

Salzburger Festspiele 2020



Press Text: Terrace Talk *Jedermann*



Pauline Knof, Tobias Moretti, Caroline Peters and Gustav Peter Wöhler. Photos: SF/Anne Zeuner

(SF, 18 July 2020) Construction of the stage and audience seating have been completed; the first rehearsal on Cathedral Square has been set for this coming Tuesday. Preparations for Hugo von Hofmannsthal's *Jedermann* have begun very well, and superficially as in previous summers. Yet everything is different in this special year: "On Day One, we felt a bit like a school class, being lectured on all the things we are not allowed to do," says Tobias Moretti, who plays Jedermann. He describes a sudden, strange distance between him and colleagues who are usually in intimate contact during

rehearsals. Now, however, the complex measures of the coronavirus prevention concept have given him the peace of mind allowing him not to think of this issue while on stage. The fact that *Jedermann* can take place this year, he adds, is uplifting for culture, and he could never have imagined that the basic theme of *Jedermann* would take on such prominence, especially in the Festival's 100th year. "Perhaps after this apathy, we have an inkling how people one hundred years ago must have felt. The war had just ended and Spanish flu was omnipresent. For people then, dying was something different from the individual treatment Death accords *Jedermann*," says Tobias Moretti.

Caroline Peters, in her first year of playing the Paramour, agrees that the lines of the play have taken on a completely different resonance this year. "The fact that the Paramour rejects Death so vehemently now seems far more real, for we have done nothing else during these past weeks than examine the question of how we deal with death," she says. She explains that she has never had such a lengthy break from her profession, so that she was quite excited before the first rehearsals.

"Just the smell of a rehearsal stage felt like emerging from a long time under water, and finally taking a breath again," says Pauline Knof, who plays the role of The Debtor's Wife for the first time. After living and working in Vienna for 16 years, she moved to Berlin in the middle of the coronavirus period. "That was a very difficult farewell. I did not have a last performance at the Theater an der Josefstadt; instead, I stood alone with my two suitcases at the main station and had to take my leave," she recounts. No sooner had she arrived in Berlin than she received the call from Salzburg's director of drama, Bettina Hering, asking her to join the *Jedermann* cast. "The country is not letting me go," she says with a smile. "From a Berlin point of view, it is fascinating how much cultural activity is possible in Austria, while everything is still so difficult in Berlin." The way some of her colleagues switched to the digital realm was nice, she adds, but she really missed the live experience of culture. Caroline Peters agrees: "It was frightening to witness how little value culture suddenly seemed to have." Yesterday evening at the rehearsal, however, joining all these theatre personalities, dancers and musicians, she suddenly felt the magic again which only arises from a live encounter.



Tobias Moretti and Caroline Peters.

The secret of the eternal *Jedermann*, explains director Michael Sturminger, lies in the production and its continuous development. This year, the cast changes alone make for a certain magic. His staging will change significantly in some points, he says, while at other junctions it might only be details. And no! – He has not built the coronavirus into his production. Rather, he suggests, it might be nice not to think about it for almost two hours. He has emphasized the cheerful, comedic power of the play, maintaining that it is important for the soul to be happy occasionally. He wants to offer the audience a chance to forget our difficult times for two hours.

Gustav Peter Wöhler is also new to the ensemble and plays the Fat Cousin this year. However, he is no stranger to the *Jedermann* stage, having played the Good Companion to Ulrich Tukur's *Jedermann* in 1999. "It is not only a great joy to return to Salzburg, but I also consider it compensation," he says, for in 1999 it rained a lot... but now he has joined a fantastic team and is enjoying the new role immensely.

Michael Sturminger considers the fact that a larger community can now gather for the first time after the coronavirus lockdown at the premiere on 1 August to participate in an artistic experience a signal in favour of the arts. "I doff my hat in gratitude to the Festival's directorate, for the courage they had to fight for us," he says. "I consider it not only our social duty to reopen schools and hospitals, but also to make the practice of art possible again." Tobias Moretti adds that it is a burden, a joy, and also a challenge to play this year. He is keen to experience this year with particular mindfulness, because it will be his last year playing *Jedermann*, he reveals. However, he is not eager to discuss the farewell at this point, as the euphoria preceding the premiere is still very much in the foreground.

One last question: the Paramour's dress... - "That," Caroline Peters interrupts with a broad grin, "will remain a great secret until the premiere."

Press Office of the Salzburg Festival/Anne Zeuner

Photographs are available at:

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

You will find the podcast at:

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

Hugo von Hofmannsthal (1874 - 1929)

Jedermann

Das Spiel vom Sterben des reichen Mannes
Wiederaufnahme

Premiere: 01. August 2020

Weitere Vorstellungen: 03., 06., 08., 10., 11., 13., 14., 17., 20., 22., 23., 24., 26.
August 2020
Domplatz
Bei Schlechtwetter im Großen Festspielhaus

Michael Sturminger Regie

Renate Martin, Andreas Donhauser Bühne und Kostüme

Wolfgang Mitterer Komposition

Jaime Wolfson Musikalische Leitung

Andreas Heise Choreografie

Stefan Ebelsberger, Hubert Schwaiger Licht

Jakob Barth Videodesign

Angela Obst Dramaturgie

Peter Lohmeyer Stimme des Herrn / Tod / Der Spielansager

Tobias Moretti Jedermann

Edith Clever Jedermanns Mutter

Gregor Bloéb Jedermanns guter Gesell / Teufel

Markus Kofler Der Koch

Helmut Mooshammer Ein armer Nachbar

Michael Masula Ein Schuld knecht

Pauline Knof Des Schuld knechts Weib

Caroline Peters Buhlschaft

Gustav Peter Wöhler Dicker Vetter

Tino Hillebrand Dünner Vetter

Christoph Franken Mammon

Mavie Hörbiger Werke

Falk Rockstroh Glaube

Ensemble 013

Die Darstellerinnen der Buhlschaft seit 1920

Johanna Terwin 1920, 1921

Dagny Servaes 1926-1937

Grete Zimmer 1946

Elfe Gerhart	1947
Maria Becker	1948, 1949
Judith Holzmeister	1950, 1951
Lola Müthel	1952
Heidemarie Hatheyer	1953-1955
Martha Wallner	1956-1959
Sigrid Marquardt	1960
Ellen Schwiers	1961, 1962
Maria Emo	1963
Anna Smolik	1964
Eva Kerbler	1965, 1966
Nadja Tiller	1967, 1968
Christiane Hörbiger	1969-1972, 1974 (28.7., 4., 11., 15., 18.8.) eingesprungen für die erkrankte Senta Berger
Nicole Heesters	1973
Senta Berger	1974-1978, 1980-1982
Christine Buchegger	1979
Marthe Keller	1983-1986
Elisabeth Trissenaar	1987-1989
Sunnyi Melles	1990-1993
Maddalena Crippa	1994-1997
Sophie Rois	1998
Dörte Lyssewski	1999-2001
Veronica Ferres	2002-2004
Nina Hoss	2005, 2006
Marie Bäumer	2007
Sophie von Kessel	2008, 2009
Birgit Minichmayr	2010-2012
Brigitte Hobmeier	2013-2015
Miriam Fussenegger	2016

Stefanie Reinsperger	2017, 2018
Valery Tscheplanowa	2019

Die Darsteller des Jedermann seit 1920

Alexander Moissi	1920, 1921, 1926-1931
Paul Hartmann	1932-1934
Raul Lange	1932 (28.8.)
Attila Hörbiger	1935-1937, 1947-1951
Ewald Balser	1946
Will Quadflieg	1952-1959
Walther Reyer	1960-1968
Ernst Schröder	1969-1972
Curd Jürgens	1973-1977
Maximilian Schell	1978-1982
Klaus Maria Brandauer	1983-1989
Helmuth Lohner	1990-1994
Gert Voss	1995-1998
Ulrich Tukur	1999-2001
Peter Simonischek	2002-2009
Nicholas Ofczarek	2010-2012
Cornelius Obonya	2013-2016
Tobias Moretti	seit 2017
Philipp Hochmair	2018 (9., 11., 12., 14., 16.8.) eingesprungen für den erkrankten Tobias Moretti