

At Home in Any Genre

The Tenor Norman Reinhardt in Conversation



Norman Reinhardt © Ascolta Artists Management

Norman Reinhardt's voice has extraordinary versatility, as demonstrated by the range of his repertoire: while he was heard last summer in the role of Tony in *West Side Story*, he appears this summer in a baroque opera, George Frideric Handel's *Ariodante*, but also in Gioachino Rossini's *melodramma La donna del lago*.

In our interview, he speaks about how he feels working in different genres, what it means to him to sing at the Salzburg Festival and how he would describe the collaboration with the Salzburg Whitsun Festival's artistic director, Cecilia Bartoli.

Mr. Reinhardt, this year we see you in the roles of Lurcanio in Handel's Ariodante and as Rodrigo di Dhu in Rossini's La donna del lago – two completely different roles. Do they have common ground at all?

It is true that they are completely different roles, but the similarities are found in their characters. They are both soldiers. They are both fighters. They are both extremely loyal, and very brave. They will protect what is theirs and what they love to the death, and in the case of Rodrigo in *La Donna del Lago*, he dies fighting.

SALZBURG FESTIVAL WHITSUN

Artistic Director: Cecilia Bartoli



You have an extraordinary vocal range, appearing as Pollioni in Donizetti's Norma, but also as Des Grieux in Massenet's Manon Lescaut and also Tony in the musical West Side Story. Which is your favourite genre? Or is it versatility that makes your job so interesting?

It is impossible for me to say that I have an absolute favourite genre. I love them all for different reasons. First of all, I am very grateful that I have had the opportunity to sing such a wide ranging group of composers. For me, when it comes to the question of repertoire, I tend to approach it more on a piece-by-piece basis as opposed to simply labelling it within a certain genre. Of course, there are the composers that I will fit within a broader range of their works, but nonetheless I still look at each new opportunity differently. I wouldn't simply say, oh this is Mozart, therefore I can absolutely sing it, vs. it is Massenet, or Verdi, therefore it is definitively off limits. I feel like I may be stating the obvious there, but truthfully I am not convinced that people are always considering what they are doing, and it can have negative effects. I am very fortunate in that I possess a very flexible ability to move between the different repertoires, but it must always be precise. Depending on what I am doing, I always look at the context of the performance: How big is the orchestra? How big is the theatre or concert venue? What are the voices like that I am singing with, and many other factors. Then I apply it the best I can to the repertoire I am considering. If what I have does not fit the circumstance, then no matter what the repertoire is, I don't do it.

This is your second time working with Cecilia Bartoli. How was your first encounter with the singer and artistic director of the Whitsun Festival?

I find Cecilia Bartoli very inspiring. She has an extraordinary openness and generosity that one sees not only when she performs, but in her life as well. As a fellow artist, her ability to create an atmosphere in a rehearsal process, and on stage where there is complete freedom for everyone to find their very best, and to be their very best, is amazing. I could say much more, but in the interest of brevity: to say that it is a privilege and a joy to work with her would be a monumental understatement!

You have worked previously with Christof Loy, who will direct Ariodante. How do you like working with this director?

I equally enjoy working with Christof. He has a concentration that is wonderful to be around and work with. He is very clear in his ideas, but also creates an open atmosphere that allows you the freedom to dramatically find your way through a piece, and to do it together. With him it is always collaborative. Not everyone does that. If I may say so, some directors, or conductors, or other singers (every group is guilty of it in some sense), would say that it is their way or no way. That won't work. Certainly, everyone has their limits, but within that there is a huge amount of space to create. We have to do these things together, and Christof understands that. For me, this makes the creative process challenging and very enjoyable.



SALZBURG FESTIVAL WHITSUN

Artistic Director: Cecilia Bartoli

You made your Salzburg Festival debut in 2016. What does it mean to you to be singing in Salzburg?

Wow! What can I say about working in Salzburg? There are a few places I dreamt of working when I was younger. Salzburg was one of them. The history of this place. Its continual commitment to creating the finest artistic work possible is inspiring. It is a great honour to be able to say that I have worked at the Salzburger Festspiele, and I say that very sincerely.

And now, three personal questions:

If you had time to attend other performances at Whitsun and at the summer Festival, which would you choose, and why?

If I am free, I will see everything I can see. I enjoy all of it, be it concert or opera. Especially in Salzburg, where you know it will be of the highest quality possible.

You grew up in Hickory, North Carolina, as the son of a Protestant pastor and a teacher. How did you come to be a singer?

There are many moments where I look at my life and wonder how I got here. It is a long way from Hickory, North Carolina, and the way in which I grew up. Though I would imagine it is that way for many singers, especially in North America, where classical music is not as ingrained in the cultural mind as it is here. My love of music began with the classical sacred music from the church, and the movie music from the 50's, as I mentioned earlier. As I grew older I became aware of the operatic music through different singers that I liked, of course they were tenors. In fact, when I was in my later teens my Aunt and I would listen to opera for hours at a time. She had the same love for it that I did, and passed that down to me.

I knew I could sing, but I didn't know if I had a voice for classical music. I was also so incredibly shy, that when I would sing, I would go in my room, shut the door, and sing into a pillow so that hopefully no one could hear me! Obviously, I had to grow out of that. I don't think walking out on stage at this point, and singing into a pillow would work so well. It progressed from there. It began with a love of the music and of singing itself, and, through a very long process, has brought me here, which I still cannot believe. I'm very grateful.

Your profession and your background make you a wanderer – or shall we say, an aviator – between continents. Is this a source of stress, or of spiritual enrichment?

It is both. It is a privilege to be able to do what I do, and I love to travel. To have the opportunity to see different places, and the exposure to different cultures is invaluable, especially as an artist. On the other hand, at times the travel can be exhausting and one definitely needs a break from it from time to time.

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SALZBURG FESTIVAL WHITSUN
Artistic Director: Cecilia Bartoli



Joy of Grief

Brief Notes on the Salzburg Whitsun Festival

02 to 05 June 2017



The 2017 Salzburg Whitsun Festival takes the audience on a journey to Scotland – to a mythical, romantic world of enchantment. In her sixth Whitsun Festival programme, Cecilia Bartoli juxtaposes the view of Romanticism prevalent in the German-language region with the Italian perspective.

Cecilia Bartoli performs a trouser role for the first time, embodying the Nordic hero Ariodante, and is ready to portray the emotional states and experiences of a loving man. Handel's opera is directed by Christof Loy, about whom Bartoli says that he is "a magician who knows how to translate the inner workings of the characters' souls into stage action, and how to fascinate the audience with his gentle, never obvious manner." Delightful scenes in bright gardens stand alongside evil intrigue spun in the dark of the night. The story is based on a scene on Ariosto's *Orlando furioso*. Gianluca Capuano conducts Les Musiciens du Prince – Monaco. In addition to Cecilia Bartoli, the cast features Nathan Berg, Kathryn Lewek, Norman Reinhardt, Christophe Dumaux, Sandrine Piau, Kristofer Lundin and the Salzburg Bach Choir.

After the premiere of George Frideric Handel's *Ariodante*, Whitsun Saturday sees an orchestral concert in which Antonio Pappano conducts works by Felix Mendelssohn Bartholdy, Richard Wagner and Giuseppe Verdi. Tatiana Serjan and Bryn Terfel are the vocal soloists.

In the evening, the dancers of the Mariinsky Theatre Ballet from St. Petersburg take over the stage at the Großes Festspielhaus. Moonlight, mysterious creatures on a forest clearing, weightless pointe dancing and delicate tutus – such are the ingredients of romantic ballet, a genre that was born with *La Sylphide*.

On Whitsunday, the programme goes beyond the Scotland theme to pay tribute to Anne-Sophie Mutter's debut exactly 40 years ago at Whitsun in Salzburg, when Herbert von Karajan first engaged the 13-year-old violinist. In her anniversary concert, Anne-Sophie Mutter plays works by Franz Schubert and Antonio Vivaldi. She, in turn, thereby gives talented young artists the chance to make their Salzburg debuts by appearing with the string ensemble Mutter's Virtuosi, which unites fellows of the Anne-Sophie Mutter Foundation.



SALZBURG FESTIVAL WHITSUN

Artistic Director: Cecilia Bartoli

After the anniversary concert by Anne-Sophie Mutter, Cecilia Bartoli hosts a *Charity Lunch* at the Karl-Böhm-Saal. The award-winning chef Johanna Maier and her sons have created a special early-summer menu for the Festival and its guests. The net revenue of the lunch will benefit the Salzburg Festival's youth programmes and the Anne-Sophie Mutter Foundation.

In the evening, a concert performance of Gioachino Rossini's opera *La donna del lago* follows at the Haus für Mozart. With this work, Rossini initiated the heyday of operas with Scottish themes. Les Musiciens du Prince – Monaco are conducted by Gianluca Capuano. In addition to Cecilia Bartoli, the cast includes Edgardo Rocha, Vivica Genaux, Norman Reinhardt, Nathan Berg, Laura Verena Incko, Reinaldo Macias, Daniel Giulianini and the Salzburg Bach Choir.

The matinee of arias on Whitsun Monday features settings of texts about Orlando by Nicola Porpora, Antonio Vivaldi and George Frideric Handel. Max Emanuel Cencic, one of the leading countertenors of our time, makes his Salzburg Festival debut.

The Salzburg Whitsun Festival ends with a second performance of Handel's *Ariodante* on Whitsun Monday, 05 June 2017.



Photo: Uli Weber/Decca

Since 2012 **Rolex** has supported the Salzburg Festival as a Main Sponsor and the Salzburg Whitsun Festival under the directorship of Cecilia Bartoli. Without Rolex, the Salzburg Whitsun Festival could not feature a staged production. The successful cooperation has been extended until 2021.

www.salzburgerfestspiele.at/hauptsponsoren/rolex



SALZBURG FESTIVAL WHITSUN **Artistic Director: Cecilia Bartoli**

SALZBURG WHITSUN FESTIVAL 2017 **Programme Overview**

Freitag, 2. Juni

GEORG FRIEDRICH HÄNDEL **ARIODANTE**

19:00 | Haus für Mozart

Gianluca Capuano · Christof Loy · Cecilia Bartoli

Kathryn Lewek · Sandrine Piau · Nathan Berg

Norman Reinhardt · Christophe Dumaux u.a.

Les Musiciens du Prince — Monaco

Salzburger Bachchor

Samstag, 3. Juni

ORCHESTERKONZERT **Orchestra dell'Accademia Nazionale** **di Santa Cecilia**

15:00 | Großes Festspielhaus

FELIX MENDELSSOHN BARTHOLDY

RICHARD WAGNER · GIUSEPPE VERDI

Antonio Pappano · Tatiana Serjan · Bryn Terfel

BALLETT

LA SYLPHIDE

20:00 | Großes Festspielhaus

Musik Herman von Lovenskjøld

Valery Ovsianikov · Olesya Novikova · Philipp Stepin · Igor Kolb

Ballett des Mariinski-Theaters, Sankt Petersburg

Mozarteumorchester Salzburg



Fotos (1&2) © V. Baranovsky; Foto 3: © Natalya Razina

Sonntag, 4. Juni

JUBILÄUMSKONZERT **Anne-Sophie Mutter**

11:00 | Großes Festspielhaus

FRANZ SCHUBERT · ANTONIO VIVALDI

Mutter's Virtuosi · Daniil Trifonov u.a.

SALZBURG FESTIVAL WHITSUN

Artistic Director: Cecilia Bartoli



CHARITY LUNCH

13:30

Es kochen Johanna Maier & Söhne



Anne-Sophie Mutter © Bastian Achard

OPER KONZERTANT

19:00 | Haus für Mozart

GIOACHINO ROSSINI

LA DONNA DEL LAGO

Gianluca Capuano · Cecilia Bartoli · Edgardo Rocha · Vivica Genaux · Norman Reinhardt ·

Nathan Berg Laura · Verena Incko · Reinaldo Macias · Daniel Giulianini

Les Musiciens du Prince — Monaco

Salzburger Bachchor

Montag, 5. Juni

ARIENMATINEE

11:00 | Stiftung Mozarteum — Großer Saal

Max Emanuel Cencic

NICOLA PORPORA · ANTONIO VIVALDI · GEORG FRIEDRICH HÄNDEL

George Petrou · Armonia Atenea



Max Emanuel Cencic © Anna Hoffmann



SALZBURG FESTIVAL WHITSUN

Artistic Director: Cecilia Bartoli

GEORG FRIEDRICH HÄNDEL

ARIODANTE

15:00 | Haus für Mozart

Gianluca Capuano · Christof Loy · Cecilia Bartoli

Kathryn Lewek · Sandrine Piau · Nathan Berg

Norman Reinhardt · Christophe Dumaux u.a.

Les Musiciens du Prince — Monaco

Salzburger Bachchor

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