Hofmannsthal has fascinated me for a long time. I consider him to be the conscious and unconscious master of the Zeitgeist - and I use the Freudian terminology with care - who, even when setting his works in the past, was always connected to social, psychological, and political developments of the present. While I know his writing best from his librettos (having directed five of the six operas he wrote for Richard Strauss), I also have great admiration for his poetry, dramas, and novels.

Jedermann is certainly the most universal and the most culturally popular of his works. The play is based on the fifteenth century Dutch and sixteenth century English medieval mystery plays of the same title, and so forms part of a long tradition. These plays deal with the one great mystery that we will all have to face: death. As human beings, however, it is not in our DNA to really apprehend the fact of our own death. For most of us, death is something that happens to other people. And when death does come, as come it must, it will always be too soon. But why is that so, and, in holding on to life, what exactly is it that we are holding on to so desperately? *Jedermann* explores all that, and more. Its power and resonance come from the fact that, however codified the telling of the story may be, its subject matter concerns every single audience member, every performance, every year. There are not many plays for which the same can be said.

As in the earlier medieval versions, one finds in this play a mixture of real and allegorical characters, but Hofmannsthal develops them differently. The real characters in *Jedermann*'s life, such as his best friend, his servants, his neighbour, his mother, his lover, his nephews etc. are the first to be introduced (after the prologue with God and Death), and *Jedermann*'s exchanges with them give us a clear picture of his daily life. His obsession with money and the thoughtless sensory pleasure he constantly seeks are developed further at the party he throws, which, since Hofmannsthal subtitles his version of the play “The Death of a Rich Man”, is clearly just one of a great number of similar parties. This is paradoxical, since *Jedermann* by definition is about all men, but not all men are rich. *Jedermann* behaves as if everything is his by right, so was he born rich or is he a self-made man, and does it make any difference?

One of the most important developments that Hofmannsthal brought to the story is the fact that *Jedermann* begins to think about the possibility that something other than



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wealth and immediate sensory pleasure might be of importance before Death appears to him. Just after, or perhaps because of, the conversation he has with his mother, a crack appears in Jedermann's psyche which causes him to question how he leads his life. And so, a search for the value and meaning of life begins, as Jedermann questions himself further about the meaning of Death, Good Deeds, Faith, and ultimately God. In a certain sense, I think one can say that the exchanges Jedermann has with the allegorical characters are not dissimilar to the internal dialogues each of us has every day with ourselves.

In his *Jedermann*, Hofmannsthal, greatly encouraged by Max Reinhardt, deals with the fundamental question of death, and the question of how - if at all - we can equip ourselves for it. Religious preparation for men and women of any faith can be essential, but I think Hofmannsthal also valued very strongly the relationship that art has to death. He developed the theme time and again in his work, broadening the way death defines our lives to include a constant questioning of the concept of time. Investigating time became art in Hofmannsthal's hands, and, in a way, *Jedermann's* place in the Salzburg Festival over time seems to have become a confirmation of the importance that all art and all the arts can have in our life. Art, which civilization after civilization shows us is the only thing that remains, can help us deal with, perhaps even cope with, the transitory nature of life and the finality of death. This is perhaps one of the reasons why *Jedermann* has become almost symbolic of the Salzburg Festival.

Max Reinhardt's idea that the play should be performed in the heart of the city, in front of Salzburg Cathedral, is an idea full of resonance, but also full of joy. We must not lose sight of the fact that although the play concerns the sacred, it is not sacred in itself, and I do not think either Hofmannsthal or Reinhardt wanted it to be approached as such. It is a celebration of life through an acceptance of death, like a christening and a funeral rolled into one. It is in itself a precis, a metaphor and an allegory of life.

It is an honour for me and my team to have been invited to make a new production of *Jedermann*, and an even greater one to be connected in this way to all the wonderful theatre artists from previous productions."



Short statement by Philipp Hochmair

“To me, Jedermann has become something of a role of a lifetime. The story of the rich man’s living and dying is an impressive theatrical experience, allowing us to recognize Jedermann as a contemporary, almost consumed by his unquenchable desire for money and thrills. The question at its core is timeless and eternally valid: ‘What remains of my life when the time has come to die?’”



Short Statement by Deleila Piasko

“It’s a great honour for me to be invited to play this role of the Paramour, becoming part of this venerable theatrical event. I look forward to the rehearsals and creative exchanges with Robert Carsen and the ensemble with eager anticipation and curiosity.”

Photos:

<https://www.salzburgerfestspiele.at/en/photos/robert-carsen>

<https://www.salzburgerfestspiele.at/en/photos/philipp-hochmair>

<https://www.salzburgerfestspiele.at/en/photos/deleila-piasko>



Biographies

Born in Canada, **Robert Carsen** trained as an actor at the Bristol Old Vic Theatre School, before moving into directing, lighting and set design.

His theatre credits include *Oedipus Rex* for the Greek Theatre, Siracusa (which won both “Le Maschere del Teatro Italiano” Prize 2023 and the Italian Critics Prize 2022 for best theatre production); *Cabaret* for the Lido 2 Paris; *The Tempest* at the Comédie Française; *Mother Courage and her Children* at the Piccolo Teatro Milan; *Rosenkrantz and Guildenstern Are Dead* for the Roundabout Theater, New York; *Lady Windermere's Fan* at the Bristol Old Vic; the world premiere of Andrew Lloyd Webber's *The Beautiful Game* in the West End and *Sunset Boulevard* for a UK tour; *Candide*, *My Fair Lady*, and *Singin' in the Rain* at the Théâtre du Châtelet in Paris and on tour.

His opera productions include *Aida*, *Falstaff* and *Der Rosenkavalier* at the Royal Opera Covent Garden; *Peter Grimes*, *Giulio Cesare in Egitto*, *Don Giovanni*, *La Fanciulla del West* and *Co2* at La Scala; *Mefistofele*, *Eugene Onegin*, *Falstaff* and *Der Rosenkavalier* at the Metropolitan Opera, New York; *Il Trionfo del Tempo e del Disinganno* at the Salzburg Whitsun Festival and the Salzburg Festival 2021, *Der Rosenkavalier* at the Salzburg Festival 2004; *La Rappresentazione di Anima e di Corpo* (Cavaliere), *Wozzeck*, *Agrippina*, *Platée* and *The Turn of the Screw* at the Theater an der Wien; *Gerusalemme*, *Die Frau ohne Schatten* and *Manon Lescaut* at the Vienna State Opera; *Il Trovatore* at the Bregenz Festival; *The Queen of Spades*, *Hänsel und Gretel* and *Arabella* at the Zurich Opera; thirteen productions for the Opéra national de Paris including *Ariodante*, *Les Contes d'Hoffmann*, *Rusalka*, *Capriccio*, *Les Boréades* and *Die Zauberflöte*; *A Midsummer Night's Dream*, *Orlando*, *The Magic Flute*, *Semele* and *Rigoletto* for the Festival d'Aix en Provence.

Further productions include *Ariadne auf Naxos* in Munich; *The Love for Three Oranges* at the Deutsche Oper Berlin; *Die Tote Stadt* for the Komische Oper Berlin; *Der Ring des Nibelungen* in Cologne, Venice, Shanghai, Barcelona and Madrid; *I Pagliacci* and *Cavalleria Rusticana*, *Carmen*, *Fidelio* and *Dialogues des Carmélites* in Amsterdam; *Rinaldo* and *l'incoronazione di Poppea* at Glyndebourne; *La traviata* for the reopening of the Teatro la Fenice in Venice; *Idomeneo* and *Julius Caesar* (Battistelli) for the Rome Opera; *Il Ritorno d'Ulisse*, *Elektra* and *Fidelio* for the Maggio, Florence; *Platée* and *Les Fêtes Vénitiennes* at the Opéra Comique; *Armide* (Lully), *Orfeo ed Euridice*, and *Iphigénie en Tauride* at the Théâtre des Champs Elysées. He has also staged a Puccini cycle at the Flanders Opera, and a Janáček cycle at the Opéra du Rhin in Strasbourg.

Working as artistic director and set designer for museum exhibitions, Robert Carsen has created *Marie-Antoinette*, *Bohèmes* and *Volez, Voguez, Voyagez – Louis Vuitton* in Paris at the Grand Palais; *L'Impressionisme et la Mode* and *Splendeurs et misères* at the Musée d'Orsay; *Charles Garnier* at the École nationale des Beaux-Arts; and *Dalida* at the Musée Galliera. He has also designed *Fashion and Impressionism* and *Magritte* at the Art Institute of Chicago and *Painting the Modern Garden* at the Royal Academy in London. For Chanel and Fendi, Robert Carsen conceived, directed, designed and filmed *Karl For Ever* at the Grand Palais, a celebration of the life of Karl Lagerfeld.



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An Officer of the Order of Arts and Letters in France and an Officer of the Order of Canada, Robert Carsen has received many prizes including the 2021 International Opera Award for directing, the Prix du Syndicat de la critique in France (three times), and the Italian Critics' "Abbiati" Award (five times), as well as the Prix XXI in Spain and the Italian Opera Star Award. He has just been awarded the first Grand Prix de l'Académie des Beaux-Arts.

Future projects include *Werther* in Baden-Baden (opening November 24 2023), Detlev Glanert's new opera *Die Jüdin von Toledo* for the Semperoper Dresden, *La Clemenza di Tito* for the Whitsun Festival in Salzburg, Cesti's *L'Oronhea* for La Scala and the continuation of the cycle of Oedipus plays (*Oedipus at Colonus*, *Antigone*) at the Greek Theatre in Siracusa.

Deleila Piasko, born 1991 in Switzerland, studied acting at the Ernst Busch Academy of Dramatic Arts in Berlin, during which time she also performed at the Volksbühne in Berlin. Engagements at the Konzert Theater Bern and Staatsschauspiel Dresden followed. From 2019 – 2022 she was a permanent ensemble member of the prestigious Burgtheater in Vienna, during which time she also played a variety of roles in different TV productions and feature films. She received critical acclaim for her performances in the feature film *Leander Hausmanns Stasikomödie* by Leander Hausmann in 2019 and the German-Austrian Sky series *The Ibiza Affaire*, directed by Christopher Schier in 2021.

In 2022 she left the ensemble of Burgtheater in order to play the role of anti-fascist fighter „Lisa Fittko“ in *Transatlantic*, a series of 7 seven episodes, created by Anna Winger & Daniel Hendler, which premiered on April 7th 2023 on Netflix. The German TV series *DER SCHATTEN*, directed by Nina Vukovic, in which Deleila plays the lead role, was broadcast on ZDFneo in spring/summer 2023 and won the German Television Award 2023.

In 2024, she took on a leading role in the ARD series *Die Zweiflers* (directed by Clara Zoë My-Linh von Arnim, Anja Marquardt). Deleila Piasko is currently starring as *Lili* alongside Katharina Schüttler, Jan von Bülow and Milan Peschel in Thomas Imbach's feature film of the same name, an adaptation of Arthur Schnitzler's novella *Fräulein Else*.



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Philipp Hochmair discovered his passion for literature, film and theater as a teenager and studied acting at the renowned Max Reinhardt Seminar in Vienna, in Klaus Maria Brandauer's master class as well as at the Conservatoire National Supérieure d'Art Dramatique in Paris.

His theater engagements, including the most important classical roles, have taken him to the most famous theaters in Europe such as the Schauspielhaus Zurich, the Théâtre VIDY in Lausanne, as a longstanding ensemble member at the Thalia Theater in Hamburg and the Burgtheater in Vienna, where he was accepted into the honorary gallery.

In 2018, he stepped in at short notice for the title role of *Jedermann* at the Salzburg Festival and was acclaimed by audiences and critics alike.

He regularly performs his own solo program of modern interpretations such as *Werther!*, *Amerika* after Kafka, *Der Hagestolz* by Adalbert Stifter and Hugo von Hofmannsthal's *Jedermann* as well as ballads by Schiller accompanied by his rock band "Die Elektrohand Gottes", in various versions also with other musicians and with the performance artist Kurt Razelli at theater festivals and on the most important stages at home and abroad.

In addition to his theater career, he has enjoyed success in the cinema since 2001 in Oliver Hirschbiegl's highly acclaimed *The Experiment* and on television with *The Manns - A Novel of the Century* by Heinrich Breloer. Further engagements in the cinema followed, including in *Winterreise* by Hans Steinbichler, *Ich war noch niemals in New York* by Philipp Stölzl and *Glück gehabt* by Peter Payer, to name but a few.

For his sensitive and intense portrayal of the male lead in *Kater* by Händl Klaus, he received the Actor Award at the Diagonale - Festival of Austrian Film in Graz in 2017. Hochmair celebrated his international cinema debut in the production *Candelaria* by J.H. Hinestroza, which was shot in Cuba in 2016.

Philipp Hochmair has been an integral part of German and Austrian television since the great success of the series *Vorstadtweiber* (2015 - 2021), in which he played the cynical homosexual politician Joachim Schnitzler for 6 seasons.

In the 3rd season of the highly acclaimed ARD series *Charité* (2021), he took on the role of the Austrian forensic doctor Professor Prokop and once again proved his acting versatility. He was given his own format in 2018 with the crime series *Blind ermittelt* with 11 films to date, in which he supports the Vienna police as an astute, blind special investigator. He received the Austrian Television Award ROMY for this role in 2019.

In the ZDF historical film *The Wannsee Conference* (2022), Philipp Hochmair shines in the role of SS Obergruppenführer Reinhard Heydrich, the head of the Wannsee Conference.

For his outstanding acting performance, he received his second ROMY in the cinema/TV film category in April 2022 and was awarded the Grimme Prize in April 2023.

Hochmair speaks German, English, French and Spanish.



Hugo von Hofmannsthal (1874-1929)

Jedermann The Play of the Rich Man's Dying

Cathedral Square / Großes Festspielhaus

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Robert Carsen und Luis F. Carvalho Sets

Luis F. Carvalho Costumes

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Rebecca Howell Choreography

Deleila Piasko Paramour

Philipp Hochmair Jedermann

Andrea Jonasson Jedermann's Mother

Christof Luser Jedermann's Good Companion / Devil

Kathleen Morgeneier Deeds / A Poor Neighbour

Joseph Lorenz Debtor

Nicole Beutler The Debtor's Wife

Dominik Dos-Reis Death

Kristof van Boven Mammon

Christoph Krutzler Fat Cousin

Julia Windischbauer Faith

Premiere: 20 July, 9 pm

New Production

Tickets for *Jedermann* as well as for the entire 2024 festival programme are available from 6 December 2023: <https://www.salzburgerfestspiele.at/en/>