

**Salzburg Festival Society
Conversation Series Biographies**

Artists in Conversation with Dr. Helga Rabl-Stadler, President of the Salzburg Festival

Cecilia Bartoli

Cecilia Bartoli's singing defies comparison, obliging critics to devise new metaphors to describe it as their usual vocabulary is inadequate for such a task. It has been said that her throat must conceal 'a nest of nightingales' and that the only way of portraying her is with confessions of love. The Bartoli phenomenon cannot be captured in prosaic words or expressed in simple facts and figures, but at least these statistics may illustrate how she can stir us with her music.

More than ten million of her audio and video recordings have been sold worldwide, making her today's best-selling classical artist. She has become one of the most well-loved singers of her generation without making any attempt at popular marketing strategies. Constantly open to new ideas, she has achieved global success with choice projects whose thematic content is meticulously planned. *The Vivaldi Album*, *Italian Arias* (by Gluck), *The Salieri Album*, *Opera proibita*, *Maria, Sacrificium*, *Mission* and *St Petersburg* all received numerous awards, including five Grammys.

Cecilia Bartoli's concerts have taken her to the most important concert halls in Europe, America, Asia and Australia. On her more recent voyages of discovery into the world of music she has been accompanied by leading ensembles specializing in historically informed performance practice such as the Akademie für Alte Musik in Berlin, Les Arts Florissants, I Barocchisti, Concentus Musicus of Vienna, the Freiburg Baroque Orchestra, Il Giardino Armonico, the Basel Chamber Orchestra, Les Musiciens du Louvre and the Zurich-based ensemble La Scintilla. She has also worked with many leading symphony orchestras, one such highlight being the programmes she has developed and performed with the Vienna Philharmonic. She recently founded the Monaco-based orchestra Les Musiciens du Prince and appeared with them for the first time in summer 2016.

Cecilia Bartoli became artistic director of the Salzburg Whitsun Festival in 2012, and her contract has in the meantime been extended to 2021. Her ability to create links between the conceptual and the artistic made this an ideal role for her. Salzburg has also become central to her work as an opera singer, including her stage debut as Norma in 2013, an important milestone in her career. In 2017 she delighted Salzburg audiences in the title role in Handel's *Ariodante* and as Elena in a concert performance of Rossini's *La donna del lago*.

She has also performed at New York's Metropolitan Opera, London's Royal Opera House, La Scala, Milan, the Bavarian State Opera in Munich, the Zurich Opera and the Théâtre des Champs-Élysées in Paris. Between October 2015 and November 2016 the Salzburg production of *Norma* visited Zurich, Monte Carlo, the Edinburgh Festival, the

Théâtre des Champs-Élysées and Baden-Baden. Her most recent CD, *Dolce Duello*, recorded together with Sol Gabetta and the Cappella Gabetta, showcases a programme that she introduced to audiences at a series of sold-out concerts in leading European concert halls, including Paris, London, Vienna, Berlin and Baden-Baden.

Cecilia Bartoli was born in Rome. By her own admission, she has never pursued a particular career plan but has been fired only by her desire to make music. Her mother, Silvana Bazzoni, taught her singing and remains her only teacher. Daniel Barenboim, Riccardo Muti, Herbert von Karajan and Nikolaus Harnoncourt were all keen to work with her during her early career.

Among the many awards that Cecilia Bartoli has received are the Léonie Sonning Music Prize (2010), the Herbert von Karajan Prize (2012) and the Polar Music Prize (2016).

Current as of May 2018

Anna Netrebko

Anna Netrebko has redefined what it means to be an opera star and is one of today's most prominent singers. In 2007 she became the first classical musician to be included in the *Time* 100, the magazine's list of the most influential people in the world. In 2014 she sang at the opening of the Winter Olympics and is known beyond the world of classical music as a leading ambassador of her art.

Following her role debut as Aida at the 2017 Salzburg Festival, she has made a number of debuts in new productions during the 2017/18 season, including as Maddalena in *Andrea Chénier*, with which she opened the season at La Scala, Milan for the third time, and her house debut at the Metropolitan Opera, New York as Tosca. She also appeared as Leonora (*Il trovatore*) and as Adriana Lecouvreur at the Vienna State Opera. Anna Netrebko later made an acclaimed appearance as Lady Macbeth at the Royal Opera House, Covent Garden, which she then performed alongside Plácido Domingo in a new production by Harry Kupfer under Daniel Barenboim at the Berlin State Opera. With her husband and frequent stage partner tenor Yusif Eyvazov she has also appeared in concert on three continents.

Anna Netrebko has received numerous honours, including the International Opera Award for singer of the year (2017), the Opera News Award (2016), the Musical America Award for musician of the year (2008), three Grammy nominations, the German Bambi and the Classical BRIT for singer of the year and artist of the year, as well as nine Echo Klassik Awards. In 2005 she received the Russian State Prize, was later named the People's Artist of Russia and became an Austrian Kammersängerin in 2017. Anna Netrebko is an exclusive artist of Deutsche Grammophon and a global ambassador for Chopard.

Anna Netrebko was born in 1971 in Krasnodar in Russia and trained at the St Petersburg Conservatory. She is deeply committed to the well-being of children and supports a number of charitable organizations, including SOS Children's Villages International and the Russian Children's Welfare Society. She has been an Austrian citizen since 2006.

Current as of August 2018

Artists in Conversation with Jay Nordlinger

Regula Mühlemann

The 2020/21 season holds a very special highlight for Regula Mühlemann: as a member of the re-built Mozart ensemble, the young soprano can be heard twice this season at the Vienna State Opera: first in the role of Blonde in **Die Entführung aus dem Serail** in a new production by Hans Neuenfels, followed by Pamina (**Die Zauberflöte**), a part with which she makes her role and house debut at the Theater Basel earlier in the season. The third role at the Vienna State Opera is another exciting role debut: Adele in Johann Strauss' **Die Fledermaus**, which she sings also in the house's famous New Year's Eve performance. Regula Mühlemann is also a sought-after concert performer: with the Mozart Week Salzburg she sings Mozart's **Exsultate Jubilate** with the Chamber Orchestra of Europe under the baton of Robin Ticciati, followed by concerts in Spain with the Balthasar-Neumann-Ensemble under the baton of Thomas Hengelbrock. Further concerts and recitals take Regula Mühlemann to the Gewandhaus Leipzig (**Johannes Passion**), to the chamber music hall of the Hamburg Elbphilharmonie, as well as for recitals with the program of her album *Lieder der Heimat* to various Swiss concert halls. She also tours with the Basel Chamber Orchestra and performs a program from her second Mozart album **Mozart Arias II**, which is released in autumn 2020 by Sony Classical, and makes guest appearances in Zurich (Tonhalle), Dresden (Frauenkirche), Lucerne (KKL) and Bern (Casino). With songs by Schubert and Schumann, the artist ends the season with her debut at the Schubertiade Schwarzenberg.

In February 2020 Regula Mühlemann made her house and role debut at the Vienna State Opera as Adina in Otto Schenk's legendary production of Donizetti's **L'Elisir d'Amore**. In past seasons, the young soprano sang Juliette (**Roméo et Juliette**) at Theatre Lucerne, as well as the role of Echo (**Ariadne auf Naxos**) at the Teatro alla Scala in Milano, with Franz Welser-Möst conducting. She gave guest performances as Gretel (**Hänsel und Gretel**) at the Teatro Regio in Turin, sang Blonde (**Die Entführung aus dem Serail**) with Teatro San Carlo in Naples and Rosina in Mozart's **La finta semplice** at the Queen Elizabeth Hall in London. She also sang Serpetta in Hans Neuenfels' new production of **la finta giardiniera** at the State Opera Berlin, Isolier in Rossini's **Le Comte Ory** opposite Cecilia Bartoli at the Theater an der Wien as well as Susanna (**Le Nozze di Figaro**) with the Grand Théâtre de Genève (2018) and the Zurich Opera in 2019.

Regula Mühlemann has also performed several opera roles in concert: Most recently as Susanna in semi-concert performances during the Salzburg Mozart Week under the direction of András Schiff. Before that as Elisa in **Il Re pastore** (Mozart) with "Les Arts Florissants" under the musical direction of William Christie with concerts in Paris, Barcelona, Vienna and with the Lucerne Festival. As part of the Yehudi Menuhin Festival in Gstaad, she sang Zerlina (**Don Giovanni**). Furthermore, she sang Marzelline in Beethoven's **Fidelio** at the Théâtre des Champs-Élysées Paris as well as concert performances of Mozart's **La Clemenza di Tito** at the Festspielhaus Baden-Baden, opposite Joyce di Donato and with Rolando Villazón in the title role. The concerts have been recorded and released by Deutsche Grammophon as part of their Mozart Cycle with

Yannick Nézet-Séguin. She has also sung Papagena (*Die Zauberflöte*) and Barbarina in *Le Nozze di Figaro* for them as part of this Series.

Regula Mühlemann can be seen in several films: in the feature film “Hunter’s Bride”, based on Weber’s *Der Freischütz* and in the film adaption of Gluck’s *Orfeo ed Euridice*. She also can be seen in Bernhard Weber’s documentary “The sound of the voice” from 2018.

On the concert stage, Regula Mühlemann has performed amongst others Mozart’s *Great Mass in c-Minor, Lobgesang* by Felix Mendelssohn Bartholdy and Beethoven’s *9. Symphony. Die Schuldigkeit des ersten Gebots* (Mozart) she performed under the baton of Alessandro De Marchi with the Münchner Rundfunkorchester in 2017. Regula Mühlemann was invited to perform Mahler’s *4. Symphony* with the Sächsische Staatskapelle Dresden under the baton of Mariss Jansons with the Easter Festival Salzburg in 2019. Regula Mühlemann has been working with renowned conductors such as Franz Welser-Möst, Valery Gergiev, Nello Santi, Sir Simon Rattle, Daniel Harding, Andrés Orozco-Estrada, Pablo Heras-Casado, Ivor Bolton, Pinchas Steinberg and Gianandrea Noseda and has been a guest of the most prestigious concert halls in Europa. Her US debut was a tour with the Internationale Bachakademie Stuttgart and Hans-Christoph Rademann in 2017, performing Bach’s *Passions* as well as his *Mass in h-Minor*. That same year, she made her debut with the Chicago Symphony Orchestra under the baton of Manfred Honeck (*Exsultate, jubilate*) and sang Haydn’s *The Season* under the baton of Yannick Nézet-Séguin in Philadelphia. Other highlights are performing *The Messiah* with the Kammerorchester Basel, *The Creation* (Haydn) under Ádám Fischer at Budapest’s MÜPA, Schumann’s *The Paradise and the Peri* with the Accademia Nazionale di Santa Cecilia under the direction of Daniele Gatti.

Regula Mühlemann is an exclusive recording artist of Sony Classical. Her debut album *Mozart Arias* (2016) was not only highly acclaimed the critics, but also awarded with the Deutsche Schallplattenkritik (Bestenliste). Her second album *Cleopatra* (2017) was also very well received („how captivating beautiful does the voice alloyed with gold and silver [sound]”, „the recitals stands out, sweepingly said, due to the musical sequence of pictures as well as the encounter with a vocal and technical giftedness” Jürgen Kesting/Fono Forum). In 2018, Regula Mühlemann was awarded with the OPUS Klassik as „Newcomer of the Year “. In autumn 2019 her third solo album *Lieder der Heimat* was released with a selection of wonderful songs by Schubert and Swiss composers.

Regula Mühlemann was born in Lucerne and studied at the Conservatory of Lucerne with Prof. Barbara Locher. Her first experiences of the opera stage took place at the Lucerne Theatre and afterwards engagements took her to the Teatro La Fenice in Venice (Despina in *Così fan tutte*), and then in summer 2012 she made her debut at the Salzburg Festival in von Winter’s opera *Das Labyrinth*. Regula Mühlemann has received numerous awards and prizes and in 2015, she was Finalist of the “Cardiff Singer of the World Competition”.

Asmik Grigorian

Lithuanian soprano Asmik Grigorian studied at the Lithuanian Music and Theatre Academy in her home city of Vilnius, where she began her operatic career while still a student. She made her international debut in 2005 as Donna Anna (*Don Giovanni*) in the Norwegian city of Kristiansand. That same season also witnessed her debuts with the Lithuanian National Opera as Violetta (*La traviata*) and at London's Wigmore Hall.

Her engagements have taken her to the Rome Opera, the Cologne Opera, the Hamburg State Opera, the Theater an der Wien, the Mariinsky and Mikhailovsky Theatres in St Petersburg, the Royal Opera in Stockholm, the Teatre del Liceu in Barcelona, the Vlaamse Opera in Ghent and Antwerp, the Komische Oper in Berlin, the Wiesbaden Staatstheater, the Graz Opera and the Latvian National Opera in Riga. Her operatic roles include the title role in Tchaikovsky's *The Enchantress*, Tatyana (*Eugene Onegin*), Cio-Cio-San (*Madama Butterfly*), Leonora (*Il trovatore*), Rachel (*La Juive*), Judith (*Duke Bluebeard's Castle*), Tamara (*The Demon*), Lisa (*The Queen of Spades*), Suor Angelica, Giorgetta (*Il tabarro*), Lauretta (*Gianni Schicchi*), Desdemona (*Otello*), Chrysothemis (*Elektra*), Rusalka and Fedora. She made her Salzburg Festival debut as Marie (*Wozzeck*) in 2017 and is singing her first Salome here in 2018.

Future engagements include *Iolanta* and *Manon Lescaut* at the Frankfurt Opera, *Jenůfa* at the Royal Opera House, Covent Garden, and *Rusalka* at the Teatro Real in Madrid. She will also make her debuts at La Scala as Marietta (*Die tote Stadt*) and at the Metropolitan Opera in New York.

Among the conductors with whom she has worked are Valery Gergiev, Vasily Petrenko, Vladimir Jurowski, Gianandrea Noseda, Marc Soustrot, Martyn Brabbins, Yves Abel, Rolf Beck, Julian Reynolds, Mikhail Tatarnikov, Rafael Payare, Karen Durgaryan, Henrik Nánási, Tomáš Netopil, Tadeusz Wojciechowski, Gintaras Rinkevičius and Juozas Domarkas, while the directors in whose productions she has appeared include Peter Konwitschny, Ivo van Hove, La Fura dels Baus, Christof Loy, Barrie Kosky, Ingo Kerkhof, Jonathan Miller, Andrejs Žagars, Robert Wilson, Dalia Ibelhauptaitė, Kristina Wuss and Vasily Barkhatov.

Asmik Grigorian is a founding member of the Vilnius City Opera and has twice received her country's highest theatre award, the Golden Stage Cross: in 2005 for her role debut as Violetta and in 2010 for her performances as Mrs Lovett (*Sweeney Todd*). In 2016 she won an International Opera Award as Singer of the Year.

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