

SALZBURG FESTIVAL 2013



Editorial

The Concert 2013

Haydn's *Die Schöpfung* shall always open our Festival summer. This year it will be conducted by Nikolaus Harnoncourt and performed by his Concentus Musicus Wien, thus also opening our *Ouverture spirituelle*, the starting point for many other series in our concert programme. Together with Nikolaus Harnoncourt, we will discover two other great Haydn oratorios, *Die Jahreszeiten* and *Il ritorno di Tobia*. Apart from the *Requiem*, the traditional performance of the Mass in C minor and church sonatas by Mozart, the *Ouverture spirituelle* also features a song recital by Juliane Banse with *Das Marienleben* by Paul Hindemith (who died fifty years ago), a concert performance of the opera *Jeanne d'Arc* by Walter Braunfels, conducted by Manfred Honeck, as well as an *a cappella* concert by the Balthasar Neumann Chorus under the baton of Thomas Hengelbrock. Once again, this series juxtaposes sacred works written by Catholic and Protestant composers with those of another religion – this year, it is Buddhism.

Shōmyō is to Japanese Buddhist liturgy what Gregorian chant is to its Western and Christian counterpart: choral and solo singing performed by monks in unison. The four concerts that reflect the season's Buddhist focus give us a glimpse into the rich tradition of Buddhist liturgies, illuminating the common aspects and differences between the two traditions by juxtaposing Gregorian chorales and *shōmyō* chants. They also introduce our audiences to *gagaku*, the ancient Japanese court and ceremonial music, to the meditation music of the Japanese bamboo flute *shakuhachi* inspired by Zen Buddhism, and to the rendition of epics accompanied by the lute *biwa*, which were influenced by the *shōmyō* style of vocal performance.

The Buddhist-inflected concerts lead us to one of the two focuses of the series *Salzburg contemporary*, i.e. recent and new music from Japan, represented mainly by the composers Tōru Takemitsu and Toshio Hosokawa. Toshio Hosokawa, the most well-known living Japanese composer, is a wanderer between cultures. His unmistakable musical idiom is characterized by the tension between Western avant-garde and traditional Japanese culture. His studies of the latter are particularly obvious in works like *New Seeds of Contemplation*, in which he presents old musical forms like *gagaku* and *shōmyō* in new and unusual combinations, or the very recent work *Voyage X "Nozarashi"*. Hosokawa will also compose two works as commissions for the Salzburg Festival – one work for wind quintet as well as orchestral songs setting texts by Georg Trakl.

The main composer of the series *Salzburg contemporary* in 2013 is Harrison Birtwistle, whose opera *Gawain* will have its Austrian premiere at the Felsenreitschule. The various creative periods of this fascinating composer will be explored in numerous concerts. One of his most recent works, the Violin Concerto composed in 2009/10, will have its Austrian premiere with Christian Tetzlaff as soloist. Further Austrian premieres can be heard from the West-Eastern Divan Orchestra under Daniel Barenboim, whose concert is dedicated to the Verdi and Wagner anniversaries and also integrates new works by the Jordanian composer Saed Haddad and the Israeli composer Chaya Czernowin. Another intriguing highlight is the project *Beyond Recall* in cooperation with the Salzburg Foundation, for which twelve composers have been commissioned to write works inspired by the twelve sculptures created as part of the Salzburg Art Project. These will be given their world premieres by the Scharoun Ensemble conducted by Matthias Pintscher. Another world premiere will be *Étoile* for six percussionists, which the Salzburg Festival has commissioned from Friedrich Cerha. The inauguration of our comprehensive El Sistema residency also takes place during the *Ouverture spirituelle*: on July 24, Gustav Mahler's Symphony No. 8 will be performed by the Simón Bolívar Symphony Orchestra of Venezuela conducted by Gustavo Dudamel. Apart from the Simón Bolívar Symphony Orchestra – which has already visited Salzburg previously – the Festival has invited five other ensembles of the El Sistema orchestral education programme. For the first time, this visionary and exemplary project will thus be presented outside of Venezuela in a larger context and in all its diversity. Apart from symphonic and choral concerts conducted by Gustavo Dudamel, Simon Rattle and several others, there will also be an exchange between institutions and initiatives from Salzburg and Austria and representatives of El Sistema.

Mahler's Symphony No. 8 will be followed by the performance of all his nine completed symphonies at this year's Festival. They will be performed not only by the Simón Bolívar Symphony Orchestra and Gustavo Dudamel as well as the Children's Orchestra of El Sistema under Simon Rattle, but also by orchestras like the Vienna Philharmonic under Zubin Mehta, the Bavarian Radio Symphony Orchestra under Mariss Jansons, the ORF Radio Symphony Orchestra Vienna under Cornelius Meister, the Gewandhaus Orchestra Leipzig under Riccardo Chailly and the SWR Symphony Orchestra Baden-Baden and Freiburg under Michael Gielen. By inviting the SWR Symphony Orchestra Baden-Baden and Freiburg, we also wish to express our outrage at the fact that this orchestra, which has made an outstanding name for itself interpreting the great works of the 20th and 21st centuries, is to be merged with the SWR Orchestra from Stuttgart.

Once again, the concerts of the Vienna Philharmonic constitute major contributions to our various cycles: Nikolaus Harnoncourt dedicates himself to Haydn's *Die Jahreszeiten*; Zubin Mehta takes the podium for Mahler's Fifth and Lorin Maazel for the first act of Wagner's *Die Walküre*; Riccardo Muti conducts Verdi's *Messa da Requiem* and Christian Thielemann leads the orchestra in Bruckner's Symphony No. 5.

The Berlin Philharmonic, which makes two guest appearances at the Festival – as do the Gewandhaus Orchestra and the Bavarian Radio Symphony Orchestra –, performs *Le Sacre du printemps*, commemorating the work's scandalous world premiere 100 years ago. And Benjamin Britten's 100th birthday led us to programme the *War Requiem*, in which Antonio Pappano will conduct his Orchestra dell'Accademia Nazionale di Santa Cecilia and soloists Anna Netrebko, Ian Bostridge and Thomas Hampson.

The 2013 Mozart Matinees are very prominently cast, featuring conductors Thomas Hengelbrock, Adam Fischer, Ingo Metzmacher, Rudolf Buchbinder, Ivor Bolton, John Eliot Gardiner and Hans Graf; the Matinee of the last Festival weekend celebrates the 90th birthday of composer Gerhard Wimberger. On this occasion his *Passion Giordano Bruno* will have its world premiere.

An old Festival tradition will be revived this year: the Serenades in the Residenz courtyard. At this wonderful location, the Camerata Salzburg will perform on three evenings together with artists like Ian Bostridge and Benjamin Schmid, conducted by Hans Graf, Jamie Phillips and Theodor

Guschlbauer. The last Serenade will feature the participants of the Young Singers Project, as part of their final project.

Juliane Banse, Edita Gruberova, Erwin Schrott, Christian Gerhaher, Michael Schade and Juan Diego Flórez will present very different song recitals, from Christian Gerhaher's Schumann interpretations to an evening of tangos with Erwin Schrott.

The soloist recitals in 2013 will feature four great pianists of our times, Rudolf Buchbinder, Evgeny Kissin, Maurizio Pollini and Grigory Sokolov – their programmes are dedicated to major works of the piano literature, for example the last piano sonatas by Beethoven and Schubert, Beethoven's "Hammerklavier" Sonata and Chopin's Sonata in B-flat minor.

Harrison Birtwistle's chamber music oeuvre, the focus of the series *Salzburg contemporary*, forms the link between the chamber music concerts. Especially his early works were influenced heavily by Oliver Messiaen's music. Pierre-Laurent Aimard and Tamara Stefanovich will perform the latter's *Visions de l'Amen* on two pianos. The work begins with the *Amen of Creation*, but unlike Haydn's oratorio, Messiaen does not start with a musical big bang: in his work, a continuous crescendo stands for the creation of the earthly and the divine. The Hagen Quartet's 2012 cycle made us long for more, and thus we are looking forward especially to its complete Beethoven cycle, to be presented during the last weeks of the Festival.

The concert programme ends on a festive note on September 1, 2013 with a performance of Beethoven's Symphony No. 9 with the Gewandhaus Orchestra conducted by Riccardo Chailly – thus, we end with the *Ode to Joy* by Friedrich Schiller.

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Florian Wiegand