

Salzburg Festival 2020



The Salzburg Festival is preparing to celebrate its centenary in 2020.

The festival's "founding fathers" dreamed of a world capital of the arts on Austrian soil, first and foremost the poet Hugo von Hofmannsthal, the theatre impresario Max Reinhardt and the composer Richard Strauss. They wanted to establish it far from the distractions of the big cities, in Salzburg, because Salzburg is "the heart of the heart of Europe," in Hugo von Hofmannsthal's incomparably beautiful phrase.

The Salzburg Festival was to be "one of the first peace projects" (Max Reinhardt) after the horrors of World War I, and a clear artistic statement from Austria, which had gone from the Habsburg empire, which had included half of Europe to a petty state.

Opera and theatre, the best of both – such was their guideline, simple-sounding yet highly demanding.

Art as a bringer of peace, and quality as the programming guideline – these two founding notions have borne us aloft through the decades.

Today the Salzburg Festival, which began in 1920 with one sole drama performance, is the largest classical festival in the world. In 2019 we offered 199 performances in 43 days at 16 performance venues, welcoming visitors from 78 countries, 40 of them non-European.

With music, the only language without borders, we wish to reach out to people from all corners of the earth, especially in our anniversary year. Max Reinhardt knew how important the audience and listeners are for a festival's success. As he said, "the best must be assembled not only on stage, but also in the auditorium".

In this spirit, we invite you to make 2020 a very special year in the Salzburg Festival's history.



The Directorate of the Salzburg Festival: Lukas Crepaz, Helga Rabl-Stadler, Markus Hinterhäuser

Great World Theatre – The Salzburg Festival Centenary

What began with a drama performance on a square in the historical city centre (because building a theatre was unaffordable) has become the most important classical festival in the world today.

In 2020, there will be approximately 200 performances at 16 venues over a period of 44 days, attracting guests from 80 countries, 40 of which non-European. These figures alone demonstrate how much has changed in these almost 100 years.

The idea of holding regular celebrations of music in honour of the city's greatest son – Wolfgang Amadeus Mozart, naturally – arose long before the Festival's founding in 1920. However, this idea only took on concrete shape toward the end of World War I, when a group surrounding the director and impresario Max Reinhardt, the poet Hugo von Hofmannsthal and the composer Richard Strauss revived these plans.

Through the idea of a festival, the "founding fathers" tried to wreak order from the post-war period of chaos. After the breakdown of the Austrian monarchy, theatre as a festive institution was to foster tradition, national identity and a sense communality. The Festival became a project against the identity crisis and the loss of values of individuals, but also entire peoples. And the best place to implement their audacious project seemed to the founders to be Salzburg, with its natural and architectural charms. "Salzburg is the heart of the heart of Europe," as Hugo von Hofmannsthal put it so beautifully.

Max Reinhardt & Hugo von Hofmannsthal ©ASF/Ellinger



Jedermann 1920 ©ASF/Ellinger



On 22 August 1920 everything was ready: Hugo von Hofmannsthal's *Jedermann* was first performed in Salzburg, directed by Max Reinhardt, outside the Cathedral, where it is still enacted today. Ever since, the "play of the rich man's dying" has graced the programme every year – with only two exceptions, from 1922 to 1925 and from 1938 to 1945. It has long become an icon and trademark of the Festival.

The next year, 1921, already saw additional orchestra and chamber music concerts. And when the three da Ponte operas by Mozart – *Don Giovanni*, *Le nozze di Figaro* and *Così fan tutte* – were performed for the first time in 1922, the Festival had found its core structure, valid to this day: operas, plays and concerts – and, as Hugo von Hofmannsthal demanded

in his founding manifesto, “the highest of all of them”. Or, as we would say today: the best. Thus, quality was the Festival’s founding guideline.

After a brief setback – the 1924 season had to be cancelled for lack of funding – the event grew continuously. More performance days and additional venues now became regular innovations. In 1925 the name of the Vienna Philharmonic first graced one of the Salzburg Festival’s playbills. Since then, the orchestra has been the musical heart of the Festival, having performed approximately 2,200 operas and 800 concerts to this day.

Between 1933 and 1937 the Salzburg Festival represented a symbol of the national and cultural independence of Austria to the outside world. Artists such as Arturo Toscanini and Bruno Walter worked ceaselessly to internationalize the Salzburg Festival, which positioned itself artistically and ideologically as an “Anti-Bayreuth”, in opposition to the National Socialists who already ruled Germany. During the summers, the city became a meeting-place of international high society.

The annexation of Austria by Hitler-Germany in 1938 and Nazi cultural policy changed the Festival: several composers and works were now banned; artists stayed away, or were forced to. After the attempt on Hitler’s life in 1944, the Festival had to be cancelled entirely.

And then, a small miracle took place: only three months after the war had ended in Europe, in the summer of 1945, the American occupying forces permitted and supported the Festival’s taking place again.

Although the city was heavily damaged by bombing raids, although soldiers and refugees



Der Rosenkavalier 1961 © ASF/Ellinger



Carmen rehearsal with Herbert von Karajan 1966

© ASF/Ellinger

crowded the city and despite the shortage of the most important supplies, most of all food – once again, as after World War I, the Festival’s political mission carried the day: General Mark Clark, the high commander of the American occupying forces which governed Salzburg until the 1955 Treaty, chose the opening of the Salzburg Festival for his first public appearance in Austria, as he considered this a “celebration of the rebirth of cultural freedom”.

As early as 1948, one man appeared centre-stage whose name is still indelibly linked with the Salzburg Festival: Herbert von Karajan. A native of Salzburg – he was born only a few hundred metres from today’s Festival district – he conducted the incredible number of 247

operas and 90 concerts here between 1933 and 1989. He also directed 14 opera productions himself. Karajan focused on music, and especially on internationalization. He managed to entice high-carat world stars to Salzburg, along with the guests from all over the world who followed them. In 1960 he opened the newly-built Großes Festspielhaus, whose concept he had influenced essentially. In 1967 he founded the Easter Festival, in 1973 the Salzburg Whitsun Concerts. Herbert von Karajan was also an essential figure in the development of multi-media use of recordings. Earlier than most other artists, he recognized the huge potential of modern media to conquer new audiences worldwide.

When Herbert von Karajan died in 1989 during the rehearsals for Verdi's *Un ballo in maschera*, the Festival lost its leading figure – resulting in a vacuum which had to be filled gradually.

Gerard Mortier became the new artistic director. With competence and infectious passion, he considered it his mission to modernize and rejuvenate the Festival. He focused on contemporary music, exciting productions of the classics and an accent on drama – strategies which brought a new audience to Salzburg.

One special year in the 100 years of Festival history was 2006, thanks to Peter Ruzicka, the artistic director at the time. The Salzburg Festival celebrated the 250th birthday of Wolfgang Amadeus Mozart by performing all his 22 operas, making Salzburg the world capital of Mozart interpretation, which found enormous resonance in the international media and met with enthusiastic acclaim from the audience.

In keeping with the best tradition of high artistic standards throughout the Festival's history, Markus Hinterhäuser took up the position of artistic director of the Festival in 2017. "A festival must be an epicentre of the extraordinary," is his credo. Meaning more than a random series of events with as prominent casts as possible. The festival is to create special artistic constellations, offering not mere diversion, but an invitation to think. This too was one of the founding ideas of Max Reinhardt and Hugo von Hofmannsthal, and it remains the mission and the source of strength of the Salzburg Festival for the coming century as well.



Wiener Philharmoniker with Riccardo Muti 2019 © SF/Borelli

A Fortuitous Symbiosis

The Vienna Philharmonic is part of the identity of the Salzburg Festival. And the Salzburg Festival in turn is a good part of the identity of the Vienna Philharmonic. This orchestra has performed so often in Salzburg and is such an important part of our cultural life that one might also call it the “Salzburg Philharmonic”.

It is a happy coincidence that the year 1842 marked an important new beginning in the musical life of Vienna and Salzburg. Otto Nicolai founded the most famous symphony orchestra in the world, starting with the musicians of the Vienna Court Opera: the Vienna Philharmonic. In Salzburg, resolute citizens pulled the small town, which had fallen into complete oblivion, from the mire of poverty by a special cultural deed: they collected funds to erect a monument to Mozart, a reminder of the city’s great son, whose name at the time was only associated with Vienna in many people’s minds. The fact that the monument was erected on the foundations of a Roman villa inscribed with the motto “Hic habitat Felicitas” – Here lives Happiness – was a good omen.

In the history of the Vienna Philharmonic, Salzburg occupies a special position, being the site of its first performance outside of Vienna, in 1877. Here it lent the “Musikfeste” special brilliance until 1910. Beginning in 1920, the orchestra gave benefit concerts in Vienna and South America for the Festspielhaus Association, which was in dire financial straits. In 1922 it performed the Festival’s first opera. And since 1925 its summer residency in Salzburg has been a fixture in the orchestra’s annual calendar.

During World War II, the orchestra offered an unforgotten proof of its profound connection with Salzburg by bridging the year 1940, in which the Festival could not take place, with a Salzburg concert cycle at its own expense.

Another deeply moving event was the last performance of the Vienna Philharmonic in the presence of Richard Strauss, then already a very old man. After the dress rehearsal of his opera *Die Liebe der Danae* on 16 August 1944, he took leave of the orchestra with the words: “Gentlemen, I hope we meet again in a better world.” Unfortunately, this wish was not granted. After the failed attempt to assassinate Hitler, the Festival was cancelled. The opera’s first performance only took place after the composer’s death, at the 1952 Salzburg Festival.

To this day, the Vienna Philharmonic has performed more than 2,250 operas and more than 800 concerts at the Festival. This means that the orchestra may rightfully claim to have made an essential contribution to the Festival’s reputation as one of the world’s best. From the beginning, the orchestra set the musical standards for which Salzburg was to become famous. It brought the best conductors to Salzburg, but the Festival also enabled its musicians to work with some of the best conductors, and has arranged many a new and interesting artistic encounter. Without the Vienna Philharmonic, there would be a festival in Salzburg, but it would not be the Salzburg Festival!

Artists about the Salzburg Festival

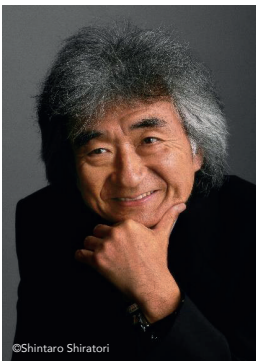
"Every artist dreams of one day performing at the prestigious Salzburger Festspiele. For me to debut there this past summer in Mozart's *Idomeneo* with Peter, Teodor and the whole team was definitely one of the most important moments in my career. The whole experience was a true pleasure: open, welcoming, and inspiring- I felt like being a part of a big family. Thank you!" – Ying Fang, soprano



"The Salzburg Festival is one of the most important classical music festival in the world. It was an unforgettable experience for me because it gave me the fantastic feeling of being able to combine with the greatest musicians of today and those of the past. I am honored to have participated in the Salzburg festival in *Aida* and in *Ernani* and I hope to return soon. Best wishes for the 100th anniversary of the Salzburg festival!", says Vittoria Yeo, soprano.



"Congratulations on the 100th anniversary of the Salzburger Festspiele. We still have a vivid memory of the NHK Symphony Orchestra performing at the Felsenreitschule in the summer of 2013. It is quite an honour and privilege for the orchestra and its members that we became part of the festival of such a long-standing history and tradition. We wish you further prosperity." Yoshinori Nemoto, chairman NHK Symphony Orchestra, Tokyo



"My Salzburg festival time was like a dream. I learned so much and I enjoyed so much."
Seiji Ozawa, conductor





Selected Awards

Musical America

Celebrating its centennial next summer, the Salzburg Festival has been chosen Festival of the Year for the 2020 Musical America International Directory of the Performing Arts. Only once before has an institution, rather than an artist, been chosen for MA's "Of the Year" honor, and that was in 2000, when Carnegie Hall, celebrating its centenary, was deemed "Concert Hall of the Century" MUSICAL AMERICA, October 2019

Opera Award

Since 2012 the „International opera Award“ awards the best of the best in the classical world. It has been called "Oscars of the Opera". In 2013 the Salzburg Festival won the "International Opera Award" in the category "Best Opera Festival".

In 2014, the production "Norma" was selected as winner in the category "best opera production".

Opernwelt – Performance of the year

"Salome" performed at the Salzburg Festival has been voted "Performance of the year 2019" by the critic survey of the magazine "Opernwelt"; Romeo Castellucci provided the best stage-direction and stage design, and the Lithuanian soprano Asmik Grigorian in the title role was voted "Singer of the Year".



Salzburg Festival 2020

July 18th 2020 – August 30th 2020

Approximately 200 Performances in 44 Days at 16 Venues

Opera

5 New Productions

2 Revivals

1 Concert Performances

Drama

Jedermann • Hugo von Hofmannsthal

5 New Productions – of which 1 world premiere

Readings

Concerts

Ouverture Spirituelle

Vienna Philharmonic

Guest Orchestras

„Time with“-Series

Chamber Concerts

Lied Recitals

Recitals

Mozart Matinees

Camerata Salzburg

Young Singers Project

Children and Youth

Opera, Concerts and Drama

Opera Camps

Youth Subscriptions

Young Friends

Siemens>Children's>Festival

Salzburger Festspiele und Theater Kinderchor

Sonderkonzerte

Accompanying programme in the anniversary year

Anna Netrebko in La Traviata ©Klaus Lefebvre



Mitridate, re di Ponto ©Klaus Lefebvre



Vittoria Yeo and Ekaterina Semenchuk in Aida ©SF-Ritterhaus





Salzburg State Exhibition 2020

“Great World Theatre – The Salzburg Festival Centenary”

An Exhibition of the Salzburg Museum in cooperation with the Salzburg Festival

Location: Neue Residenz, Salzburg
Exhibition Space: 1,800 m² (ca. 19,000 square feet)
Duration: 25 April to 31 October 2020

Idea and Concept of the Exhibition

The State Exhibition *Great World Theatre – The Salzburg Festival Centenary* is dedicated to the world's most important performing arts festival, offering insights into the history and development towards the present, but also opening perspectives upon the future of the Salzburg Festival.

The State Exhibition at the Salzburg Museum at the Neue Residenz thereby becomes a place of encounter with the Salzburg Festival: stories, enactments and events offer visitors space for experiences, participation and personal memories as well. The shared goal is to view the Festival from different perspectives, also leading to institutional and artistic contributions and a narrative including multiple voices.

The State Exhibition is divided into four major chapters. Each chapter has its own area within the Neue Residenz.

Chapter 1 – The Salzburg Festival on Screen

Visitors of the exhibition will be welcomed inside the portico with a film introducing the history of the Salzburg Festival. A documentary provides initial orientation on the founding, chronology and historical context of the Salzburg Festival.

Chapter 2 – “The Archive” – The Salzburg Festival Centenary

A walk-in encyclopaedia assembles documents and materials, facts and figures, sounds and images, words and (hi)stories alongside human protagonists and developments of the Festival. This chapter is the heart of the exhibition, recounting 100 years of Festival history from 1920 to 2020.

The classical Archive with its photographs, reviews, publications, sketches and documents will be complemented by three-dimensional objects from the costume collection, the workshops and the furniture and props collection and enriched by sound clips and film and audio samples. 100 objects represent 100 years of Festival history.

Chapter 3 – Encounters in Dialogue

The third chapter includes a tour which is being developed in collaboration with institutions such as the Jewish Museum in Vienna, the Vienna Theatre Museum, the Salzburg Literary Archive and the Vienna Philharmonic, as well as internationally renowned artists. The latter have been invited to react to the Festival from their own perspective, contributing their expertise and competence and/or artistic interventions to the collective narrative.

Chapter 4 – Museum on Stage

The fourth chapter of the State Exhibition turns the Art Exhibition Hall of the Salzburg Museum into a stage. For the entire duration of the exhibition, from 25 April to 31 October 2020 and especially during the 2020 Festival summer, it serves as a performance venue while also offering a stage for Festival (hi)stories within the overall concept for the Art Exhibition Hall. It provides a platform for artists, persons active on and behind stage, and the audience. Further offerings include curated film programmes, panel discussions, fashion shows and numerous other performance series. First and foremost, however, the museum hosts a comprehensive children's and youth programme.



The main venues of the Salzburg Festival

The Grosses Festspielhaus, the Haus für Mozart and the Felsenreitschule form the Festival District, together with the Cathedral Square and the Kollegienkirche, located 200 meters from them. In 1606/07, Archbishop Wolf Dietrich had stables built here, to which a winter riding academy was added in 1662. During the 19th century, the complex was used as cavalry barracks before gradually being opened to the Salzburg Festival from 1925 onwards.

The performances of the Salzburg Festival take place in more than 15 different venues every year. The three main venues of the Salzburg Festival – Felsenreitschule, Haus für Mozart and Großes Festspielhaus - are located in the heart of the city.



Felsenreitschule ("Horse riding school")

It was Max Reinhardt who suggested that the Winter Riding School should be converted, and it was also his idea to transform the Summer Riding School (Felsenreitschule) into a theatre. During the first half of the 17th century, conglomerate rock was quarried here for the building of the cathedral. In 1693, three tiers of 96 arcades were hewn into the walls of the disused quarry so that from here people could watch equestrian displays and animal baiting events.

In 1926, Max Reinhardt first used the Felsenreitschule to stage a performance for the Salzburg Festival. The first opera production in the Felsenreitschule took place in 1948 with conductor Herbert von Karajan.

Internationally the Felsenreitschule is also known from the movie Sound of Music.



Haus für Mozart ("House for Mozart")

A provisional festival hall was built on the grounds of the large winter riding school in 1925 which was opened with *Das Salzburger Grosse Welttheater*. Only one year later, in 1926, the architect Clemens Holzmeister supervised a first phase of re-building. Adaptations were again made in 1927 so that operas could be performed: Beethoven's *Fidelio* was the first opera to be performed here.

The building was known as the *Kleines Festspielhaus*, and underwent several more reconstruction phases: in 1937 (the auditorium was turned around by 180°) and in the years 1962/63 (Improvement of sight lines and acoustics).

For many years the Salzburg Festival had followed plans to create a "House for Mozart" which would in every respect be suitable for the performance of the composer's stage works, with excellent acoustics and the best possible sight lines from all seats.

For the celebrations for Mozart's 250th birthday in Mozart Year 2006 the Haus für Mozart was finally opened with the premiere of *Le nozze di Figaro* (conductor: Nikolaus Harnoncourt, stage director: Claus Guth).



View from the stage of Haus für Mozart © SF/Kolarik

Grosses Festspielhaus ("Large Festival Hall")

The plans for a Grosses Festspielhaus (Large Festival Hall), where the former archiepiscopal princely stables were located, were drawn up primarily by the architect Clemens Holzmeister; Herbert von Karajan also made many suggestions for the building project, in particular regarding the design of the theatre hall. Every effort was made and no expense spared so as to "insert" between the three-centuries-old façade of the former court stables and the Mönchsberg a theatre with an opera stage whose structure and technical equipment would still meet highest international demands after fifty years. Between autumn 1956 and the early summer of 1960, 55,000 cubic metres of rock were blasted away to create the relevant space. The building was largely financed from the state budget and as a result the Republic of Austria is the owner of the Grosses Festspielhaus.

The Grosses Festspielhaus was opened on 26 July 1960 with a festive ceremony and the performance of *Der Rosenkavalier* by Richard Strauss conducted by Herbert von Karajan. The ground plan of the auditorium is almost square, nearly 35 metres long and from the stalls as well as from the circle offers ideal acoustic conditions and sight-lines for 2,179 seats.



Großes Festspielhaus ©SF/Kolarik



Helga Rabl-Stadler

President of Salzburg Festival

Helga Rabl-Stadler studied law, journalism and political sciences. From 1971 to 1978 she worked as a journalist, specializing in economy and politics. She was the first female journalist to write an editorial column for the Austrian daily newspaper Kurier.

In 1983 she became a co-owner and partner of the family business Modehaus Resmann in Salzburg and Linz. From 1983 to 1990 she was member of the Austrian Parliament. In 1988 she became first female President of the Salzburg Chamber of Commerce.

In 1995 she was appointed President of the Salzburg Festival and resigned from all her political offices. Amongst her general responsibilities as a member of the Festival's directorate, she has managed to develop an outstanding network of sponsors. The high point of her successful fundraising efforts was the financing of the reconstruction of the Haus fuer Mozart, which reopened in 2006. She also developed the idea of presentations of the Salzburg Festival programme all over the world, which also is a reason the Festival welcomes visitors from 85 nations, 47 of them non-European, today.

Markus Hinterhäuser

Artistic Director of the Salzburg Festival

Markus Hinterhaeuser was born in La Spezia (Italy). He studied piano at the Vienna University of Music and at the Mozarteum University Salzburg.

As a pianist, Markus Hinterhäuser has performed as a soloist and chamber musician at the world's major concert halls and internationally renowned festivals, e.g. Carnegie Hall, Vienna's Musikverein and Konzerthaus and La Scala Milan. In recent years Markus Hinterhäuser has focused on the interpretation of contemporary music, in particular of works by Luigi Nono, Karlheinz Stockhausen, Morton Feldman and György Ligeti. Alongside numerous recordings for radio and TV, he has also recorded the complete oeuvre for piano by Arnold Schoenberg, Alban Berg and Anton von Webern, as well as compositions by Morton Feldman, Luigi Nono, Giacinto Scelsi, Galina Ustvolskaya and John Cage on CD. He repeatedly participated in music drama productions staged by Christoph Marthaler, Johan Simons and Klaus Michael Grüber.

Markus Hinterhaeuser was Artistic Director of the Wiener Festwochen from 2014 to 2016. Since October 2016 Markus Hinterhaeuser is the Artistic Director of the Salzburg Festival. Because of his great success, his contract has been prolonged early until 2026.





Salzburg Whitsun Festival

29 May – 1 June 2020

La couleur du temps – The Colour of Time

Pauline Viardot-Garcia (1821 – 1910)

The life of Pauline Viardot-Garcia – singer, European ambassador of music, outstanding pianist and composer – is the focus of the Salzburg Whitsun Festival's programme in 2020.

Before 1800, it was mainly men and castrati whose outstanding artistic personalities shaped musical and social life. At the beginning of the 19th century, however, an increasing number of women assumed this role – the 'divo' became a 'diva'.

'As the rays of Enlightenment shone into a different-minded 19th century, aficionados began to turn from those extravagant young men, who had been pampered at the courts of absolutist monarchs, to a different kind of deity: the prima donna. Henceforward, they laid their hearts at the feet of outstanding female artists. Women represented the values of a post-revolutionary and bourgeois society better than castratos, whose artificiality, admired by members of the highest classes, was now considered unnatural. Quickly stepping into their position, these ladies began to serve as muses for emerging composers, to exert control over what actually ended up in a score, as well as repertoire policy in theatres, casts and fees, some of them attaining influential public positions,' says Cecilia Bartoli, Artistic Director of the Salzburg Whitsun Festival.

At the centre of the 2020 Salzburg Whitsun Festival is Gaetano Donizetti's opera buffa *Don Pasquale*. Cecilia Bartoli takes on the role of Norina, sung by Pauline Viardot in the mid-19th century. 'I am delighted to make my debut in *Don Pasquale*, an opera I love dearly. I will sing the part of Norina in a version containing variations, cadenzas and additions going back to a series of performances in St. Petersburg in 1845, where Pauline Viardot took this role. The orchestra plays on period instruments, re-creating that new kind of sonority we previously applied to Bellini and Rossini,' says Cecilia Bartoli, Artistic Director of the Salzburg Whitsun Festival.

École classique is the title of the concert of arias on Saturday at the main auditorium of the Mozarteum Foundation – a homage to Pauline Viardot featuring arias and orchestral works by Rossini, Meyerbeer, Gounod and Handel. Gianluca Capuano leads Les Musiciens du Prince – Monaco; mezzo-soprano Varduhi Abrahamyan sings, and Cecilia Bartoli makes an appearance as a special guest.

A sacred music concert on Saturday evening at the Felsenreitschule features the Requiem by Gabriel Fauré, who was engaged to Marianne, Pauline Viardot's daughter, for a while. Although she had already retired from the stage, Pauline Viardot returned one more time in 1869 for a performance of Johannes Brahms' *Alt-Rhapsodie* – at the composer's own request. Both works will be conducted by John Eliot Gardiner, who leads the *Orchestre Révolutionnaire et Romantique* as well as the *Monteverdi Choir & Soloists*.

Wherever Pauline Viardot stayed, she also hosted salons where she enjoyed performing her own compositions. Her aim was always lightness, wit and vitality – the staged song matinee performed by mezzo-soprano Vivica Genaux and Carlos Aragón at the piano is appropriately entitled *Jeux d'esprit*.

Pauline Viardot triumphantly embodied the first female Orphée on the French stage no less than 138 times. In the Salzburg performance of Hector Berlioz' *Orphée* on Whitsunday at the Grosses Festspielhaus, Marianne Crebassa – who celebrated enormous success at the 2017 Festival as Sesto in *La clemenza di Tito* – will take on this role. Opposite her, Andriana Chuchman sings the role of Eurydice and Marie-Sophie Pollak that of L'Amour. The artistic director and chief choreographer of the Hamburg Ballet, John Neumeier, transfers the mythical action of the original to today's ballet world in his stage version. Thus, this ballet opera features two dancers in addition to the singers on stage: Edvin Revazov (Orphée) and Anna Laudere (Eurydice). Gianluca Capuano conducts the *Camerata Salzburg* and the *Salzburg Bach Choir*.

The 2020 Whitsun Festival ends with a gala concert at the Grosses Festspielhaus on Monday evening. It is entitled *Une affaire de famille* and pays homage to the entire García dynasty. In a sequence of vocal and instrumental works, symphonic movements and arias as well as a ballet interlude, Cecilia Bartoli as Maria Malibran, Varduhi Abrahamyan as Pauline Viardot, Javier Camarena as Manuel García and others capture the musical temperament of the family. Maxim Vengerov leads the *Orchestra del Teatro di San Carlo* as soloist and concertmaster; Khatia Buniatishvili plays piano and Julia Hagen cello.

Cecilia Bartoli at the Salzburg Whitsun Festival

Since 2012 Cecilia Bartoli has been the artistic director of the Salzburg Whitsun Festival; from the beginning, she has designed programmes focusing on female figures.

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.

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.

Joy of Grief – under this heading, George Frideric Handel's Ari-odante 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.

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







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For details on the programme of the 100th anniversary
of the Salzburg Festival visit:



www.sf100.at

The programme will be available as of 13th November 2019

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