



SALZBURGER  
FESTSPIELE

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**“The principle of sharing proves the solution.”**

**Press Text: Terrace Talk about the  
World Premiere of the Children’s Opera *Musketiere!***



Left to right.: David Bösch (director), Ursula Gessat (Manager of *jung&jede\*r*), Yura Yang (conductor)

(SF, 3 July 2025) 25 July sees the world premiere of Sebastian Schwab’s children’s opera *Musketiere!*. The piece is currently in the second week of rehearsals. Ursula Gessat, the manager of the youth programme *jung&jede\*r*, asked how the leading team had chosen the story, in particular David Bösch, who is both its director and librettist. “I met Sebastian Schwab two years ago when he was conducting. That gave us the idea of collaborating on a project for children.” It was a fortunate coincidence, as he had been planning to direct more productions for a young audience. The musketeer story, which is about a sense of community, the fight against injustice and proving one’s courage, seemed to lend itself well to an adaptation for children. “And so the music and composition progressed over the past year. It is great to see the ideas that started in your head now taking shape, ultimately becoming music.”

Asked about the story and its characters, Bösch continued: “D’Artagnan is the young heroine, who takes her old horse and leaves the French provinces becomes wants to become a musketeer. In doing so, the principle of sharing proves to be the solution in the struggle for justice. As she struggles with the byzantine rules of the Office of Musketeer Suitability

Certification, things take on a Kafkaesque quality at times. Ultimately, they outsmart the bureaucratic factor by simply declaring themselves musketeers. On their journey, they also meet Portos, and together they form a team of three loveable heroes, using their light sabre, carrots and sword to make the world a better place.”

Ursula Gessat asked the conductor Yura Yang what kind of music the audience might expect in this composition for five vocal soloists, an actor and 12 musicians. “The music sounds incredibly funny and imaginative. It’s fun to recognize the personality of the composer Sebastian Schwab in this work – it reflects the lightness he brings to his work. We will discover a lot of sound colours in this work.” The instrumentation calls for a wind quintet, a string quintet, a multitude of percussion instruments and piano, Yura Yang explained, adding: “To me, a smaller cast often results in a much fuller, more intense sound than a large orchestra.” The musical ensemble is not banished to an orchestra pit, but present on stage, as dictated by the performance venue.

Asked how it feels to receive one’s libretto back, set to music by a composer, David Bösch answered: “It’s great to hear one’s own text sung live by singers. That brings everything to life,” and regarding the shared work, he emphasized the factor of “hive creativity”: “All for everyone – that is a great privilege you have, working as a director. There are lots of people working together on one thing, and everyone has something to contribute – especially when it’s a world premiere.” He described the piece as humorous and entertaining on the one hand, but on the other it also reflects the very things he wants from theatre for young and old people: a combination of living stories and the embodiment of humanistic ideals. That is the effect he is striving for in this world premiere.

Yura Yang explained the message she thinks the piece is meant to convey: “To me, a good children’s piece has a depth that also speaks to adults and wins them over – I am convinced that this work does this, and I am very happy to contribute my share.” David Bösch added: “I think that everyone takes away different things when they leave. For example, there is a spot when D’Artagnan expresses her creed: everyone can be whatever they want to be. Everyone receives an individual message. To me, theatre in general is a place where society meets and experiences something together. It’s about giving people faith, consolation and strength, among other things.” Ultimately, Bösch said, the piece is a thrilling adventure story which also contains lots of touching, melancholy music of a high quality.



Left to right: Ursula Gessat (Manager, *jung & jede\*r*), David Bösch (director), Yura Yang (conductor)

As every year, the production features participants in the Young Singers Project. Asked about the musical challenges the work holds for them, Yura Yang said: “For a good example of the special challenges, I would point to the roles of the three Bureaucrats: rhythmically, they must be particularly precise. These are all very young, talented and artistically open-minded people who will manage this very well. I am sure that it’s very special for them to be singing this world premiere: in doing so, they mark the work forever – with their own handwriting, as it were.”

David Bösch explained that the singers were chosen together with Evamaria Wieser, the director of the Young Singers Project, with a view to the concrete wishes of the composer, thereby also pointing out the intense commitment of the Salzburg Festival to supporting young artists. He stressed that the fact that the YSP participants are tasked with singing complete roles in a world premiere is a very rare occurrence – a once-in-a-lifetime experience.

For the first time, the children’s opera offers an opportunity for collaboration with the Summer Academy of the Vienna Philharmonic, through which young people become part of a Festival production.

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Photo link: <https://www.salzburgerfestspiele.at/fotoservice/musketiere-2025>

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