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The 2016 Salzburg Festival: Figures, Dates, Facts

Photographs and Service

The Salzburg Festival presents its programme in the following cities: Salzburg, Vienna, New York, London, Zurich, Paris, Munich, Berlin, Beijing, Shanghai.

The images in this annual programme were taken by Leica photographer Robert Mertens (Leica Camera AG). His images arose from his associations with this year’s programme.
“We are such stuff as dreams are made on; and our little life is rounded with a sleep”

Prospero in The Tempest by William Shakespeare

The 2016 Salzburg Festival

192 Performances in 41 Days at 14 Performance Venues

**Opera:** 46 performances
three new productions (including one work commissioned by the Salzburg Festival)
two revivals, one re-staging,
one revival from the Salzburg Whitsun Festival
and three operas in concert

**Drama:** 45 performances
three new productions,
the revival of **Jedermann**, a staged melodrama
and two readings

81 **concerts** (incl. master classes and special events)

1 **Gala Soiree**

19 performances in the **Children’s Programme**
8 performances of **Die Feenkönigin** for children
8 introductory workshops **Fun and Games with Purcell**
3 public final performances of the Opera Camps

and numerous accompanying events
The 2016 opera programme includes three new productions, two revivals, one re-staging, one revival from the Salzburg Whitsun Festival and three operas performed in concert.

The 2016 Festival opens with a world premiere by the British composer Thomas Adès. The Exterminating Angel is the title of an opera in two acts which will also be shown in London, Copenhagen and in New York in 2018, after its Salzburg premiere. Adès was inspired by Luis Buñuel’s surrealist film El ángel exterminador, which deals with the social rituals of an elite upper class.

“It’s territory that I like very much because it looks as though the people are in a room, but it’s not really about the room, they’re actually trapped in their own heads.” (Thomas Adès)

The composer himself will also conduct the world premiere; librettist Tom Cairns directs. The ORF Radio Symphony Orchestra Vienna performs at the Haus für Mozart; the cast includes Anne Sofie von Otter, Charles Workman, Frédéric Antoun, Thomas Allen and John Tomlinson.

Die Liebe der Danae by Richard Strauss is part of the Festival’s history – since the world premiere in Salzburg in 1944 was cancelled, only a public dress rehearsal took place under the baton of Clemens Krauss. Subsequently, Die Liebe der Danae saw only two productions at the Salzburg Festival – in 1952 and 2002. The 2016 season features a new production by Alvis Hermanis. The cast includes two artists who already brought the Salzburg Festival great acclaim for Der Rosenkavalier in 2014 and 2015: Franz Welser-Möst conducts the Vienna Philharmonic and Krassimira Stoyanova, celebrated for her portrayal of the Feldmarschallin, sings the role of Danae. Tomasz Konieczny takes on the role of Jupiter and Gerhard Siegel that of Midas.

Charles Gounod’s Faust promises a special Festival premiere, since the opera has never been performed at the Salzburg Festival. Despite its title Faust, unlike in Goethe’s drama the opera’s focus is on the figure of Marguerite, based on the historical case of the child murderess who had already inspired Goethe to write his Urfaust. Reinhard von der Thannen directs and designs the sets and costumes for this opera in five acts. Alejo Pérez conducts the Vienna Philharmonic at the Großes Festspielhaus. Piotr Beczala sings the role of Faust, Ildar Abdrazakov appears as Méphistophélès, and Maria Agresta is seen and heard as Marguerite.
The **Mozart / Da Ponte cycle** was completed in 2015 by director Sven-Eric Bechtolf with *Le nozze di Figaro* – 2016 will see the revival of all three productions: *Le nozze di Figaro* (2015), *Don Giovanni* (2014) and *Così fan tutte* (2013). The latter will be re-staged at the Felsenreitschule. Ottavio Dantone conducts the Mozarteum Orchestra Salzburg. Julia Kleiter sings Fiordiligi, Angela Brower sings Dorabella. Mauro Peter takes on the role of Ferrando and Alessio Arduini sings Guglielmo. Martina Janková and Michael Volle drive the comedy of errors forward as Despina and Don Alfonso.

Alain Altinoglu conducts the Vienna Philharmonic in *Don Giovanni*. As in 2014, Ildebrando D’Arcangelo sings the role of Don Giovanni, while Luca Pisaroni again plays Leporello. Donna Anna will be performed by Carmela Remigio, while Layla Claire appears as Donna Elvira. Paolo Fanale sings Don Ottavio and Alain Coulombe the Commendatore. Zerlina is embodied by Valentina Naforntita; the role of Masetto is shared between Alessio Arduini and Iuri Samoilov.

As in 2015, Dan Ettinger will lead the Vienna Philharmonic in *Figaro*. Luca Pisaroni and Anett Fritsch return to their roles as Count and Countess Almaviva; the servant couple Susanna and Figaro is played by Anna Prohaska and Adam Plachetka. Margarita Gritskova repeats her portrayal of Cherubino. Marcellina is sung by Ann Murray and by Liliana Nikiteanu in selected performances. Carlos Chausson assumes the role of Bartolo and Basilio is sung by Paul Schweinester, as last year.

Cecilia Bartoli celebrates a premiere at the 2016 Salzburg Whitsun Festival: Leonard Bernstein’s *West Side Story*. In the summer programme, this production directed by Philip Wm. McKinley will be revived. Gustavo Dudamel conducts the Simón Bolívar Symphony Orchestra of Venezuela. Next to Cecilia Bartoli in the role of Maria, Norman Reinhardt sings that of Tony.

In the concert performance of Giacomo Puccini’s opera *Manon Lescaut*, Anna Netrebko sings Manon and Yusif Eyvazov sings Renato Des Grieux. Armando Piña takes on the role of Lescaut, Carlos Chausson that of Geronte de Ravoir and Benjamin Bernheim that of Edmondo. Marco Armiliato conducts the Munich Radio Orchestra.

After this performance on August 7, a gala soiree honouring Anna Netrebko takes place at Salzburg’s Residenz. Its net proceeds will be donated the Salzburg Festival’s youth programmes.

An opera rarity is *Il templario* by Otto Nicolai, the founder of the Vienna Philharmonic, which will also be performed in concert. Andrés Orozco Estrada conducts the Vienna Philharmonic.
Vilfredo d’Ivanhoe will be sung by Juan Diego Flórez; Joyce diDonato performs the role of Rebecca.

Plácido Domingo also returns to the Großes Festspielhaus: in a concert performance of Jules Massenet’s *Thaïs* he sings the role of Athanaël while Sonya Yoncheva performs that of Thaïs. Patrick Fournillier conducts the Munich Radio Orchestra.
DRAMA

Three new productions, the revival of *Jedermann*, the staged melodrama *Requiem für Ernst Jandl* and two readings from works by Thomas Bernhard constitute the drama programme for 2016.

The drama season opens at Salzburg’s Landestheater with Samuel Beckett’s *Endgame* – an apocalyptic comedy and tragedy at the same time, playing with the end, after the end and before the end. Dieter Dorn directs; Nicholas Ofczarek plays the role of Hamm and Michael Maertens that of Clov.

William Shakespeare’s *The Tempest* is set on a far-away island, where the sorcerer Prospero – played by Hans-Michael Rehberg – conjures up the storm that gave the play its title. Deborah Warner, who successfully directed *Coriolanus* in Salzburg in 1993 and *Richard II* in 1996, now presents Shakespeare’s late work at the Perner-Insel.

With *Der Ignorant und der Wahnsinnige*, Thomas Bernhard wrote a play in which he settled old scores with the theatre, the opera business, critics, the audience and even the artists themselves in a sardonic manner, but celebrated the miracle of music and the human voice at the same time, on a level beyond explanation. Gerd Heinz directs; the cast includes Johanna Wokalek in the role of the Queen of the Night, Sven-Eric Bechtolf as Doctor, Christian Grashof as the Father, Michael Rotschopf as the waiter Winter and Barbara de Koy as Mrs. Vargo.

Not only *Jedermann* will have a new Paramour – her name will be revealed later. The Debtor also has a new wife, played by Eva Herzig. Nikolaus Rucker plays God.

The staged melodrama *Requiem für Ernst Jandl* by Friederike Mayröcker will be presented at republic. Piano, violin, double bass, tuba, saxophone and percussion accompany the voice of the poetess (born in 1924), who spent almost five decades of her life with Ernst Jandl, the “companion of her heart and hand”.

Two readings round off the drama programme. Hermann Beil reads from Thomas Bernhard’s *Der Atem, Der Keller and Die Ursache* in a reading entitled *Ich will in die entgegengesetzte Richtung*. The event in which Tobias Moretti reads Bernhard’s *Der Wetterfleck* and Goethe *schtirbt* is entitled *Entweder oder*.
CONCERTS

Four world religions – Judaism, Buddhism, Islam and Hinduism – were illuminated musically by the *Ouverture spirituelle* during the past four years. This year, our attention turns to sacred music of the churches of Eastern Christianity, which have developed a rich diversity of forms. The conviction that no instrument is better able than the human voice to adequately express the effect of the Holy Spirit manifests itself in sumptuous choral works, which are still performed from Africa to Asia. In Salzburg, they will be introduced by ensembles from Russia, Armenia, Greece, Lebanon, Egypt and Ethiopia.

As during the previous four years, the Herbert Batliner European Institute accompanies this interreligious dialogue with its academic lecture series, the *Disputationes*.

The works of the Eastern Christian tradition are juxtaposed with music of the Western church. While in 2015, the great mass settings of the Christian tradition were the centrepiece, this year’s programme showcases three *oratorios*: Joseph Haydn’s *Die Schöpfung* – conducted this year by Yannick Nézet-Séguin – stands next to Handel’s musical drama *Belshazzar* and Peter Eötvös’ *Halleluja – Oratorium balbulum*, commissioned by the Salzburg Festival.

The *Ouverture spirituelle* will also have another focus: on the occasion of the 200-year affiliation of Salzburg with Austria (*Salzburg 20.16*), the Salzburg Festival features sacred works by composers of particular importance for the city. The high point of this focus is a performance of the *Missa Salisburgensis* by Heinrich Ignaz Franz Biber at the Cathedral.

The series *The Vienna Philharmonic and Its Composers* continues this summer. In concerts with Daniel Harding, Zubin Mehta, Riccardo Muti and Mariss Jansons, the Vienna Philharmonic dedicates itself to works it premiered during its almost 175 years of history, or which are closely related to that history. The concert performance of the opera *Il templario* composed by the orchestra’s founder, Otto Nicolai, also forms part of this series, alongside the opera *Die Liebe der Danae* by Richard Strauss and a chamber concert at the Mozarteum with works by Schoenberg and Bruckner.

Orchestras from five European metropolises, one from the USA and three international orchestras present themselves as part of the series of *Guest Orchestras*. The Concertgebouworkest Amsterdam and the Filarmonica della Scala perform under their new chief conductors, Daniele Gatti and Riccardo Chailly. There are also two concerts with the ORF Radio Symphony Orchestra Vienna, one led by Lorenzo Viotti, winner of the 2015 *Nestlé and Salzburg Festival Young Conductors Award*, and the other by Cornelius Meister, the orchestra’s chief conductor. Furthermore, the Cleveland Orchestra returns under Franz
Welser-Möst. The Gewandhaus Orchestra Leipzig under Herbert Blomstedt with András Schiff as soloist closes the 2016 Festival.

Three focuses of the series *Salzburg contemporary* spotlight four composers. One is a musical double portrait: Friedrich Cerha and György Kurtág celebrate their 90th birthdays in 2016. Works from various creative periods of these two musical comrades-in-arms make this concert series distinctive, alongside compositions which inspired the two. Kurtág influenced many composers and musicians, including Thomas Adès. In addition to the world premiere of his opera *The Exterminating Angel*, two concerts present his works, and Thomas Adès will also perform as a conductor and pianist. Three concerts including works by Peter Eötvös make him the fourth composer featured by *Salzburg contemporary*.

In 2016 the Mozarteum Orchestra Salzburg celebrates its 175th birthday. In addition to the *Mozart Matinees* under Ádám Fischer, Constantinos Carydis, Ivor Bolton, Giovanni Antonini and Neville Marriner, the orchestra also appears in the staged production of *Così fan tutte* and in the final concert of the Young Singers Project.

The *Camerata Salzburg* will be heard in the traditional Mass in C Minor under Ádám Fischer as well as in an orchestral concert with Lionel Bringuier and Yuja Wang at the piano – both of them in their Festival debuts. The orchestra’s conductor laureate, Roger Norrington, also returns to the orchestra’s podium.

*Song recitals* will be given by Christian Gerhaher, Bejun Mehta, Matthias Goerne, Thomas Hampson, Anu Komsi, Mauro Peter and Rolando Villazón. Dennis Russell Davies and Maki Namekawa, Isabelle Faust, Rudolf Buchbinder, András Schiff, Grigory Sokolov, Arcadi Volodos and Maurizio Pollini all give *solo recitals*. And of course *chamber music concerts* form part of the concert programme as well, featuring the Jerusalem Quartet & András Schiff, the Calder Quartet & Thomas Adès, Martin Grubinger & Friends, members of the Vienna Philharmonic, Mark Simpson – Antoine Tamesit – Pierre-Laurent Aimard, Anu Komsi – Isabelle Faust, the Quatuor Ébène as well as Anna Prohaska – Veronika Eberle & Friends.

Although it will only be presented for the seventh time, the *Nestlé and Salzburg Festival Young Conductors Award* has already attained international renown. The Award Concert Weekend with the three finalists takes place from August 5 to 7 – with the Camerata Salzburg and one participant of the Young Singers Project each. The young artists of the *Young Singers Project* present the results of their work as part of a public final concert on August 25. Public master classes will be given by great artists such as Christa Ludwig, Ann Murray, Thomas Hampson and Malcolm Martineau.
August 28 will see the 11th edition of a *Special Concert of the Vienna Philharmonic*, in which members of the orchestra perform together with talented young brass players from Salzburg and Lower Austria.
CHILDREN’S AND YOUTH PROGRAMME

The fact that Salzburg is occasionally a magical place can be experienced first-hand by our youngest guests, as they discover this year’s children’s opera *The Fairy Queen*, produced especially for the Salzburg Festival. The audience is taken on a journey into the magical world of Titania, Queen of the Fairies. The opera, lasting approximately 60 minutes, has been conceived based on motifs from William Shakespeare’s *Midsummer Night’s Dream* and Henry Purcell’s *The Fairy Queen*. The ensemble consists exclusively of members of the Young Singers Project and is suitable for children aged 6 and up.

The introductory workshops, *Fun and Games with Purcell*, prepare the children for the opera in a playful manner.

For the 10th time, the Salzburg Festival offers Opera Camps lasting several days, in cooperation with the Vienna Philharmonic – this year, the operas *Die Liebe der Danae*, *Don Giovanni*, *Le nozze di Figaro* and *Faust* are the subjects. All children, teenagers and their families are invited to the public final performances of the camps.

As every year, from April onwards the Festival offers youth subscriptions. Altogether, 3,000 tickets for opera, drama and concert performances will be offered with reductions of up to 90% for young people under the age of 27 (i.e. born after June 30, 1989).

Both the Nestlé and Salzburg Festival Young Conductors Award and the Young Singers Project, alongside the Salzburger Festspiele und Theater Kinderchor, which appears in the concert of Salzburg composers in the series *Salzburg 20.16*, actively promote young artistic talent.

The 100 students participating in Roche Continents Youth! Arts! Science! will accompany the centrepiece of the contemporary music programme, the series *Salzburg contemporary*.

And finally, the Siemens>Children’s>Festival screens opera films for children aged 5 and up on Kapitelplatz, free of admission.
WORLD PREMIERES
at the 2016 Salzburg Festival

**Thomas Adès: The Exterminating Angel**
Opera in two acts by Thomas Adès (b. 1971)
Libretto by Tom Cairns (b. 1952) in cooperation with Thomas Adès, based on the script by Luis Buñuel and Luis Alcoriza for the film *El ángel exterminador* by Luis Buñuel (1900 – 1983)
**Commissioned by the Salzburg Festival** as a co-production with the Royal Opera House, Covent Garden, London, the Metropolitan Opera, New York and Den Kongelige Opera, Copenhagen
Cast: Amanda Echalaz, Audrey Luna, Anne Sofie von Otter, Sally Matthews, Christine Rice, Sophie Bevan, Charles Workman, Frédéric Antoun, David Adam Moore, Iestyn Davies, Ed Lyon, Eric Halfvarson, Thomas Allen, John Tomlinson, Morgan Moody, Franz Gürtelschmied, Rafael Fingerlos, Frances Pappas and Anna Maria Dur
**Premiere:** Thursday, July 28, 7 pm
Further performances: August 1, 5, and 8
Haus für Mozart

**Peter Eötvös: Halleluja – Oratorium Balbulum (2015)**
4 Fragments
for Mezzo-Soprano, Tenor, Narrator, Chorus and Orchestra
Original Hungarian text by Péter Esterházy
German translation: György Buda
**World Premiere, commissioned by the Salzburg Festival** together with Wiener Konzerthaus/Wien Modern, Tonhalle-Gesellschaft Zürich, Műpa Budapest – Palace of the Arts, WDR Cologne and Sydney Symphony Orchestra
**Premiere:** Saturday, July 30, 8 pm
**Großes Festspielhaus**
Mezzo-Soprano: Iris Vermillion
Tenor: Topi Lehtipuu
Narrator: Peter Simonischek
Chorus of the Hungarian Radio (Chorusmaster: Zoltán Pad)
Vienna Philharmonic
Conductor: Daniel Harding
Friedrich Cerha: *Eine blassblaue Vision (2013/14)*
World Premiere, commissioned by the Salzburg Festival
ORF Radio Symphony Orchestra Vienna
Conductor: Cornelius Meister
Thursday, August 11, 7 pm, Felsenreitschule

Mark Simpson: *Hommage à Kurtág (2016)*
for Clarinet, Viola and Piano
Commissioned by the Salzburg Festival
Clarinet: Mark Simpson
Viola: Antoine Tamestit
Piano: Pierre-Laurent Aimard
Sunday, August 14, 7:30 pm, Mozarteum Foundation/Main Auditorium
PREFACE by the Directorate of the Salzburg Festival
Helga Rabl-Stadler and Sven-Eric Bechtolf

“We are such stuff as dreams are made on; and our little life is rounded with a sleep”, says Prospero in The Tempest.

Shakespeare asks us to think of our own relation to the world as like that of a dream to sleep. He regards the world as a great unknown and we are its insubstantial issue. No more than fleeting shadows.

In recent months our lives have changed at a pace no one could have foreseen. Things we thought were impossible are happening before our eyes. Suffering and war which seemed a long way from Europe and the West have reached us directly in the form of millions of people seeking refuge. On top of this, scandals, crises and social upheaval demand our attention as much as ever. None of this is by any means a dream, it is real, though paradoxically it also would appear to confirm Prospero’s statement. We really are, it seems “such stuff as dreams are made on”, powerless and incapable of understanding ourselves or even ordering our world in a peaceful manner.

The poet Friedrich von Hardenberg, better known as Novalis, offers us hope and consolation by responding to this frightening discovery with the words: “When we dream that we are dreaming, we are on the verge of waking.”

Dreams of this kind, ones which might perhaps lead to our waking, which have been dreamed by writers and composers such as Shakespeare, Adès and Strauss, Bernhard, Beckett and Gounod provide the basis of the Salzburg Festival’s new stage productions in opera and theatre for 2016.

We open the Festival with a world premiere from the British composer Thomas Adès, whose work The Tempest caused a furore in Austria last year. He has now created the opera The Exterminating Angel for the Salzburg Festival after the surrealist film of the same name by the Spanish director Luis Buñuel. The guests at a party are prevented from leaving the house by an invisible force...

Richard Strauss’s opera Die Liebe der Danae is part of the festival’s history. The composer completed this work between 1938 and 1940, which some have interpreted as unworldly escapism and others as undaunted support for traditional Western values. The world premiere was scheduled for 1944 in Salzburg. However, following the tragic failure of the
assassination attempt on 20 July 1944, the Festival was cancelled and there was no more
than a public dress rehearsal conducted by Clemens Krauss. Strauss bade farewell to the
Vienna Philharmonic down in the orchestra pit with the words: “Gentlemen, I hope we meet
again in a better world.” This piece can be viewed as a dream on three different levels – a
mythological one about Danae’s contempt for gold, a conservative one about the
indispensable nature of Western values and a utopian one of potential rebirth from a world
in ruins.

Charles Gounod’s Faust was written in 1859, based on Goethe’s Faust I, focusing not only on
the brooding scientist Faust and his hellish accomplice Mephistopheles but also – far more
than in Goethe’s version of the same story – on the authentic historical character of the
child-killer Margarethe. Faust is searching for the substance which holds the world together.
He dreams the archetypal dream of the alchemist, the dream of finding a key to the world
and in Margarethe he destroys what he will later realize is the end of all wisdom in Goethe’s
Faust II: “The eternal feminine draws us ever onward!”

The theatre programme opens in the Landestheater with Samuel Beckett’s Endgame, an
apocalyptic comedy, a tragedy about the inevitable absurdity of our existence. A game about
the end, before the end and after the end all at the same time.

Shakespeare wrote The Tempest before leaving London and the theatre at the age of 52 and
returning to his home town forever. Sadly the notion that The Tempest is Shakespeare’s last
play is no more than a myth. Nevertheless there does appear to be an affinity between the
writer himself and the banished magician Prospero, who breaks his staff and drowns his
book of magic spells in the sea.

With Der Ignorant und der Wahnsinnige (The Fool and the Madman) Thomas Bernhard
wrote a play which hilariously settles countless scores with the theatre, the opera business,
critics, audiences and even artists while at the same time celebrating the miraculous power
of both music and the human voice at a level beyond explanation.

West Side Story premieres at the 2016 Whitsun Festival. Leonard Bernstein’s masterpiece is
an adaptation of Shakespeare’s Romeo and Juliet. These star-crossed lovers have long been a
metaphor for the dream which hopes that love might resolve all the world’s conflicts, even
from beyond the grave. We will revive this production as part of our summer programme.
Mozart and Da Ponte’s cycle of three masterpieces, Le nozze di Figaro, Don Giovanni and
Così fan tutte, also harbours apparently utopian dreams, whether these are of sexuality
destabilizing the class system in Figaro, of libidinousness being punished by Hell in Giovanni
or of an enlightened view being taken of passion in Così. At the same time Mozart and his
librettist keep so many different levels of meaning in play that one is forced to conclude that these two are no dreamers, but wide awake.

These three productions from 2013, 2014, and 2015 will also be revived in 2016; with *Così fan tutte* being restaged in the Felsenreitschule.

Concert performances of *Manon Lescaut* by Puccini and *Thaïs* by Massenet can be heard – and seen. The third opera to be presented in concert form, *Il templario*, also represents one of the themes of our concert programme, which explores the Vienna Philharmonic and its composers. Otto Nicolai, the founder of the Vienna Philharmonic, wrote this opera – which was a great success in its day and unjustly neglected since – in 1840. Other substantial composers will be featured in this series including Brahms, Bruckner, Mahler and Strauss, as well as leading contemporary composers such as Arvo Pärt and Peter Eötvös, by whom we shall perform the world premiere of a major oratorio and who will also be showcased in the series *Salzburg contemporary* alongside Thomas Adès, Friedrich Cerha and György Kurtág. The *Ouverture spirituelle* will contrast Christian religious music from the Orient and Occident.

We hope that this will arouse your curiosity and look forward to being able to welcome you to Salzburg in the summer of 2016.

Helga Rabl-Stadler, Sven-Eric Bechtolf
PREFACE to the CONCERT PROGRAMME
Florian Wiegand, Director of Concerts

*Ex oriente lux* – the light originates in the East. After illuminating four great world religions – Judaism, Buddhism, Islam and Hinduism – during the past four Festival summers, we turn our gaze to the sacred music of Eastern Christianity during this year’s *Ouverture spirituelle*. The traditions of Eastern Christianity arose in manifold and richly diverse ways around the original Eastern Patriarchates (Constantinople, Alexandria, Antioch, and Jerusalem - Rome being the only Patriarchate of the West). Six choirs, ensembles and soloists will bring the fascinating sound world of Eastern Christianity to Salzburg’s Kollegienkirche. Apart from spiritual music of the Byzantine-Orthodox churches of Russia and Greece as well as the Oriental-Orthodox churches of Armenia, Ethiopia and Egypt (Copts), Marian hymns of the Eastern Catholic churches (the Maronite Church and the Melkite Greek Catholic Church) will be heard, among other works.

To this day, many of the Eastern Churches whose musical traditions will be highlighted during the *Ouverture spirituelle* are still subject to political and religious persecution because of their faith. Due to current political and social developments, the Festival is especially keen to focus on Eastern Christianity, contributing to an important interreligious and social dialogue. As in the past four years, in its series of *Disputationes* the Herbert Batliner European Institute will enrich this dialogue with relevant content presented from an academic perspective.

Commemorating the 200-year affiliation of Salzburg with Austria (Salzburg 2016), the *Ouverture spirituelle* has a second musical focus on sacred works by composers with a particular impact in Salzburg. Apart from the court music directors Heinrich Ignaz Franz Biber, Matthias Sigismund Biechteler and Carl Heinrich Biber, these also include Michael Haydn and, of course, the native genius Wolfgang A. Mozart. The highlight of this focus is the performance of Heinrich Ignaz Franz Biber’s *Missa Salisburgensis* at the Cathedral. During a Salzburg Year, we are equally obliged and delighted to spotlight the high international standard of Salzburg’s major musical and cultural institutions as part of the Festival. Thus, the Camerata Salzburg, the Mozarteum Orchestra Salzburg, the Österreichisches Ensemble für Neue Musik, the Salzburg Bach Choir, the Salzburger Festspiele und Theater Kinderchor, the Salzburg Marionette Theatre and the Mozarteum Foundation make important contributions to the Festival’s 2016 concert programme.

In 2015 we dedicated our programme to the great mass settings of the Christian tradition; during the coming summer, three monumental oratorios provide a recurring theme in the
Ouverture spirituelle: opening the Festival with a rendition of Joseph Haydn’s *The Creation* has already become a tradition; it is followed by Handel’s musical drama *Belshazzar* – sharing the subject of prophecy with a work the Festival has commissioned from Peter Eötvös, *Halleluja - Oratorium Balbulum*. The Vienna Philharmonic will perform its world premiere, continuing its focus on *The Vienna Philharmonic and its Composers* from last season. In its concerts under Daniel Harding, Zubin Mehta, Riccardo Muti and Mariss Jansons, the Vienna Philharmonic dedicates itself to works that were premiered by the orchestra during the course of its almost 175-year history or are closely related to that history. Along with compositions by Brahms, Bruckner, Eötvös, Mahler, Pärt and Strauss, the opera *Il templario* by the orchestra’s founder, Otto Nicolai, will be heard in a concert performance. Emphasising the role of the Vienna Philharmonic in music history, the opera programme features *Die Liebe der Danae* by Festival founder Richard Strauss. In addition to the almost 300 orchestral and operatic works composed for the Vienna Philharmonic, many renowned composers wrote chamber music for the orchestra's ensembles. Therefore, the cycle of chamber concerts features works by Bruckner and Schoenberg performed by members of the orchestra.

Two musical companions and friends celebrate their 90th birthdays in 2016: Friedrich Cerha and György Kurtág. We dedicate a joint focus in the series *Salzburg contemporary* to them, spotlighting works by both composers from various creative phases. In addition to their own works, important sources of inspiration for Friedrich Cerha and György Kurtág will also be heard, alongside works by colleagues whom they influenced decisively. While the world premiere of Friedrich Cerha’s latest great orchestral work *Eine blassblaue Vision* is the main programme highlight dedicated to him, we also look forward to first glimpses of the opera *Fin de Partie* by György Kurtág, which he is writing for the Festival. One of the many composers György Kurtág has inspired is Thomas Adès. In addition to the world premiere of his opera *The Exterminating Angel*, two concerts also feature his works. The Calder Quartet’s chamber concert presents Thomas Adès not only as a composer, but also as a pianist, and he himself conducts the world premiere of his opera. The third focus of the *Salzburg contemporary* series is dedicated to Peter Eötvös. Like Thomas Adès, he will also conduct his own works and will introduce his string quartet *Korrespondenz* as part of a moderated concert.

Once again, this summer’s concert programme is marked by lines connecting the traditional series: for example, many of the works performed have also been essential to György Kurtág. “My mother tongue is Bartók, and Bartók’s mother tongue was Beethoven,” he says, and thus, we present not only Bartók’s Sonata for Two Pianos and Percussion, the Concerto for Orchestra and the Music for String Instruments, Percussion and Celesta, but also numerous symphonies and chamber music works by Beethoven. Meaningful connections are
also found within individual concert programmes – thus, for example, the *Contredanse* in Beethoven’s *Die Geschöpfe des Prometheus* provided the theme for the last movement of his *Eroica*. Both works will be performed by the Camerata Salzburg under its former chief conductor Roger Norrington. Furthermore, the Camerata will appear in the traditional performance of Mozart’s Mass in C minor and in an orchestral concert with Lionel Bringuier and Yuja Wang – both in their Festival debuts. The Camerata will also be the orchestra for the Award Concert Weekend, led once again by rising young conducting talents.

We also join in the celebrations marking the 175th birthday of the Mozarteum Orchestra Salzburg. In addition to the Mozart Matinees under the batons of Ádám Fischer, Constantinos Carydis, Ivor Bolton, Giovanni Antonini and Neville Marriner, the Mozarteum Orchestra will also be heard in the staged production of *Così fan tutte* and during the final performance of the Young Singers Project.

The series of guest orchestras includes the Concertgebouworkest Amsterdam and the Filarmonica della Scala with their respective new chief conductors Daniele Gatti and Riccardo Chailly. Furthermore, we welcome back the Cleveland Orchestra under Franz Welser-Möst and many international regular guest orchestras, including the Gewandhaus Orchestra Leipzig under its conductor laureate Herbert Blomstedt with András Schiff as its soloist, who conclude the 2016 Salzburg Festival.

Florian Wiegand
MAIN SPONSORS

NESTLÉ

Nestlé has been a main sponsor of the Salzburg Festival since 1991. Thanks to Nestlé, the Nestlé and Salzburg Festival Young Conductors Award has become an internationally renowned launching pad for young conductors within only a few years. As part of the Award Concert Weekend, the 25-year-old Swiss conductor Lorenzo Viotti convinced the international jury chaired by Dennis Russell Davies. He will lead the Prize Winner’s Concert on August 7, 2016 with the RSO Vienna at the Felsenreitschule.

www.salzburgerfestspiele.at/en/main-sponsors/nestle

AUDI

Audi has been a main sponsor of the Salzburg Festival since 1994. On the occasion of the 20-year anniversary of its sponsorship in 2014, AUDI extended its contract for another four years, enabling the Festival to purchase a new microport system for Jedermann, which was also used for the production Mackie Messer in the summer of 2015. Every year, the only summer guest performance of the Salzburg Festival takes place in Ingolstadt.

www.salzburgerfestspiele.at/en/main-sponsors/audi

SIEMENS

Siemens was a project sponsor of the Festival from 1995 to 1998 and has been a main sponsor since 1999. The Siemens Festival>Nights were initiated in 2002 by Siemens Austria together with the Salzburg Festival and ORF Salzburg, and celebrate their 15-year anniversary in 2016. About 650,000 people have enjoyed screenings of Festival performances on the daylight-compatible LED wall on Kapitelplatz, free of admission.

www.salzburgerfestspiele.at/en/main-sponsors/siemens

ROLEX

Rolex has supported the Salzburg Festival as a main sponsor and the Salzburg Whitsun Festival under Cecilia Bartoli’s directorship since 2012. Without Rolex, a staged production during the Salzburg Whitsun Festival would not be possible. The successful cooperation has been extended until 2021. In addition, Rolex has made the 2016 performances of West Side Story with Cecilia Bartoli as Maria possible.

www.salzburgerfestspiele.at/en/main-sponsors/rolex
PROJECT SPONSORS

Project Sponsors finance additional projects which are important to us but for which we cannot be realized without additional funds.

Roche has enabled the Salzburg Festival to present contemporary music since 2007. In addition to supporting Salzburg contemporary, every year 100 university students have the opportunity to participate in a one-week program of workshops, lectures and concerts.

Every year, Swarovski supports countless artistic initiatives and collaborations, and has proved this during the past three years with its support of the production of Jedermann. In 2016, Swarovski has agreed to support the concert performance of the opera Manon Lescaut.

Support for youth programmes has been a fixed programme of the corporate culture of UNIQA Austria. The company enables the Festival to produce selected children’s operas, youth camps and accompanying events for children and teenagers.

As part of its international cultural programme, Bank of America Merrill Lynch supported the opera production Il trovatore in 2014 and 2015. In 2016, its financial assistance benefits the Mozart / Da Ponte cycle.

The Kühne Foundation and L’Occitane support the Young Singers Project, founded in 2008 as a high-carat platform for talented young singers by the Salzburg Festival. In order to promote cultural exchange between East and West, Hantang Culture from Shanghai has joined the supporters of the Young Singers Project this year for the first time. In addition to their work in Salzburg, the young vocalists will be invited to tour China.

The series of exhibitions at the Großes Festival, a cooperation with the Leica Camera AG, will once again enable the audience to take a glimpse behind the scenes at the Salzburg Festival. This time, the focus is on the technical workshops and stages.

Our gratitude also goes to the Association of Friends of the Salzburg Festival as well as the many private patrons. Through their financial contributions, they ensure the diversity of the Festival programme and enable the Salzburg Festival to make important investments in its future.
At this point, we would also like to thank our **Product Sponsors** which contribute to the Festival every year financially, but also directly by donating their products:

**M.A.C. Cosmetics** is an important partner for our make-up department.

Adding sparkle to the Festival since 2014: **Schlumberger**, our Austrian sparkling wine partner, and **Roederer** for champagne.

And last but not least, Salzburg’s **Stiegl** Brewery has been a long-term important partner of the Festival.
2016: FIGURES, DATES, FACTS

Overall Budget
The overall budget for 2016 is 60.54 million Euros.

Number of Performances in 2016

Opera: 40 performances, i.e. three new productions, one re-staging, two revivals, and one revival from the Salzburg Whitsun Festival

Opera in Concert: 6 performances (of 3 operas)

Drama: 45 performances, i.e. three new productions, one staged melodrama and two readings, plus the revival of Jedermann

Concerts: 81, including 8 special events

Gala Soiree: 1

Children’s Programme, including final performances of the Opera Camps: 19

Total number of performances, without accompanying events: 192

Number of Tickets and Prices in 2016

For 2016, a total of 230,750 tickets will be issued.

Ticket prices range between € 5 to € 430.

Approximately half of all tickets are located in the lower segment of the price spectrum, between € 5 and € 105.

Youth Subscriptions in 2016

Starting in April, approximately 3,000 tickets will be offered at significant reductions (up to 90% of the regular price) to visitors under the age of 27 (i.e. born after June 30, 1989).

www.salzburgfestival.at/jugend info@salzburgfestival.at
SALZBURG FESTIVAL  
July 22 – August 31, 2016  

PHOTO SERVICE

Photographs may be downloaded free of charge: [www.salzburgerfestspiele.at/fotoservice](http://www.salzburgerfestspiele.at/fotoservice)

We have had new photographs taken of the Festspielhäuser. You may download the photographs in high resolution at the following address:

New photographs of the **Directorate** can be found at the following address:

Photographs of the revivals can be downloaded here:
http://www.salzburgerfestspiele.at/fotoservice/archivyear/2016
Images of 2016 Festival Artists can be found here:
http://www.salzburgerfestspiele.at/fotoservice/archivyear/2016

Thomas Adès  © Brian Voce

Maria Agresta  © Alessandro Moggi

Anett Fritsch  © Kristin Hoebermann

Ildar Abdrazakov  © Dario Acosta

Deborah Warner  © Brian Slater

Alejo Pérez  © Ishka Michocka
If you are interested in the images by Leica Photographer Robert Mertens, please email us your requests (presse@salzburgfestival.at).

The Exterminating Angel
© Robert Mertens

Die Liebe der Danae
© Robert Mertens

Ignorant und Wahnsinn
© Robert Mertens

The Tempest
© Robert Mertens

Faust
© Robert Mertens

Thaïs
© Robert Mertens
Each of these images visualizes a certain topic – whether an opera, a play or an overarching theme of the Salzburg Festival. The point of departure are structures that are photographed, providing an associative foundation for the abstract artistic collages. Each of these pictures is based exclusively on photographs. Various images are digitally superimposed in several layers in order to achieve the desired effects and picturesque character.

Born in 1962, the photo artist Robert Mertens has been taking pictures since his earliest youth. After training as a photographer, he became an assistant at the legendary Manfred Rieker Studio near Stuttgart. He worked as a freelance assistant for various other studios and ultimately became the director of the photographic studio of an advertising agency in Stuttgart. Since 1989, Robert Mertens has been an independent creative artist – first in Baden-Württemberg and since 2014 in Graz. Since 2007 he has been giving workshops on creativity and photography; since 2013 these also included the master class at the renowned Leica Academy. He has presented his works in various exhibitions, for example in Stuttgart, Linz, Tübingen and most recently in 2015 at the Leica Gallery in Salzburg. The Rheinwerk-Verlag has published two books by him on creativity and visual communication, Der eigene Blick and Kreative Fotopraxis. Further exhibitions and books are planned.
SERVICE

The detailed programme and further information is available at www.salzburgerfestspiele.at

All ticket orders for purchase submitted by January 7, 2016 will be treated equally. Tickets can be purchased directly via the website starting on March 21, 2016.

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5020 Salzburg
Austria

Requests for press tickets will be processed starting in April 2016; please email us at presse.karten@salzburgfestival.at.