

SALZBURGER FESTSPIELE
17. JULI – 30. AUGUST 2026



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SALZBURGER FESTSPIELE

17. Juli – 30. August 2026

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The 2026 Salzburg Festival

171 Performances on 45 Days at 19 Performance Venues
plus 37 Performances as part of the Youth Programme "jung & jede*r"

Opera

CARMEN

ARIADNE AUF NAXOS

SAINT FRANÇOIS D'ASSISE

IL VIAGGIO A REIMS

COSÌ FAN TUTTE

LUCIO SILLA (semi-staged)

PASSION (in concert)

WERTHER (in concert)

DER PRINZ VON HOMBURG (in concert)

Drama

JEDERMANN

DE PROFUNDIS

FAUST I

SCHNEE VON GESTERN, SCHNEE VON MORGEN

EUROPA

LE MISANTHROPE

UNTER TIERNEN

READINGS

WUNSCHLOSES GLÜCK

INGEBORG BACHMANN. WHO?

WINTERREISE

Concerts

OUVERTURE SPIRITUELLE Miserere

VIENNA PHILHARMONIC

GUEST ORCHESTRAS

SACRED CONCERT

Hommage à GYÖRGY KURTÁG

Visions de MESSIAEN

CHAMBER CONCERTS

Portrait FRANCESCA VERUNELLI

SOLO RECITALS



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KLEINE NACHTMUSIKEN
CANTO LIRICO & SONG RECITALS
MOZART MATINEES · MOZARTEUM ORCHESTRA SALZBURG
CAMERATA SALZBURG
HERBERT VON KARAJAN YOUNG CONDUCTORS AWARD
YOUNG SINGERS PROJECT
SPECIAL CONCERTS

“jung & jede*r” – The Salzburg Festival’s Youth Programme

MUSICAL THEATRE
King Arthur Junior
Holle!
DRAMA
Kri
INTERACTIONS
School Programme
From Abtenau to Zell am See
Festival Mentorships
Youth Tickets & Education Offerings
Young Friends
YOUNG ART
Drama Camp
Opera Camps
Salzburger Festspiele und Theater Kinderchor

In addition to these 208 performances, the Archive of the Salzburg Festival will present four projects in 2026, entitled STAGING REALITIES – THE LIVING ARCHIVE.

Public Screening:

Daily screenings of Festival productions on the LED screen are presented by the Siemens Festival>Nights from 25 July to 30 August 2026 on Salzburg’s Kapitelplatz.



Preface

The Birth of Time and the Power of the Heart

Boundaries begin to blur, ways of living and belonging are challenged and existential horizons widen. The figures on stage at the 2026 Salzburg Festival tirelessly navigate the space between themselves and others as they press toward selfdiscovery. Along the way, they unfurl a panorama of love in all its guises. Delving into the self, they pit the heart's power against reason, and intuition and feeling against cold rationality. 'Le coeur a ses raisons que la raison ne connaît point.' – 'The heart has its reasons, which reason does not know.' (Blaise Pascal)

In *Carmen*, a fiercely independent woman pursues freedom in life and love, breaking with convention as radically as Saint Francis and Molière's *Alceste*. – From the depths of his despair, a broken man cries out in *De Profundis*, Oscar Wilde's haunting prison letter. – Mozart's 'scuola degli amanti', *Così fan tutte*, lets loose an unusual social experiment that shatters every certainty, upends the lives of its participants and exposes startling new insights and feelings. In *Ariadne auf Naxos*, Hofmannsthal and Strauss present a world of contrasts in which tragedy and comedy overlap, and the divergent orbits of grief and levity are drawn into one another. In an equally witty and tragicomic register, Molière's *The Misanthrope* delivers a takedown of theatrical life and cultural emptiness with its biting satire on social hypocrisy and superficiality. Elfriede Jelinek's latest drama, *Unter Tieren* (Among Animals), similarly probes the depths of a deceitful society, using powerful language to chart a path 'into the apocalypse of capitalism'. As a counterpoint to capitalist excess, the life of Saint Francis of Assisi presents a radically different model of living – one of poverty, devotion and an elevated existence outside the normal flow of time. It is this life that forms the basis of Olivier Messiaen's opera *Saint François d'Assise*, a work that defies conventional dimensions. Here, the ordinary laws of space and time seem suspended, as spiritual transcendence and the surrender of worldly attachments are taken to their fullest expression.

Likewise unbound by time and place is the wanderer in Peter Handke's *Schnee von gestern, Schnee von morgen* (Snows of Yesteryear, Snows of Tomorrow). We follow him as he quietly reflects on the passage of time, roaming over delicate landscapes of experience and memory. Opposite him stands a restless seeker: Faust, the archetype of a modern human being, driven by his pursuit of knowledge, experience and self-fulfilment. Both take stock of the world, yet in profoundly different ways; each moves through – and at times becomes lost within – the inner and outer dimensions of mind and soul.

Wajdi Mouawad's play *Europa's Pledge* reflects on our fall from innocence and the necessity of taking personal responsibility. In a similar way, Ingeborg Bachmann and Hans Werner Henze



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confronted private and collective traumas in their works. Guilt – and the journey towards reconciliation – also connects directly to the Overture spirituelle, which this year takes its thematic inspiration from the opening word of one of the Penitential Psalms: 'Miserere'.

The figures we encounter in the 2026 Festival programme journey inward, seeking to interpret the 'chambers of the mind and heart', as Virginia Woolf described them, and in doing so reveal new horizons of possibility. They strive to comprehend the suffering imposed upon us by reality – a suffering embodied in the character of Jedermann (Everyman) and rooted in the burden of temporality. Our fundamental awareness of time and the finite nature of existence is what connects us with our fellow human beings and the world around us, giving rise to our search for meaning – a search that finds expression in the dramatic arts, and especially in music. Art and music draw close to time itself, making its passing something we can see and feel. 'Suppose that there were a single beat in all the universe. One beat; with eternity before it and after it. A before and an after. That is the birth of time.' (Olivier Messiaen)



Andy Warhol, *Four Shoes with Playing Card Suits*, 1950s, tempera and printed collage on Strathmore paper (38.7 x 61 cm; 1998.1.1295) The Andy Warhol Museum, Pittsburgh; Founding Collection, Contribution The Andy Warhol Foundation for the Visual Arts, Inc. © The Andy Warhol Foundation for the Visual Arts, Inc. / Bildrecht Wien, 2025

OPERA

Georges Bizet CARMEN

Richard Strauss ARIADNE AUF NAXOS

Olivier Messiaen SAINT FRANÇOIS D'ASSISE

Gioachino Rossini IL VIAGGIO A REIMS

Wolfgang Amadeus Mozart COSÌ FAN TUTTE

Wolfgang Amadeus Mozart LUCIO SILLA (semi-staged)

Pascal Dusapin PASSION (in concert)

Jules Massenet WERTHER (in concert)

Hans Werner Henze DER PRINZ VON HOMBURG (in concert)



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George Bizet CARMEN

In her production, the director and choreographer Gabriela Carrizo sets out to explore the identity and motives of this quasi-mythical woman. As in her creations for her Peeping Tom dance theatre company, notable for their intense physicality, multilayered meanings and poetic power, she zooms in on the psyche and unconscious of the characters. The Utopia Orchestra and Chorus are conducted by Teodor Currentzis, who has led five previous opera productions in Salzburg. Asmik Grigorian, Jonathan Tetelman, Kristina Mkhitryan and Davide Luciano take on the main roles. The premiere of the new production takes place on 26 July at the Großes Festspielhaus, followed by seven further performances through 26 August.

Richard Strauss ARIADNE AUF NAXOS

Transporting this parody of Viennese bourgeoisie by Festival founders Richard Strauss and Hugo von Hofmannsthal into the present time, Ersan Mondtag, whom artistic director Markus Hinterhäuser has invited to make his Salzburg Festival debut, relocates the island of Naxos on Mars, the desert planet. Kate Lindsey sings the role of the Composer, Chinese soprano Ziyi Dai sings that of Zerbinetta. Manfred Honeck conducts the Vienna Philharmonic. The new production premieres on 2 August at the Haus für Mozart; five further performances take place through 28 August.

Olivier Messiaen SAINT FRANÇOIS D'ASSISE

About his monumental opera *Saint François d'Assise*, the composer said: "It is probably my most elaborate work; in any case, it's a synthesis of my musical discoveries." Even in 1992, he called the Felsenreitschule "an extraordinary performance venue, wonderfully suited to my opera". Messiaen's stage work is also exceptional due to the challenges it raises regarding its cast of singers and orchestra. Salzburg's new production brings both the director Romeo Castellucci and the conductor Maxime Pascal back to the Felsenreitschule. The baritone Philippe Sly makes his debut in the title role. The new production premieres on 4 August at the Felsenreitschule, followed by five further performances through 23 August.

Gioachino Rossini IL VIAGGIO A REIMS

A group of people thrown together by chance and confined for a while in a limited space – this is a classic situation from which playwrights and film directors have often struck comic and absurd sparks. To the director Barrie Kosky, it is an irresistible invitation to invent additional stories. In addition to Cecilia Bartoli as Corinna, Marina Viotti, Edgardo Rocha and Ildebrando D'Arcangelo perform. Gianluca Capuano conducts Les Musiciens du Prince – Monaco as well as the Chœur de l'Opéra de Monte-Carlo. First shown as a new production at



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Whitsun, the revival premieres on 5 August at the Haus für Mozart, followed by four additional performances through 16 August.

Wolfgang Amadeus Mozart COSÌ FAN TUTTE

Christof Loy presents his eighth production in Salzburg: the expanded revival of his celebrated production of Mozart's *Così fan tutte* of 2020. The cast consists of Elsa Dreisig, Victoria Karkacheva, André Schuen, Bogdan Volkov, Lea Desandre and Johannes Martin Kränzle. Joana Mallwitz once again conducts the Vienna Philharmonic and the Concert Association of the Vienna State Opera Chorus. The premiere takes place on 6 August at the Großes Festspielhaus, followed by five further performances through 29 August.

Wolfgang Amadeus Mozart LUCIO SILLA (semi-staged)

After the great success of her semi-staged version of *Mitridate, re di Ponto* in 2025, Birgit Kajtna-Wönig dedicates herself once again to staging an early stage work by Mozart. Adam Fischer conducts the Mozarteum Orchestra Salzburg. The performance is scheduled for 2 August at the Felsenreitschule.

Pascal Dusapin PASSION (in concert)

Like a distant memory, the characters of Orpheus and Eurydice echo through this opera. In his score, Dusapin makes subtle reference to Monteverdi, while creating a sonic world all his own. Sarah Aristidou and Georg Nigl sing the two solo roles; the concert performance takes place at the Kollegienkirche on 23 July.

Jules Massenet WERTHER (in concert)

In his operatic version of Goethe's early novel, Massenet subtly illuminates the psychology of the convoluted relationships between Werther, Charlotte and Albert. Benjamin Bernheim embodies the title figure; Marianne Crebassa sings the role of Charlotte. Alain Altinoglu conducts the concert performances of Massenet's *drame lyrique* in four acts on 29 July and 1 August at the Großes Festspielhaus.

Hans Werner Henze DER PRINZ VON HOMBURG (in concert)

The composer Hans Werner Henze and Ingeborg Bachmann as his librettist adapted Heinrich von Kleist's literary model, creating an opera in three acts and nine scenes. The juxtaposition of different tone colours and different formal and stylistic elements makes the duality between the "world of dreams" and the "world as it really is" directly tangible. Georg Nigl sings the title role, Tanja Ariane Baumgartner the Princess-Elector. Ingo Metzmacher conducts the

ORF Radio Symphony Orchestra. The concert performance takes place at the Felsenreitschule on 20 August.



Andy Warhol, *Hand and Flowers*, 1957, offset lithograph and watercolour on paper (36.2 x 25.4 cm; 2000.2.1354)
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DRAMA

Hugo von Hofmannsthal JEDERMANN

Oscar Wilde DE PROFUNDIS

Johann Wolfgang von Goethe FAUST I

Peter Handke SCHNEE VON GESTERN, SCHNEE VON MORGEN

Wajdi Mouawad EUROPA

Molière LE MISANTHROPE

Elfriede Jelinek UNTER TIEREN

READINGS & FILMS

Peter Handke WUNSCHLOSES UNGLÜCK



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INGEBORG BACHMANN. WHO?

Elfriede Jelinek WINTERREISE

Hugo von Hofmannsthal JEDERMANN

Robert Carsen's successful production with Philipp Hochmair as Jedermann and Christoph Luser as the Good Companion and Devil will be revived. Roxane Duran is the new Paramour; other new cast members include Jedermann's Mother (Daniela Ziegler) and the Poor Neighbour / Works (Sylvie Rohrer). The cast also includes Dominik Dos-Reis (Death), Kristof Van Boven (Mammon), Lukas Vogelsang and Daniel Lommatzsch as the Fat and Thin Cousins, Juliette Larat as Faith, Arthur Klemt (Debtor) and Nicole Beutler (Debtor's Wife). The premiere takes place on 18 July, followed by 14 further performances through 25 August.

Oscar Wilde DE PROFUNDIS

Jens Harzer, the current bearer of the Iffland Ring who will also appear in the world premiere of Peter Handke's *Schnee von gestern*, *Schnee von morgen*, has developed this monologue together with director Oliver Reese, plunging the audience into the depths of Oscar Wilde's soul. The guest appearance of the Berliner Ensemble will be presented at Salzburg's Landestheater on 20 July.

Johann Wolfgang von Goethe FAUST I

Since the 16th century, the tale of Doctor Faust who sells his soul to the devil has been at the heart of European literature. Goethe catapulted the Faust tale to the heights of world literature – sharing space with Homer, Shakespeare or Dante. Having directed *Die Perser*, *Nathan der Weise* and *Maria Stuarda* in Salzburg, Ulrich Rasche returns for a fourth production in Salzburg. The cast includes Stephen Scharf as Faust and Valery Tschepanova as Mephistopheles. The new production premieres at the Perner-Insel in Hallein on 25 July. Seven further performances follow through 6 August. A coproduction of the Salzburg Festival with the Residenztheater in Munich.

Peter Handke SCHNEE VON GESTERN, SCHNEE VON MORGEN

How can one talk about the world without trying to explain it? Without wanting to possess it? How can one speak about the self without defining it? What does memory sound like? And what is the point of this life anyway? Peter Handke has always charted the world anew – through language, and in defiance of its dulling. He remains true to this poetic inquiry in his new text. This world premiere is directed by Jossi Wieler; Jens Harzer and Marina Galic are on stage. The premiere takes place at the Landestheater on 27 July, followed by six further performances through 5 August. A coproduction with the Berliner Ensemble.



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Wajdi Mouawad EUROPA

This piece probes questions of responsibility and guilt, tracing modern conflicts back to Greek tragedy. In his Salzburg debut as a drama director, Krzysztof Warlikowski stages *Europa's Pledge* by Wajdi Mouawad, winner of the European Dramatists' Award, with the ensemble of Warsaw's Nowy Teatr, whose artistic director he has been since 2008. The premiere takes place at the SZENE Salzburg on 10 August, with two further performances on 12 and 13 August.

Molière LE MISANTHROPE

Molière's comedy *The Misanthrope*, first performed in 1666 with the playwright himself in the title role – as with most of his plays – is a sparkling satire on social hypocrisy that has lost none of its relevance today. The multiple-award-winning director Jette Steckel stages the play with a contemporary perspective, undertaking a journey through Molière's cosmos with her ensemble. The new production premieres at the Landestheater on 15 August, followed by six further performances through 28 August. A coproduction of the Salzburg Festival with the Thalia Theater in Hamburg.

Elfriede Jelinek UNTER TIEREN

With her artistic and political radicality, the Nobel Prize winner for literature Elfriede Jelinek has transformed the theatrical landscape forever. Her latest drama, *Unter Tieren*, casts a wide net, deftly illuminating the abysses of our mendacious social world where ideals have been hollowed out. Nicolas Stemmann directs a cast that includes Mavie Hörbiger, Caroline Peters and Sebastian Rudolph, among others. The world premiere takes place at the Perner-Insel in Hallein on 16 August, followed by six further performances through 26 August. A coproduction of the Salzburg Festival with the BURG.

READINGS & FILM

On 2 August, Bibiana Beglau reads Peter Handke's *Wunschloses Unglück* of 1972.

At an event entitled *Ingeborg Bachmann. Who?* on August 9, Anna Drexler, Mavie Hörbiger, Sophie von Kessel, Sylvie Rohrer, Valery Tscheplanowa and Christoph Luser will read poems, prose and letters selected by Claus Peymann, Jutta Ferbers and Hermann Beil.

The Landestheater also hosts a reading of Elfriede Jelinek's *Winterreise* by Birgit Minichmayr on 18 August.

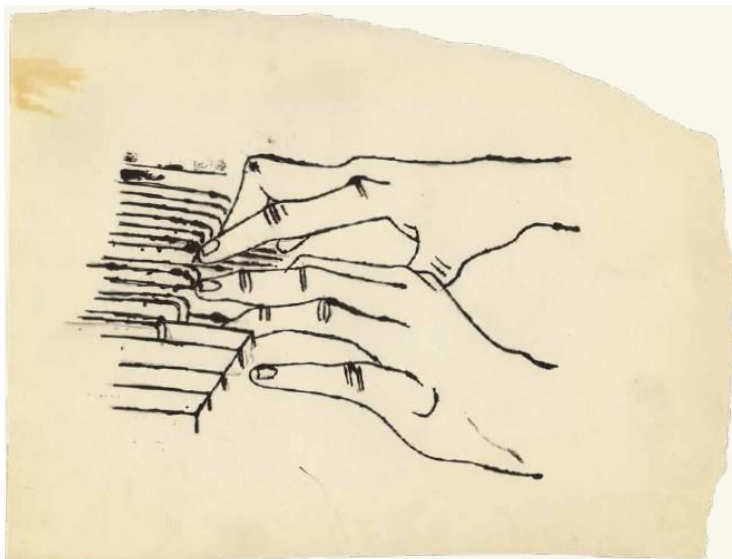


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Film Series

Accompanying the readings in the 2026 Festival programme, a film series will feature film adaptations of works by Ingeborg Bachmann, Peter Handke and Elfriede Jelinek, presenting masterworks by Michael Haneke, Peter Handke, Claudia Müller, Werner Schoeter and Wim Wenders alongside scripts by these authors that became films.

DAS KINO · The detailed programme will be announced at a later point.



Andy Warhol, *Two Hands Playing Piano*, c. 1954, ink and graphite on paper (32.4 x 30.3 cm)

Courtesy & © Photo: Daniel Blau, Salzburg, 2025

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CONCERTS

OUVERTURE SPIRITUELLE Miserere

VIENNA PHILHARMONIC

GUEST ORCHESTRAS

SACRED CONCERT

Hommage à GYÖRGY KURTÁG

Visions de MESSIAEN

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Portrait FRANCESCA VERUNELLI

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Ouverture spirituelle · Miserere

“Miserere mei, Deus - Have mercy on me, God”. These words open Psalm 51, ascribed to King David. Expressions of profound repentance, pleas for forgiveness and grappling with guilt are the central theme of the *Ouverture spirituelle*, entitled *Miserere* this year. Arvo Pärt’s moving setting of the *Miserere* is paired with György Kurtág’s *Lieder der Schwermut und der Trauer* (*Songs of Melancholy and Grief*) for the opening of the *Ouverture spirituelle*. This opening is followed by works Klaus Huber, Josquin Desprez, Gregorio Allegri, Wolfgang Amadeus Mozart and other composers focusing in their music on pleas for mercy and human reactions to guilt. Closely related, settings of the penitentiary psalm *De profundis* are woven throughout the programme. At the same time, this is the title of Oscar Wilde’s famous letter from prison. Jens Harzer will perform a staged version of this text at the Landestheater – thereby creating a direct bridge to the Salzburg Festival’s drama programme within the *Ouverture spirituelle* for the first time.

Les Adieux is the title of a semi-staged evening Patricia Kopatchinskaja and the Camerata Salzburg devote to the transience of our planet Earth. Beethoven’s “Pastoral” is at the heart of an intense exploration of humanity’s misguided exploitation of its own habitat. “Sterben werd’ ich, um zu leben” (I will die so that I may live), the chorus sings in the finale of Gustav Mahler’s Second Symphony, the “Resurrection”. The Christian notion of resurrection – in response to the plea for forgiveness, as an end and new beginning – provides a touching finish for the *Ouverture spirituelle*.

Vienna Philharmonic

In 1925, the Vienna Philharmonic first performed under its own name at the Salzburg Festival. Previously, members of the Vienna State Opera had been involved in orchestral concerts starting in 1921, and from 1922 onwards the Orchestra of the Vienna State Opera was officially billed. In keeping with tradition, the orchestra performs five concert programmes in Salzburg; the first of these is conducted by Gustavo Dudamel and features the “Resurrection Symphony” by Gustav Mahler. Tugan Sokhiev makes his debut with works by Ravel, Debussy and Prokofiev, with Lang Lang as the soloist in both matinee performances. Riccardo Muti leads Verdi’s *Messa da Requiem*; Christian Thielemann conducts an all-Brahms programme with the soloist Augustin Hadelich. Andris Nelsons interprets works by Rachmaninov and Richard Strauss, with Daniil Trifonov taking the solo part.

Guest Orchestras

Le Concert d’Astrée performs works by Hadyn and Pergolesi in Salzburg, conducted by its founder Emmanuelle Haïm. Together with his Utopia Orchestra and Chorus, founded in 2022, Teodor Currentzis offers works by Kurtág, Berg and Brahms. Philippe Jordan leads the Gustav Mahler Youth Orchestra in works by Bartók and Bruckner. Kirill Petrenko and the Berlin



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Philharmonic interpret symphonies by Tchaikovsky and Scriabin as well as Elgar's *Enigma Variations* and Beethoven's Piano Concerto No. 3 with Leif Ove Andsnes as the soloist. For the Prize Winner's Concert, the ORF Radio Symphony Orchestra Vienna will be conducted by the winner of last year's Herbert von Karajan Young Conductors Award, Christian Blex. Furthermore, the Budapest Festival Orchestra appears under its chief conductor Iván Fischer and the Pittsburgh Symphony Orchestra under Manfred Honeck with the pianist Alexandre Kantorow.

Hommage à GYÖRGY KURTÁG

György Kurtág and Salzburg share a rich past; among many other events, he was the Composer in Residence of the Festival in 1993. A representative selection of his works will be performed in nine concerts as part of this year's focus *Hommage à György Kurtág*.

Visions de MESSIAEN

"If anyone followed his personal path with total conviction, it was Messiaen. His work demonstrates both palpable development and strong consistency," said Pierre Boulez, to whom the Salzburg Festival dedicated a concert series last year, about his renowned compatriot. This year, we dedicate a special series of concerts to Olivier Messiaen, each beginning at 10 pm.

Chamber Concerts

This year's chamber concerts feature the violinists Patricia Kopatchinskaja, Janine Jansen and Renaud Capuçon, the tenor Julian Prégardien, members of the Vienna Philharmonic, the cellist Sol Gabetta, violist Tabea Zimmermann, and pianists Kirill Gerstein and Denis Kozhukhin. These appearances are complemented by performances by the Leonkoro Quartet and the Gringolts Quartet.

Portrait FRANCESCA VERUNELLI

Francesca Verunelli (b. 1979), who inaugurates a new series of contemporary composer portraits at the Salzburg Festival, has been widely recognized for her adventurous explorations of sound. Her many honours include the Silver Lion of the Venice Biennale Musica (2010) and the Composer's Prize from the Ernst von Siemens Music Foundation (2020). Francesca Verunelli has received numerous commissions from ensembles and orchestras including the SWR Symphony Orchestra, Klangforum Wien and the Orchestre Philharmonique de Radio France. Her compositional approach is defined by a profound attention to the unfolding of sound in time and how this temporal dimension can be sculpted. As Verunelli puts it: "To compose is to write time. Music is the script of time."



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Solo Recitals

Solo recitals feature Arcadi Volodos, Evgeny Kissin, Grigory Sokolov, András Schiff, Yuja Wang, Pierre-Laurent Aimard, Igor Levit and, in his first solo programme at the Festival, Alexander Malofeev. Recitals will also be performed by Martha Argerich together with Renaud Capuçon as well as Isabelle Faust and Sol Gabetta, each appearing with Kristian Bezuidenhout.

Canto Lirico & Song Recitals

As part of the series *Canto Lirico*, Michael Spyres performs with the formation Il Pomo d'Oro, Lea Desandre joins the Ensemble Jupiter, Lisette Oropesa performs with pianist Rubén Fernández Aguirre and Juan Diego Flórez with Vincenzo Scalerà. Song recitals feature Matthias Goerne and Markus Hinterhäuser, Konstantin Krimmel and Ammiel Bushakevitz as well as Kate Lindsey with Baptiste Trotignon.

Kleine Nachtmusiken

Initiated in 2023, the *Kleine Nachtmusiken* have become a fixed part of the Festival, returning once again to the Stefan Zweig Centre. Georg Nigl, Dörte Lyssowski and Alexander Gergelyfi present three programmes on six evenings: "Zum Leiden bin ich auserkoren – Mozart's Clavichord", "To be or not to be – A Shakespeare Evening" and "Im Sommer war das Gras so tief – An Evening with François Villon". The Mozart Night Music will be performed on Mozart's own, original clavichord.

Mozarteum Orchestra Salzburg & Camerata Salzburg

Since 1949, the Mozarteum Orchestra has been performing the Mozart Matinees, a series initiated by Bernhard Paumgartner. In 2026, the orchestra's chief conductor Roberto González-Monjas, Andrea Marcon, Giovanni Antonini and Petr Popelka (in his Salzburg debut) conduct the Mozarteum Orchestra at the Main Auditorium of the Mozarteum Foundation, as well as Adam Fischer, who conducts it in the semi-staged performance of *Lucio Silla* at the Felsenreitschule. Bernhard Paumgartner was not only the Festival's president and the founder of the Mozart Matinees, but also the founder of the Camerata Salzburg. As part of the *Ouverture spirituelle*, it performs the programme *Les Adieux*, conceived and also led by Patricia Kopatchinskaja, as well as Mozart's Mass in C minor under the baton of Thomas Hengelbrock, as part of the traditional series of sacred concerts.



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Herbert von Karajan Young Conductors Award

The past has proven that the Young Conductors Award has often been a first opportunity to encounter conductors who will go on to be influential. Thus, former winners include artists such as Mirga Gražinytė-Tyla and Maxime Pascal, who will once again conduct an opera production in Salzburg this summer. Last year, the prestigious award, for which almost 300 candidates applied, went to the German conductor Christian Blex. He will conduct the ORF Radio Symphony Orchestra Vienna in the Prize Winner's Concert in 2026, featuring works by Bernd Alois Zimmermann, Richard Strauss and Piotr I. Tchaikovsky at the Felsenreitschule.

Young Singers Project

From numerous international applications, Evamaria Wieser, the casting director and manager of the YSP, selects participants at auditions around the world. The young talents receive a stipend and are given the opportunity to participate in public master classes, perform in opera productions alongside well-known Festival artists, and appear as soloists during the YCA Award Concert Weekend. Their joint final concert towards the end of the Festival often means a significant career boost for YSP participants.



Andy Warhol, *Eleven String Instruments*, c. 1957, ink and Dr. Martin's Aniline dye on Strathmore paper (33 x 57.2 cm)
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jung & jede*r

The Salzburg Festival's Youth Programme

MUSICAL THEATRE

King Arthur Junior

Holle!

DRAMA

Kri

INTERACTIONS

School Programme

From Abtenau to Zell am See

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Opera Camps

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SALZBURGER FESTSPIELE 17. Juli – 30. August 2026

With 57 performances and numerous school programmes, the Salzburg Festival offers a broad palette of children's and youth programming throughout the State of Salzburg between March and the end of August. The Schauspielhaus with its three performance venues – Saal, Studio and Säulenfoyer – has been the regular venue for jung & jede*r since 2022. On 26 July, the Saal will see the premiere of the children's opera *King Arthur Junior* – the new composition by Gordon Kampe commissioned by the Salzburg Festival is an adaptation of Henry Purcell's semi-opera *King Arthur*. Fabiola Kuonen is responsible for the libretto and directs the staging; Yura Yang conducts. As always, the participants of the Young Singers Project will perform. The orchestra of the children's opera will be made up of members of the Angelika Prokopp Summer Academy of the Vienna Philharmonic. The performances are preceded by introductory workshops entitled **Let's Play Opera!**

In the opera *Holle!* based on the Brothers Grimm's fairy-tale *Frau Holle*, the title heroine does not have an easy time: she is responsible for the seasons and climate, but somehow she can't manage to please everyone: some think it's too hot, while others complain that it rains too much. At some point, she is fed up – she needs a break. But when her weather assistants, Gold-Andy and Pitch-Andy, take over, everything goes wrong... Sebastian Schwab's children's opera for one singer and two acting instrumentalists takes the audience through all possible weather situations with plenty of imagination: from jubilant sunshine in major keys to Frau Holle's furious aria which gets ruined by hail. Catharina von Bülow directs. Part of the Salzburg Festival's cooperation with the MusikTheater an der Wien, the coproduction premieres on 17 July.

In Stefan Wipplinger's *Kri*, a play for children and teenagers, one day a rumour spreads that there is someone living at the old bus stop shelter: Kri, an odd girl, a stranger. The village community talks, speculating, unsure what to do. But then, both sides slowly make advances. The playwright tells a keenly observed, intriguing story about courage, openness and the power of simply doing things differently. With this play, Wipplinger won the 2025 Retzhofer Drama Prize in the "Young Audience" category. At the Salzburg Festival, this new production directed by Tanju Girişken premieres on 23 July.

Holle! and *Kri* will already be shown in March, April and May as mobile productions for school classes in schools and cultural centres throughout the State of Salzburg, as part of **From Abtenau to Zell am See**. Thanks to the **school programme**, students experience music and theatre directly – whether at their own school or at a cultural centre in the State of Salzburg. Furthermore, school classes can also work creatively and in-depth on a Salzburg Festival production as part of project weeks. They are supported by artists as well as pedagogues in workshops and conversations.

The **Festival Mentorships** are now well-established: experienced Festival visitors share their passion and enthusiasm for the Salzburg Festival and their own Festival stories with young audience members from the region. They take on a mentorship for teenagers and young



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adults aged 16 to 26 who have never attended a Salzburg Festival performance. A reception and introduction to the work before the performance offers a space to get to know one another and for conversation. Attending the performance together gives both parties a very special inroad to the Festival's world.

Youth Tickets and Education Offerings: 6,000 tickets for young people to opera, drama and concert performances! – Anyone wanting to be there when the curtain rises and the first note is played has their reservation made! A discount of up to 90 percent is available for teenagers and young adults born after 30 June 1999, i.e. those under 27. Selected performances are flanked by education offers: youth introductory talks convey insights into the work and production before the performance.

“Young Friends” of the Salzburg Festival have access to the comprehensive summer programme of the Friends of the Salzburg Festival and receive preferential treatment when ordering youth tickets. Register at www.festspielfreunde.at.

At the **Opera Camps**, music-loving children and teenagers aged 9 to 17 become immersed in the world of opera and spend a week at Arenberg Castle with artists and experienced teaching professionals. Here they engage with material from great operas and conclude the week by performing their own interpretations of the works, assisted by members of the Vienna Philharmonic, in front of an audience. In 2026 there will be one *Francis of Assisi*, one *Ariadne auf Naxos* and one *Così fan tutte* camp. Hanne Muthspiel-Payer and *passwort:klassik*, the music education programme of the Vienna Philharmonic, are responsible for the concept and leadership of the camps. The opera camps are presented in cooperation with the Vienna Philharmonic and with the support of the Salzburg Foundation of the American Austrian Foundation (AAF).

The **Drama Camp** allows theatre-loving teenagers to delve into a work and the themes of one of the Salzburg Festival's drama productions, spending a week on a rehearsal stage. Through theatrical improvisation, stage scenes and creative writing processes, they develop texts and scenes and present their own production in a final performance. In 2026, a drama camp will focus on Molière's *The Misanthrope*.

Selected mornings belong to children on Kapitelplatz during the Festival. The **Siemens>Children's>Festival** offers the youngest audience members film screenings of opera, ballet and drama performances, presented as a colourful mix of fantastical stories. Admission is free.



Andy Warhol, *Four Pairs of Eyes*, c. 1953, gouache and graphite on paper (21.6 x 12.7 cm)
Courtesy & © Photo: Daniel Blau, Salzburg, 2025 © The Andy Warhol Foundation
for the Visual Arts, Inc. / Bildrecht Wien, 2025

STAGING REALITIES — THE LIVING ARCHIVE

Archives – like museums, libraries and collections – are important places of memory. As repositories of knowledge, they preserve key parts of our cultural heritage and help us think critically about history in the present. In summer 2026, the archive will host its own festival, with the aim of exploring the archiving of artistic productions and performances, as well as showcasing innovative approaches to what a living archive can be.

A guided tour lasting approximately two hours explores the two projects of the S+T+ARTS Ec(h)o Residencies Programme, the Festival's Office of Memories and the new installation of the VR-Experience FAUST 2023.

18, 20-22, 24-29 August 2025, 10 am to 5:30 pm · UMAK – Universität Mozarteum am Kurgarten.

In cooperation with Ars Electronica and the Institute for Open Arts of the Mozarteum University



Iz Paehr · Feeling Virtual: An Archive of Touch

The installation *Feeling Virtual: An Archive of Touch* by the Berlin-based artist Iz Paehr invites visitors to touch archival materials. 'How does it feel to hold a piece of operatic history in your hands?' asks Iz Paehr, whose project focuses on tactile records. 3D models of historical objects from the Festival's past – such as costumes from the 1960 production of *Der Rosenkavalier* or props and costumes from the 1997 *Zauberflöte* – are made accessible as virtual experiences that can be felt through touch, vibration and detailed tactile descriptions.

A cooperation of the Salzburg Festival with Ars Electronica Linz as well as the Institute for Open Arts of the Mozarteum Salzburg, as part of S+T+ARTS Ec(h)o

This project has been developed in the context of S+T+ARTS Ec(h)o. S+T+ARTS Ec(h)o is funded by the European Union under the GA. 101135691.

Merve Sahin · Merging Visions

Merging Visions is a two-part immersive installation by Vienna-based artist and architect Merve Sahin. It offers a fresh look at the Salzburg Festival's performance venues and their impact on the natural landscape, presenting the built environment as a space of permanent transformation, interwoven with nature and the cyclical patterns of history that shape it. The project uncovers the historical, cultural and ecological layers that make up the Festival complex. The ongoing evolution of the Festival's performance infrastructure is made tangible in a mixed-reality experience, which presents a continuous dialogue between nature and culture and reveals the venues as a living interface between the city, the Mönchsberg and the human imagination.

A cooperation of the Salzburg Festival with Ars Electronica Linz, the Media Solution Center Baden-Württemberg and the High-Performance Computing Center Stuttgart as well as the Institute for Open Arts of the Mozarteum Salzburg, as part of S+T+ARTS Ec(h)o

This project has been developed in the context of S+T+ARTS Ec(h)o. S+T+ARTS Ec(h)o is funded by the European Union under the GA. 101135691.

Mats Staub · Festspiel-Erinnerungsbüro

Mats Staub – 'a traveller and curator in the realm of memory' – has spent the past 20 years creating arts projects that weave together theatre and exhibition, research and literature, while always placing people and their life stories at the centre. For Salzburg, he has conceived a project that turns the spotlight on the memories of Festival goers: the audience itself becomes visible, and the Festival's milestones and turning points echo through a multitude of voices. Through the Festival Memory Office, an archive of personal Festival memories takes shape – made visible through gestures and expressions captured in a video installation, and audible through the participants' spoken recollections. Five monitors show life-size video portraits of 45 people from different generations, each silently recalling the performances that left a lasting impression on them. With each monitor representing a different era,



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together they create a panorama of the Festival's history. An audio device enables visitors to listen to the speakers' memories while they reflect on their own.

Produced by the Salzburg Festival

FAUST 2023

In 2023 – marking 150 years since the birth of the Salzburg Festival's co-founder Max Reinhardt – the archive project FAUST 2023 was created in collaboration with Ars Electronica and the Ars Electronica Futurelab. Drawing on the Festival's archival holdings, the project turned these materials into an immersive virtual reality experience. As the Salzburg Festival prepares for a new staging of Faust in 2026, the revival of this VR experience – centred on a virtual reconstruction of Clemens Holzmeister's legendary 'Faust town' in the Felsenreitschule (created for Reinhardt's 1933 Faust production) – builds a bridge between the Festival's current season and the ongoing Living Archive initiative. The digital reconstruction of the Faust town was based on original plans, photographs and other records from the Salzburg Festival Archive. This year, FAUST VR is presented in UMAK's X-Reality Lab. The experience begins with an introduction to the historical, political, social and theatrical contexts of Reinhardt's Faust production.

A cooperation of the Salzburg Festival with Ars Electronica Linz as well as the Institute for Open Arts of the Mozarteum Salzburg, as part of S+T+ARTS Ec(h)o

Symposium

Konservierte Zeit – Das Archiv im Zeitalter der digitalen Reproduzierbarkeit

19. August 2026, 10:00-17:00 Uhr · Universität Salzburg – Große Universitätsaula

In cooperation with the Association of Friends of the Salzburg Festival, the Robert Jungk International Futures Library, Arts Electronica Linz as well as the Institute for Open Arts of the Mozarteum University

Building on projects connected to the Festival Archive and the fact that live performances cannot be fully archived, but only documented, this full-day symposium focuses on how performed works can be preserved. It will explore questions of how living archives can restore the auratic experience, as well as issues of participation and access: who gets to enter the archive, and who holds authority over it? How can archives serve as spaces of memory and knowledge for everyone? The experts and artists at the symposium will discuss living archive theories, approaches to making archives accessible and the use of VR and AI to preserve live performance.



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Great thanks are due to all supporters of the Salzburg Festival. Without the active engagement of its sponsors and private patrons, it would be impossible to present the Salzburg Festival in this form.

MAIN SPONSORS

The financial contributions of the main sponsors benefit the entire Festival programme and are essential in enabling it to present such a rich variety of programming.

AUDI AG

The AUDI AG has been a main sponsor of the Salzburg Festival since 1995. With a fleet of vehicles, the brand with the distinctive four rings offers an exclusive shuttle service, available during the Festival for bookings by private persons and corporate clients.

For more than 60 years, the car manufacturer from Ingolstadt has supported culture. The cultural programme Audi ArtExperience fosters creative dialogue and cultural diversity through its own initiatives, such as the Audi Youth Chorus Academy and the Audi Summer Concerts, but also sponsors high-carat cultural institutions – always pursuing the highest standard.

SIEMENS

The partnership with Siemens began in 1995, when Siemens became a project sponsor; it expanded to the highest level to become a main sponsor in 1999. In collaboration with ORF Salzburg and UNITEL, Siemens has since enabled the Festival to offer a cultural highlight of outstanding calibre: the Siemens>Festival>Nights. This is the world's largest public screening event of its kind, using daylight-compatible technology on an LED screen as well as a state-of-the-art sound system to reach thousands of art lovers from all over the world. This year, it celebrates its 25th season.

Every year, visitors enjoy screenings of historic and current Festival performances, free of charge. In addition, the Siemens>Breakfast>Concerts are presented every Saturday, while children can enjoy age-appropriate opera screenings at the Siemens>Children's>Programme. Siemens thereby enriches Salzburg's cultural life, supporting access to music for all generations in a sustainable manner. This year's Siemens>Festival>Nights take place from 25 July to 30 August 2026. The detailed programme can be found from June 2026 onwards at siemens.at/festspielnaechte.

WÜRTH

The Würth Group is the global market leader in the development, production, and sale of fastening and assembly materials, and a long-term partner of the Salzburg Festival. Their collaboration began in 2016; from 2018, the corporation supported the concert series *Ouverture spirituelle* and later extended its support to include the youth programme *jung & jede*r*. Since the 2025 season, Würth has been a main sponsor of the Salzburg Festival.

The partnership with the Salzburg Festival emphasizes the cultural activities of the corporation, which have been a fixed part of its corporate culture from the very beginning.



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Würth fosters a vibrant cultural landscape and social wellbeing. The focus of its philanthropy is on the arts, culture, education, sports and social welfare.

KÜHNE FOUNDATION

The Kühne Foundation has been a main sponsor of the Salzburg Festival since 2019. Its main fields of interest are classical opera and support for young vocalists. Since 2013, the Kühne Foundation has supported the Young Singers Project (YSP). The young talents who qualify for a scholarship are given the opportunity to present themselves to the public in master classes and perform alongside established artists in opera productions. The final concert of the YSP toward the Festival's end, which has taken place at the Haus für Mozart since 2024, is often an important step to a promising career.

ROLEX

Rolex celebrates human achievement as a journey marked by milestones, emotions and defining moments. For more than half a century, the brand has partnered some of the world's most talented artists and leading cultural institutions to promote excellence and the transmission of artistic heritage, creating a link between the past, present and future. Through the Perpetual Arts Initiative, a broad portfolio of arts that extends through architecture, cinema, dance, music, literature, theatre and visual arts, the brand confirms its long-term commitment to global culture. Rolex has partnerships with internationally renowned opera houses including Teatro alla Scala, the Royal Ballet & Opera, Metropolitan Opera, Opéra national de Paris, Teatro Colón, Opéra de Monte-Carlo and the Opernhaus Zürich. It also supports performing arts centres such as the National Center for the Performing Arts and the Elbphilharmonie. Rolex promotes music through prestigious festivals and orchestras, including the Salzburg and Whitsun festivals, as well as the Vienna Philharmonic. It also partners ventures that encourage rising young artists such as Operalia – the World Opera Competition, the Kiri Te Kanawa Foundation, the Vienna Philharmonic Academy and the Herbert von Karajan Young Conductors Award. Rolex Testimonees in music are world-leading artists including Cecilia Bartoli, Benjamin Bernheim, Michael Bubl , Renaud Capu on, Gustavo Dudamel, Juan Diego Fl rez, H l ne Grimaud, Jonas Kaufmann, Yannick N zet-S guin, Jakub Orliński, Anoushka Shankar, Dame Kiri Te Kanawa, Sir Bryn Terfel, Rolando Villaz n, Sonya Yoncheva, and Yuja Wang.

PROJECT SPONSORS

Project Sponsors finance projects which are artistically important but could not be implemented without additional financial help.

UNIQA has been an important partner for the Salzburg Festival since 2004. Conversely, the Festival is a fixed programme of UNIQA's corporate culture. For many years the focus of this collaboration has been on youth programmes. This enables the Salzburg Festival to steadily expand its efforts in this field. The youth programme jung & jede*r and thus the production



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of selected children's operas, youth camps and accompanying events for children and teenagers is made possible thanks to UNIQA's help.

Raiffeisen Salzburg has been a dependable partner of the Salzburg Festival since 2020. Education, social responsibility, ecology, sports, but also culture are part of the corporate self-concept of the Raiffeisen Banking Group. The idea of enabling the Festival to give the children's and youth programme *jung & jede*r* as a gift to young Festival visitors and to extend its reach to schools throughout the State of Salzburg corresponds to Raiffeisen's values. The partnership between the Salzburg Festival and Raiffeisen will run beyond 2025, as a clear commitment to a sustainable and long-term collaboration.

The **Salzburg AG** is deeply rooted in the state and city of Salzburg, and is therefore proud to be a part of "life". Just as culture is an essential part of Salzburg's identity, the Salzburg AG is a deeply anchored in the region. Therefore, it is glad to be a partner of *jung & jede*r*, the Salzburg Festival's youth programme. As an innovative, digital and sustainable company, the Salzburg AG does everything to improve the quality of life of Salzburg's citizens and to design a climate-friendly energy for the future.

The **Kia-Ora Foundation** supports special projects including artists from New Zealand, Australia and South Africa through its scholarships.

acm (austrian capital management GmbH) supports the repositioning of the Salzburg Festival's archive, which reopened in early 2024 in its new location at the Riedenburg. At the core of this support is the digitalization of numerous documents, which can now be made available to a broad public thanks to new technology.

PRODUCT SPONSORS

The Salzburg Festival thanks its Product Sponsors, who donate high-quality materials, thereby contributing essentially to the "total work of art" that is the Festival.

Since 2014, **Schlumberger** has created a special Festival cuvée for the Salzburg Festival. Furthermore, since 2024, the Festival's visitors can enjoy products of the renowned house of champagne **Moët & Chandon** and French rosé wine by **Miraval**.

The Salzburg Festival is particularly proud to have a regional product partner: Salzburg's **Stiegl Brewery** donates its very popular Festival pilsener, and since 2024 also a Festival edition of its "Wildshut Bio Perlage".

Since 2023, **Saint Charles Organics GmbH** and **Werner und Mertz Professional** have supported the Festival.



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In addition, since 2024, the Festival is grateful to have the support of **Peek & Cloppenburg Austria** as a product partner for *Jedermann*.

ASSOCIATION OF FRIENDS and PRIVATE DONORS

The Austrian **Verein der Freunde der Salzburger Festspiele**, the German **Freunde der Salzburger Festspiele e.V. Bad Reichenhall**, the American **Salzburg Festival Society**, the Swiss **Schweizer Freunde der Salzburger Festspiele** and **Les Amis Français du Festival de Salzburg** with their approximately 6,600 members from 60 countries have become **one of the Festival's main financial pillars**. In addition to an annual programming contribution, the Associations underwrite most of the international Festival programme presentations and for example the initiative "Festival Ticket = Bus Ticket", an important measure to reduce individual traffic in the city. Furthermore, the Association regularly conducts fundraising campaigns for construction and purchasing projects of the Salzburg Festival.

The Salzburg Festival thanks all the Associations of Friends for their generous financial and also idealistic support.

Special thanks are due to the **members of the Golden Club and Silver Club** from all over the world as well as the Festival's many private donors.

Chief among them is **Dr. Hans-Peter Wild**, one of those people whose love for the arts and for the beauty of our city of Salzburg have led them to become a great supporter and patron of the Salzburg Festival. His donation is the largest individual gift by a private patron in the Festival's history. The Festival owes its Festival Centre to this visionary, a building being created as a new space for encounters between all music lovers and Festival friends. Construction began in the autumn of 2024.

Guided by a deep commitment to the performing arts and social responsibility, **John Studzinski** supports the Salzburg Festival, and particularly the *Ouverture Spirituelle*. His commitment is driven by his love for classical music and a desire to strengthen cultural initiatives that bring people together and open up new perspectives.



SALZBURGER FESTSPIELE **17. Juli – 30. August 2026**

Tickets Issued

For 2026, a total of **217,851** tickets will be issued.

To prevent unauthorized transfers of tickets, tickets must be personalized without exception. Tickets can be ordered as e-tickets resp. as print@home tickets. Changes to ticket personalizations can be made online at any time.

Tickets are available in a price range from € 10 to € 485.

Half of all tickets cost between € 10 and € 120.

All ticket purchase orders will be processed from **20 January 2026** onwards.

Online, direct bookings for the Salzburg Festival can be made via the Festival website www.salzburgerfestspiele.at via the interactive programme. Online purchases will be automatically confirmed via email.

The Ticket Office of the Salzburg Festival is currently located at Wiener-Philharmoniker-Gasse 3 in 5020 Salzburg.

Festival Ticket = Bus Ticket

Tickets for the events of the Salzburg Festival can be used as tickets for all bus and rail lines throughout the SVV network in the State of Salzburg, starting six hour before the performance until the last service of that day – for travel to and from all 19 performance venues.

Overall Budget

The overall budget for 2026 is 77.27 million Euros.



Illustrations in the Season Programme Brochure

Andy Warhol (1928-1987) is widely considered a co-founder and leading representative of Pop Art, and one of the most famous and influential artists of the 20th century. He launched his career as early as the 1950s, working as a graphic designer and illustrator for fashion and lifestyle magazines. While preparing to create the visual language of the 2026 Festival programme, we made an intense study of Andy Warhol's early works, which demonstrate his exceptional prowess as a draftsman. These works, in which his later, unmistakable style is already manifested, offer fascinating insights into his artistic development and method. In 2011, the German art collector and gallery owner Daniel Blau discovered a large convolute of early Warhol drawings in the archives of the Warhol Foundation, presenting them a few years later to the public in the exhibition *From Silverpoint to Silver Screen – Andy Warhol, 1950s Drawings*.

We are grateful to Daniel Blau and his team for their support with image research and digital print files. Our special thanks also go to the Warhol Foundation for granting permission to reproduce various works, some of them lesser-known, as well as to the Andy Warhol Museum in Pittsburgh – and in particular to Patrick Seymour, who also provided us with digital image files. Last but not least, we would like to thank Thaddaeus Ropac for assisting with reproduction permissions, as well as the artists rights societies in the United States and Austria.

Title Illustration: Andy Warhol, *Hand Holding Stop Watch*, c. 1955, ink on Strathmore paper (50.2 x 54 cm; 1998.1.1153) The Andy Warhol Museum, Pittsburgh; Founding Collection, Contribution The Andy Warhol Foundation for the Visual Arts, Inc. © The Andy Warhol Foundation for the Visual Arts, Inc. / Bildrecht Wien, 2025

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Service

The detailed programme as well as further information can be found here:

<https://www.salzburgerfestspiele.at/en/>

Photograph Link:

<https://www.salzburgerfestspiele.at/presse/fotoservice-2026>

Due to construction work for the new Festival Centre, the Ticket Office will be located at the following address until the Centre's completion:

Wiener-Philharmoniker-Gasse 3
5020 Salzburg
Tel. +43 662 8045 500
info@salzburgfestival.at

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