

THE SALZBURG FESTIVAL SOCIETY

Staging Excellence - Promoting Peace - Building Community



WINTER 2023

Photo credit: Salzburg Tourism



Founded in 2005, the Salzburg Festival Society serves as the liaison between the Salzburg Festival and its Members, Patrons and Friends. The Society has a dedicated international membership and chapters in major cities. It provides its members with exclusive access to events and services related to the Festival. The broader mission of the Society is to advance the general public's understanding and appreciation of classical music. Although primarily dedicated to supporting the artists and productions of the Festival and to underwriting the participation of major American artists, the Society also aims to offer educational opportunities to young artists. The Society's board of directors is composed of a distinguished group of American and international business leaders, philanthropists and artists.

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John French III
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Nabil Chartouni
President
Elisabeth Muhr
Treasurer
Dorothee Volpini de Maestri
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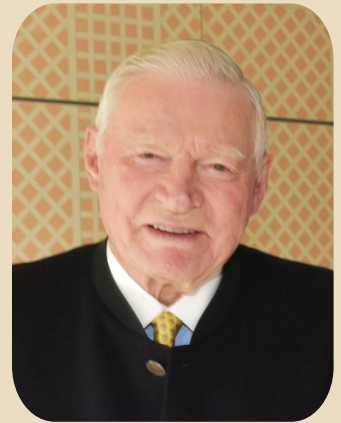
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LETTER FROM THE CHAIRMAN



Dear SFS Members, Patrons and Friends,

As the Chairman of the Salzburg Festival Society, I write, this letter to share some news about our activities and plans. Many of you were with us for our Fall Gala at the Union Club in New York City. We were fortunate to have the President of the Salzburg Festival, Kristina Hammer, and Peter Gelb, General Manager of the Metropolitan Opera as our Guest of Honor. He brought two Metropolitan Opera artists; Soprano Rosa Feola made her Salzburg Festival debut in 2019, and Tenor Stephen Costello has performed at the Festival since 2008. Our next Fall Gala in New York will be in October 2023, so stay tuned.

Members of the Salzburg Festival Society support a valuable mission to help fund the Salzburg Festival as a platform for emerging and established artists. Together we foster a spirit of philanthropy. Your generous donations help us create this community of devoted supporters and one of the results is that many young artist careers are launched. Your support and engagement is essential for the success of the Salzburg Festival and you help the Festival attract and hire the best and brightest stars. We couldn't do it without you.

Our SFS board continues to grow, and I am pleased to welcome two new directors to the board, Noreen Buckfire and Bruce Horten. Noreen currently serves on the International Advisory Board of the New York Philharmonic, the Board of Venetian Heritage, the Women's Committee of the Central Park Conservancy, and is a Co-Chair of the Artistic Council of the Park Avenue Armory. Bruce has been a long time board member at Guild Hall (East Hampton) with recent board memberships in St. Bartholomew's Conservancy (NYC) and the American Friends of the American Museum in Bath (UK). Bruce actively supports Miami's ICA, New World Symphony, Miami City Ballet, Bass and Miami Art Museums, the Neue Galerie, MOMA, Met Museum, and The Shed as well as Royal Oak, Teatro Real (Madrid), Glyndebourne, and Musee d'Orsay/Orangerie.

We will once again have our Summer Gala at Schloss Leopoldskron on August 15th, 2023 from 6:30 pm to 1 am, which last year proved to be a great success. Thanks to fellow board member, Sana H. Sabbagh, all funds raised from this initiative will help us toward our 2023 fundraising goal. We hope you will join us for this special evening, at what used to be the home of Max Reinhardt, one of the Festival founders. This year we celebrate the 150th Anniversary of his birth.

Unfortunately, I have some sad news about the passing of board member Peggy Weber-McDowell and her husband Jack. They have been very generous and loyal friends of the Festival. Jack passed away on November 19th and Peggy just before the New Year on December 29th. We will always remember their friendship and their legacy continues at the Salzburg Festival, where they sponsored the English program translations in perpetuity.

We look forward to being together at the Summer Gala and await warmly welcoming you for the SFS Salzburg Weeks from August 8 - 22, 2023. Your generous support helps us raise part of the funds necessary to finance the annual program of the Salzburg Festival. Thank you for helping us celebrate the Salzburg Festival as an artistic triumph.

Warm regards,
John French III

Interview with Cecilia Bartoli (Excerpt from the Salzburg Festival Press)

“Les Passions de l’âme” – the myth of the mesmerizing lament of Orpheus and his descent into the netherworld is the focus of the 2023 Whitsun Festival, chosen by Artistic Director Cecilia Bartoli. In this interview, Cecilia Bartoli explains why this tale has inspired composers through the ages, and what it means to her.

In May 2023, Martha Argerich, Andriana Chuchman, Carlotta Colombo, Anna Laudere, Lucía Martín-Cartón, Sara Mingardo, Madison Nonoa, Mélissa Petit, Sonya Yoncheva; Massimo Altieri, Daniel Barenboim, Gianluca Capuano, Franco Citterio, Renato Dolcini, Plácido Domingo, the Hamburg Ballett John Neumeier, Thomas Hampson, Lang Lang, Zubin Mehta, Maxim Mironov, Edvin Revazov, Marco Saccardin, Giovanni Schiavolin, Rolando Villazón, Salvo Vitale, Kazuki Yamada; the Bachchor Salzburg, the Camerata Salzburg, Il canto di Orfeo, Les Musiciens du Prince – Monaco, the Orchestra del Maggio Musicale Fiorentino and many other artists will follow Cecilia Bartoli’s invitation to Salzburg. With a celebration of Daniel Barenboim, she pays homage to one of her closest artistic friends and great supporters on the occasion of his 80th birthday.

Ms. Bartoli, for 2023 you have chosen the myth of Orpheus as the artistic focus of the Festival. What makes this tale fascinating for you?

As a musician and singer, I believe firmly in the power of music and the human voice. Thus, to me the myth of Orpheus is, of course, one of the most fascinating legends of antiquity. I feel encouraged whenever I read of the wonderful effect of Orpheus’ music: how it calmed the most threatening enemies – even death – and changed lives in a manner that would be unthinkable if Orpheus had not tried, in desperation, to challenge the eternal laws of the world. In Orpheus, we encounter a hero who altered the preordained unfolding of fate through his music – that explains why he has attracted the attention of composers especially.

Which staged works await us at the Whitsun Festival, and what are their artistic characteristics?

I want to present several essential opera versions of the Orpheus myth in the 2023 Whitsun programme: our staged new production is Gluck’s *Orfeo ed Euridice* in the rarely-performed Parma version of 1769, directed by Christof Loy. John Neumeier’s ability to combine opera and ballet in a version that is as musical as it is intelligent and fascinating encouraged me to invite him and the Hamburg Ballet to Salzburg to present a choreographed version of *Orphée et Euridice* – Gluck’s Paris version of 1774. One Orpheus opera which has long been dear to my heart is Joseph Haydn’s *L’anima del filosofo*. Finally, the first opera ever, Monteverdi’s original *L’Orfeo*, will be presented in an unusual form – by the puppeteers Carlo Colla & Figli from Milan, a company with more than 200 years of history.

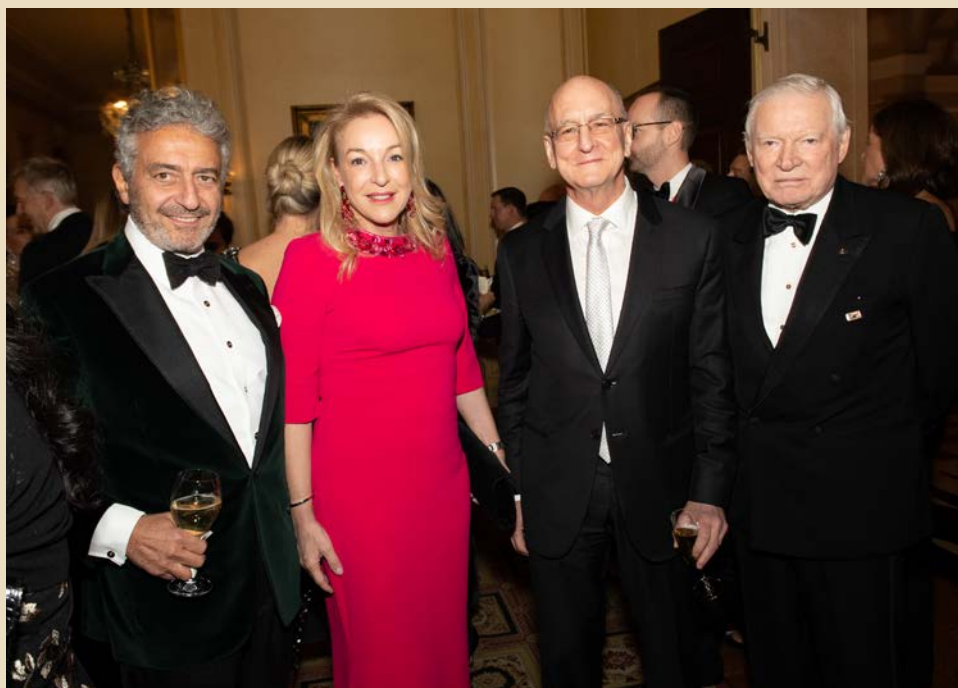
How did the idea come about to end the Whitsun Festival with a homage to Daniel Barenboim, and how would you describe your special artistic relationship with him?

When I thought about the power of one voice which moves us, not only in the concert hall, but also in our lives beyond the stage – where we encounter suffering and conflict in continuously growing measure – I immediately thought of Daniel Barenboim, who recently celebrated his 80th birthday. I am forever grateful to him for discovering and advising me in the early stages of my career, and he has remained an infinitely inspiring musical partner and faithful friend for 35 years.

When planning the 2023 programme, I originally envisioned a festival in which Daniel would participate actively as a conductor and musician, in honour of his 80th birthday. I wanted to express my admiration for his passionate and indefatigable voice, so distinct in words and music-making alike, which he has raised over and over against the tide, and which has changed so many people’s lives. I want to dedicate an entire day at the 2023 Whitsun Festival to him: a Schubertiade which he will perform with me and Martha Argerich, and an evening benefit gala uniting a crowd of his closest friends and artistic colleagues.

Just like the story of Orpheus, Daniel’s voice and – no less important – his music have the power to touch our innermost, move us profoundly, inspire us extraordinarily, and effect lasting change, of the kind which most of us would have thought impossible.

"Since its founding more than 100 years ago, the great American tradition of supporting the arts through private philanthropy has enabled the Salzburg Festival to implement artistic projects and other major initiatives which would have otherwise been impossible," said Dr. Kristina Hammer, the new president of the Salzburg Festival and keynote speaker at the New York Gala for their American supporters, the Salzburg Festival Society. Over 200 guests packed the ballroom of a private club on New York's Upper East Side in support of the most important international performing arts festival. Carole Bailey French with her husband John French III, the evening's co-chairs, welcomed friends old and new. Their guest of honor was Peter Gelb, the general manager of The Metropolitan Opera.



Nabil Chartouni, Kristina Hammer, Peter Gelb and John French III

The centerpiece of the evening was a private recital by two Metropolitan Opera stars, soprano Rosa Feola, who made her Salzburg Festival debut in 2019, and tenor Stephen Costello. They regaled guests with excerpts from *Rigoletto* by Verdi and *L'Elisir d'Amore* by Donizetti. Metropolitan Opera Pianist Katelan Tran Terrell accompanied.



Katelan Tran Terrell, Rosa Feola and Stephen Costello



**Neil McElroy, Nina McElroy, Richard Tutino
and Samantha Chartouni**



**Elizabeth Stribling, Alexander Marschik, Marifé Hernandez,
Joel Bell, Susanne Kepler-Schlesinger, Christina Marschik**



**Werner Ebm, Isabella Ponta, Samantha Chartouni and
Joseph Bartning**



**Elizabeth Stribling, Susan Gutfreund,
Sana Sabbagh and Margo Langenberg**



**Vincent Khristov, Gabrielle Khristov, Veronica Khristov,
Markus Groh, Michelle Rohe and Willy Khristov**



**Stephen Costello, Kristina Hammer, Katelan Terrell and
Rosa Feola**



**Carla Uzel, Sarah Vaishille, Joel Terry,
Rosanne Terry and Krista Beyrer**



Sterling Hamill and Alexandra Kauka-Hamill



**Judith-Ann Corrente, Ann Ziff, Nicolò Sbuelz,
and So-Chung Shinn Lee**



Julia and Louis Perlman and Sana H. Sabbagh



**Richard Tutino, Kristina Hammer, Carole Bailey French
and John French III**



Cecilia and Guillermo Schultz

Time with Ligeti

Excerpt from In Conversation with
Tabea Zimmermann and Pierre-Laurent
Aimard Newsletter on the Concert
Series Time with LIGETI

“There is a music behind the music, and yet another music behind that, an infinite perspective, like seeing oneself in two mirrors and observing an infinite reflection.” (György Ligeti)

2023 sees the centenary of Ligeti’s birth: the Salzburg Festival dedicates the concert series Time with Ligeti to him. Eleven concerts between 24 July and 21 August offer insights into his musical and stylistic cosmos of ideas. György Ligeti’s comprehensive oeuvre had a significant impact on 20th-century music. His compositional output ranges from *Musica ricercata*, the *Études pour piano*, the large-scale orchestra works *Atmosphères* and *Lontano*, instrumental concerti and chamber music to the opera *Le Grand Macabre*, a revised version of which was given its world premiere in 1997 at the Salzburg Festival by Esa-Pekka Salonen and Peter Sellars.

Two artist personalities who are well-versed in Ligeti’s work and central to the concert series in Salzburg are violist Tabea Zimmermann and pianist Pierre-Laurent Aimard. Ligeti dedicated works to both of them.

You both teach at renowned music academies. Do you feel strongly about introducing students to Ligeti’s music and passing on your first-hand experience?

Tabea Zimmermann: Of course I pass my experience on to young people as best I can. However, this is less with regard to a performance tradition and more about encouraging them to expose themselves as fearlessly as possible to different schools, sounds and notions, and to experiment. I learn as much from the young people as they do from me. I find it fascinating how a collective sense of music and culture can grow, how thoughts can evolve across generations, undergoing further development independently of time and place. For example, after completing the third movement of the Solo Sonata, Ligeti said: “I have an idea for a scherzo, but I can’t write it, because Hindemith already composed it!” He was referring to the fourth movement of Hindemith’s Solo Sonata Op. 25/1.

Pierre-Laurent Aimard: When you have received a creator’s advice on performing their pieces, of course you have the responsibility of passing the information you have received on to the next generation. I am pleased when students play Ligeti’s works not only with the necessary technical ability, but also with the corresponding stylistic knowledge. In order to aid the dissemination of this knowledge, I participated in the development of an online platform dedicated to Ligeti’s music.

In general, you both came to contemporary music early in life. How did this interest develop?

Tabea Zimmermann: One reason was sheer necessity (laughs). As a violist, I had to struggle early on with the fact that there is relatively little first-rate original literature for my instrument. I recognized quickly that it was also an opportunity not to have to be measured against and struggle with the canon of great violin concerti, but instead to learn new works, being much closer to the process of composing and learning from that. I am fascinated by the view, or rather its acoustic equivalent, of the process, to shape and develop sound in the moment, playing as a creative force. This attitude completely changed my interpretation, also of older repertoire works. It gives me great joy when I can let my listeners participate, when we experience the thoughts and sounds of composers together as if for the first time. This requires a playful openness, also from the listeners, a fearless will to discover, instead of an urge to judge.

Pierre-Laurent Aimard: My very first professor of music introduced me to a broad musical spectrum, and of course this included a lot of New Music. Exposure to composers with a unique world-view challenges our own creativity.

To access the concert program in Salzburg this summer focused on Time with Ligeti:
<https://www.salzburgerfestspiele.at/en/s/time-with-ligeti-2023>

The 6 golden rules to experience the Salzburg Festival at a low price or for free

Did you know that about half of all Tickets at the Salzburg Festival is between € 5,- and € 105,-? 7 ways to get a low-cost Festival Experience!

<https://www.salzburgerfestspiele.at/en/blog/7-ways-to-tickets>

GOLDEN RULE NO. 1

Who seeks, finds -- Search for the right productions and you will find many cheap and available tickets. Use the filter option in our schedule according to price of the ticket. Above the first calendar line you can open the filter "price" and select a price range. After that you will only be shown dates where tickets are available in the selected price range.

GOLDEN RULE NO. 2

The secret list -- All available tickets in one document? No Problem. With this PDF list you will find all available tickets in one document. You will not only see the available dates of individual productions, but also which price categories are still available. You can easily print out the list and it will be updated in real time each time you call it up.

GOLDEN RULE NO. 3

Experience drama -- tickets under 60 €

GOLDEN RULE NO. 4

Youth subscriptions: The discount for young people under the age of 27 -- With youth subscriptions, children, teenagers and young adults under 27 (born after 30 June) can attend performances at up to 90% discount. Around 6000 tickets from the opera, drama and concert sectors are available for this purpose. If a subscription is not an option, you can purchase single tickets for selected productions from EUR 10,-.

GOLDEN RULE NO. 5

Siemens Festival Nights free of charge -- Siemens Kinder Festival is from July, Festival productions and audio presentations of concerts from previous years will be presented daily at Kapitelplatz. Details available here shortly. The Siemens Children's Festival, which we also organize for you and your family free of charge and during the same period, provides playful Access to culture. Live recordings of children's operas, ballet and plays will be performed.

GOLDEN RULE NO. 6

Reduced standing places -- If the general situation permits, reduced standing places can be offered. News will be posted on our website as well as our social media channels. You can book standing room online on the respective production pages, subject to availability. Standing room for Jedermann performances will be released for sale on the day of the performance depending on the weather situation. You can purchase these online as well as by telephone or in the Salzburg Festival shop with a credit card.

Peggy Weber-McDowell and Jack McDowell

The Salzburg Festival Society salutes Jack and Peggy McDowell: two remarkable individuals; two faithful members of the SFS; two great friends of the Salzburg Festival. Both passed away at the end of 2022.

Peggy, née Leopoldine Weber, came from an old Salzburg family, which had a candle factory. Jack grew up in California and Minnesota. Subject to considerable hardships, he rose to become a classic "self-made man."



Though a Salzburger, Peggy was also an American, proudly. She and Jack lived in Atlanta. They traveled the world (for example, sleeping in a yurt in Mongolia). Jack was a businessman and philanthropist, a friend to all. He counseled many, who were down in life and needed help.



Joseph Bartning and
Peggy Weber-McDowell,
McDowell Residence in Atlanta
on December 1, 2022

Peggy attended the Salzburg Festival for 90 years, starting when she was five. The McDowells were generous in multiple ways. They made the perpetual funding of the English translations for the Salzburg Festival programs possible.

Jürgen Flimm



Photo credit: SF/Luigi Caputo

"Jürgen Flimm, one of the most important and successful stage and theatre directors in the German-language region, left his mark on the Salzburg Festival in many ways. Directing operas and plays, he enjoyed triumphal success with audience and critics alike. As the Festival's director of drama, he created highlights such as a new Jedermann and championed young artists in lasting ways. And as artistic director, he managed to weave together sophisticated overarching themes, balancing tradition and modernism," said Artistic Director Markus Hinterhäuser.

150th Anniversary of Max Reinhardt (pictured below)

Celebrated co-founder of the Salzburg Festival and Magician of the Theater

2023 marks the 150th Anniversary of the birth of Max Reinhardt, the renowned magician of the theater, a visionary and a pioneer of the modern theater. He was born in Austria in 1873 and is remembered for his innovative approach to the theater and for his founding of the Salzburg Festival. Reinhardt was a passionate believer in the power of theater to unite people of all backgrounds. He was dedicated to the idea that art could be a powerful force for peace and understanding between cultures. He saw theater as a way to bridge divides and bring people together, and he worked tirelessly to make this vision a reality. Reinhardt's theatrical career began in the early 1900s in Germany, where he became a celebrated director and producer. He was known for his ambitious productions and his innovative use of lighting and scenery. He also developed a unique approach to directing, which focused on the actor's emotional connection to the material and the audience's experience of the performance. Reinhardt's passion for theater and his commitment to bringing people together led him to create the Salzburg Festival in 1920. This festival was one of the first world peace projects, and it was designed to bring together artists and audiences from all over Europe to experience the power of theater. The festival was a great success, and it continues to be a major cultural event in Europe today. Reinhardt's work has had an enduring impact on the theater world. His innovative approach to directing and his commitment to the power of theater to unite people are still relevant today. He was a true pioneer of the modern theater and an inspiring example of what can be achieved when people come together to share their love of the arts. Max Reinhardt's legacy lives on in the Salzburg Festival and in the many theaters around the world that are inspired by his vision. His dedication to the power of theater to bring people together and to foster peace and understanding is an example of the power of art to create a better world.



Treasures from the Festival Archive were last shown in all their glory at the state exhibition for the Salzburg Festival's centenary, documenting once again how important it is to tell history anew and keep questioning the past. In preparation for the refurbishment of the Festival venues, the Festival Archive — one of the most extensive theatre archives in Austria — will move to the former Villa Weizner in Riedenburg (Neutorstrasse 25) next autumn. In time for the Reinhardt Year 2023, the new location will also feature several innovations: a small permanent exhibition, barrier-free accessibility and more outreach work. Curator- and expert-led projects will also be underway by summer 2023, making the archive's full scope and numerous collections more visible and easily usable. Open House Day · Autumn 2023 · The detailed programme and exact dates will be announced in the spring of 2023.

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Picture is a performance of Jedermann performed at the Domplatz, since 1920



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