

THE SALZBURG FESTIVAL SOCIETY

Staging Excellence - Promoting Peace -Building Community

THE DIRECTORS OF THE SALZBURG FESTIVAL



LUKAS
CREPAZ

KRISTINA
HAMMER

MARKUS
HINTERHÄUSER

FALL 2022



THE SALZBURG FESTIVAL SOCIETY

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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Treasurer

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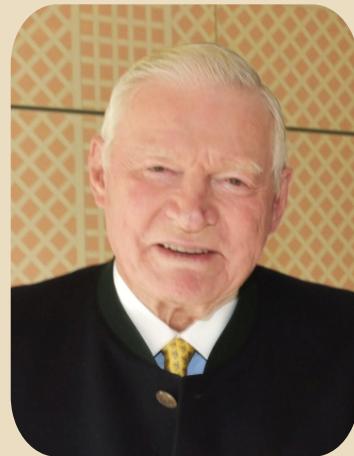
Cynthia Hazen Polsky

Princess Manni Sayn-Wittgenstein

Joseph Bartning

Executive Director

LETTER FROM THE CHAIRMAN



Dear SFS Members, Patrons and Friends,

Your patronage and enthusiasm for The Salzburg Festival has enabled us to reach our fundraising goals, supporting the 2022 production of *Die Zauberflöte* and we thank you!

This production was directed by American opera director Lydia Steier from Hartford, CT. The Queen of the Night was sung by Brenda Rae, an American soprano who graduated from the Juilliard School. Joana Mallwitz was the young, accomplished conductor, this year making her U.S. debut with the Dallas Symphony Orchestra. You can learn more about her career in this newsletter.

It is the high standard for artistic excellence and innovation at the Festival that helps the Festival launch the careers of young artists, and cultivate an international audience of enthusiasts, with 96% of all seats being sold this year. Your support as audience members, patrons and friends ensures the future of the Festival is bright.

I am pleased to welcome two new directors to the SFS Board, Kristina Hammer, President of The Salzburg Festival and Heinrich Spängler, President of the Festspielfreunde. They reinforce our bond and pledge full support of our mission.

Our next event will be our Fall Gala on November 21, 2022 at The Union Club New York. Our Guests of Honor will be Directors of The Salzburg Festival, Dr. Kristina Hammer, President and Markus Hinterhäuser, Artistic Director. In addition, we will have Peter Gelb, General Manager of The Metropolitan Opera as our Special Guest. We thank those of you who already made a commitment for a table, to join the benefit committee or as ticket buyers. Bank of America Private Bank has taken the lead position as Evening Sponsor and we are grateful for their steadfast support this past decade.

In this newsletter, are some photos from our various summer events. You can see more photos at: www.sfsociety.org/gallery. These events are done to connect our members and friends with each other as supporters and devotees. Together we will continue to make the Festival internationally recognized, as one of the most important Festival's for opera and classical music.

Thank you for renewing your commitment each year, by becoming a member, attending an event or sending in a contribution. We can only do our work with you by our side.

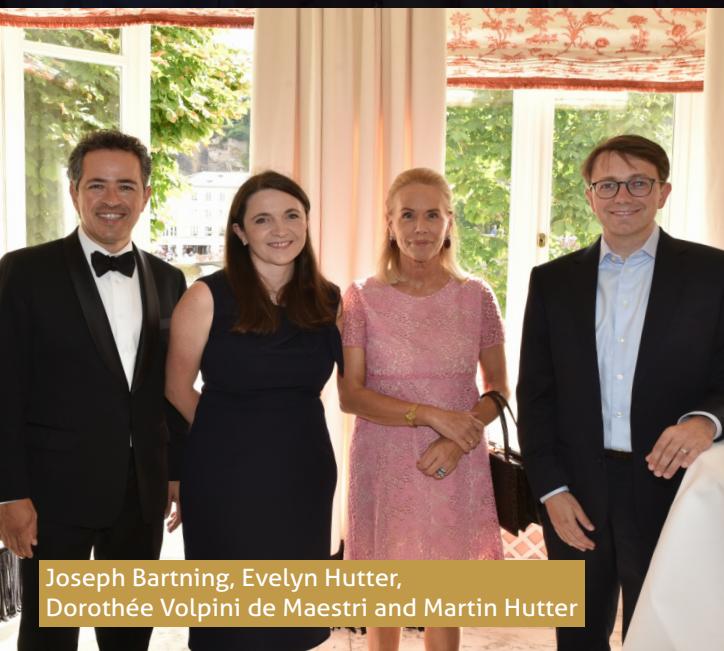
Warm regards,
John French III



Joe Wagner, Catherine Adler, Helmut Koller and Kyle Lee



Jacqueline Mantello, Carole French, Alexandra Sényi de Nagy,
Lilian Salzmann-Sényi and Karin Reza



Joseph Bartning, Evelyn Hutter,
Dorothée Volpini de Maestri and Martin Hutter



Joel Bell, Franck Laverdin, Marifé Hernandez,
Barbara Tober and Albert Simons



On behalf of The Salzburg Festival Society, John French III is giving Helga Rabl-Stadler, President of the Salzburg Festival for 27 years, an engraved Simon Pearce Crystal Bowl



SUMMER
GALA 2022



The Salzburg Festival Children's Choir



Eva Spängler, Dorothée Volpini de Maestri,
Karlheinz and Elisabeth Muhr and Heinrich Spängler



Directors of the Salzburg Festival Society
and the Salzburg Festival



Joseph Bartning, Jane Cafritz, Catherine Adler,
Helene von Damm and Helmut Koller



Carolina Volpini, Carlo Crespi, Victoria Volpini,
Francis O'Neill and Dorothée Volpini de Maestri

SUMMER
GALA 2022



The Children's Choir of the Festival singing a Sound of Music Medley



Trinh Doan, Nina McElroy and Richard Fuller



Bibi Lamarche, Franck Laverdin, Caroline Murat, Antoine Turzi, Jacqueline Mantello and Bruce Lamarche



Bruce Horten, Joanna Johnston and Barbara Tober



Isabella Ponta, Klaus and Gabriele Buchleitner and Werner Ebm



Françoise and Philippe de Chimay

Everyone loves the Salzburg Festival, or should. But members of the Salzburg Festival Society love it with a special intensity. SFS is the official liaison between the Festival and its American patrons. But SFS is not for Americans only. It is open to all, and has members from many countries. The Salzburg Festival Society was founded by Gerhard Andlinger (1931–2017), John French III, and Isabelle Harnoncourt Feigen. Today, the chairman of SFS is Mr. French, a distinguished lawyer in New York.

Over the years, various personalities have left a stamp on SFS, and on Salzburg. One of them is George Sgalitzer, who attended the Festival for 85 seasons. Yes, 85. He was born in 1912, in Vienna. He attended the first performance at the Salzburg Festival, which took place on August 22, 1920. He was taken by his grandparents, who lived nearby. They were not great music-lovers, strangely enough. They liked the theater. And this was a play: *Jedermann*, by Hugo von Hofmannsthal, one of the founders of the Festival. George was seven years old. He never forgot the actor in the title role: Alessandro Moissi.

George Sgalitzer was also a regular at the Bayreuth Festival. He attended his first performance there in 1930. Toscanini was conducting *Parsifal*. Dr. Sgalitzer never forgot that either. He became an American, and a proud one. He spent his career as a doctor in the U.S. Army, rising to the rank of colonel. In his retirement, he said, "The military allowed me to practice honest medicine. You know, medicine can be a dishonest profession—the way people want pills and shots and so forth." Dr. Sgalitzer met two U.S. presidents—Johnson and Carter—and received several awards. He was married to Hana for 61 years. (She predeceased him.) They had two children and four grandchildren.



The Late Dr. Lee Pearce and Dr. George Sgalitzer in Salzburg, 2005

Though medicine was his career, music may have reigned in Dr. Sgalitzer's heart. He played the piano. He was a great theater-lover, too (taking after his grandparents, perhaps). He was a devoted Shakespearean. In addition to Salzburg and Bayreuth, he regularly swung by the Shakespeare festival in Stratford, Ontario. He never tired—never nodded off—in a concert hall, opera house, or theater. Even into his nineties. Once, he was shocked when a much younger friend was leaving a (long) Handel opera at intermission. He could not imagine. He would have sat through that opera twice, hanging on every note and word. Dr. Sgalitzer kept logs of everything he attended. And it was in 2003—on August 31—that he attended his thousandth performance at the Salzburg Festival. (Mahler's *Lied von der Erde*.)

The very best performance he ever heard, he said, was of a Wagner opera—not *Parsifal* but *Die Meistersinger*. Again, Toscanini was in the pit. And portraying Eva was Lotte Lehmann. Years later, after Lehmann's retirement, Dr. Sgalitzer met her. He told her that that *Meistersinger* was the best thing he had ever heard. She said, in turn, that it was the best thing in which she had ever taken part. Dr. Sgalitzer's favorite conductor was Toscanini—by a lot. In second place was Herbert von Karajan. His favorite soprano: a tie between Lehmann and Maria Callas. His favorite pianist: Sviatoslav Richter—again by a lot. Violinist? Bronislaw Huberman, though Dr. Sgalitzer also admired a player from another generation, Anne-Sophie Mutter. He passed away in 2006, not to be forgotten by anyone who ever knew him.

Another unforgettable is Peggy Weber McDowell. Like George Sgalitzer, she is Austrian-born, but in Salzburg, not Vienna. And, like him, she became an American. But she and her husband, Jack McDowell, maintain a home in Salzburg, and she is as much a fixture of the town as the Goldener Hirsch. When she was a girl, Wilhelm Furtwängler, the great conductor, flirted with her. But he is not on her most-charming list—the list of the most charming men she has ever met. That list consists of Franz Lehár, Richard Strauss, Maurice Chevalier, "and my grandfather" (as Mrs. McDowell says). She also has a list of most admired—which includes Mozart, Ramses II, and, of course, her husband.



Photo: Kolarik

Kristina Hammer, President of the Salzburg Festival with Peggy Weber-McDowell, 2022

His parents were figures in the Riga Opera—his father, Arvids, a conductor, and his mother, Iraida, a singer. As Mariss explained in one of his SFS conversations, his parents could not afford a babysitter, so they took him to rehearsals and performances. Once, Iraida was portraying Carmen. When Don José handcuffed her, little Mariss exclaimed, “Don’t touch my mother!” He kept this up until his father expelled him from the theater. In 2018, Mariss Jansons was conducting The Queen of Spades, the Tchaikovsky opera, at the Festival. He said that his experience with Tchaikovsky had begun very, very early. When he was a child, he saw the composer’s ballets, repeatedly. Not only did he know the music, he also knew the steps.

Arvids Jansons became an assistant to Yevgeny Mravinsky, the legendary (and fearsome) conductor in Leningrad. Mariss became a Mravinsky assistant too. Conversing with SFS, he told a story, illustrating that conductor’s nature.

One day, a bunch of top Soviet musicians were in a room: Richter, David Oistrakh, et al. Young Jansons was among them. Everyone was talking and laughing and having a good time when, suddenly, the room fell silent. Jansons felt a presence behind him. Mravinsky had entered, and everyone had frozen. These celebrity musicians were meek as lambs before the Maestro. “He had a hypnotic effect on people,” said Jansons. “I have never seen anything like it, even from Karajan.”

Jansons, in his SFS conversations, was warm, personable, commanding, lovable. One question was, “Do you still like music, after all these years, and all this work?” Jansons got an almost mystical smile on his face. “Oh, yes,” he said. “I couldn’t live without music, and I couldn’t live without conducting.”

The Salzburg Festival Society cherishes its memories. But it also cherishes its present and its future. Young people will discover the Festival, new musicians will burst onto the scene, and the whole experience will stay fresh.

Mrs. McDowell is known for, among other things, wit and candor. Once, she was asked, “How many Habsburgs are there in Austria?” She answered, “As many as there are gas stations in America.” She and Mr. McDowell are benefactors of the Festival, funding the English translation of the program booklets. This is a boon to patrons from English-speaking countries, of course—but also to patrons of many other countries, acquainted with English but not German. One of Mrs. McDowell’s favorite conductors, ever, was Mariss Jansons, the great Latvian, who passed away in 2019. He was one of the guests of the Salzburg Festival Society—a guest in the series of conversations that SFS has long hosted. (They are open to all, not just members.) In fact, Jansons appeared in the series twice: in 2008 and again in 2018.



Mariss Jansons conducting

Photo: Salzburg Festival

Jay Nordlinger is moderator of The Salzburg Festival Society Artists in Conversation Series. These are opportunities for the public to meet and greet artists performing at the Festival.



Pino Brusone, Lamberto Andreotti and Dorothée Volpini de Maestri



Galina Novikova and Bruce Horten

THE 2022 ARTISTS IN CONVERSATION SERIES



Jay Nordlinger, Riccardo Muti and Joseph Bartnig

Each year the Salzburg Festival Society and Festspielfreunde invite artists to speak to the public. All are welcome to attend.



Lea Desandre, Rudolf Aichinger, Noreen Buckfire and Thomas Dunford

Photo credits: Manfred Siebinger



Jeanne Andlinger and other guests attending the conversation with Lea Desandre and Thomas Dunford

Joana Mallwitz was born in Hildesheim and studied at the University of Music, Theatre and Media in Hanover, where her teachers included Martin Brauß and Eiji Oue (conducting) and Karl-Heinz Kämmerling and Bernd Goetzke (piano).

Joana Mallwitz was voted Conductor of the Year in a poll of critics undertaken by Opernwelt magazine in 2019. At least since the time of her Salzburg Festival debut with *Così fan tutte* in 2020 she has been numbered among the most outstanding conductors of her generation. In the Festival's one-hundred-year history she was the first woman to be entrusted with the task of conducting a new production and an entire run of performances. Joana Mallwitz has been general music director of the Nuremberg State Theatre since the 2018/19 season. From 2023/24 she will be artistic director and chief conductor of the Berlin Konzerthaus Orchestra. In 2021/22 she was the subject of an artist's portrait by the Vienna Musikverein, in the course of which she conducted concerts with both the Vienna Symphony Orchestra and the ORF Vienna Radio Symphony Orchestra. She also made debuts with the Bavarian Radio Symphony Orchestra and the Orchestre National de France, as well as at the Semperoper in Dresden, where she conducted a new production of *Rusalka*. Joana makes her U.S. debut this year with the Dallas Symphony Orchestra.

Joana Mallwitz, Conductor



After working as a staff conductor at the Heidelberg Theatre for a number of years, Joana Mallwitz became the youngest general music director in Europe when she joined the Erfurt Theatre in 2014/15. Here she founded the Orchestral Academy of the Philharmonic Orchestra, established a composer in residence programme under the title Erfurts Neue Noten and devised a series of Expedition Concerts. This format has proved a huge success also in her new artistic home, the Nuremberg State Theatre, and online. Her first two productions in Nuremberg, Prokofiev's *War and Peace* and Wagner's *Lohengrin*, brought her name to national and international attention. In 2021/22 she conducted three new productions in Nuremberg: Monteverdi's *L'Orfeo*, Pelléas et Mélisande and *Der Rosenkavalier*.

Other companies with which she has appeared in recent years include the Bavarian State Opera in Munich (*Eugene Onegin* and *L'elisir d'amore*), the Frankfurt Opera (*Salomé* and *Die lustige Witwe*), the Royal Danish Opera in Copenhagen (*Der fliegende Holländer* and *Madama Butterfly*), the Norwegian National Opera in Oslo (*Der Rosenkavalier*) and the Zurich Opera (*Macbeth*). Concert engagements have taken her to the Berlin Konzerthaus Orchestra, the hr Symphony Orchestra in Frankfurt, the SWR Symphony Orchestra, the Philharmonia Orchestra in London, the Munich Philharmonic, the City of Birmingham Symphony Orchestra and the Gothenburg Symphony Orchestra.

The Salzburg Festival Society serves as the liaison between the Salzburg Festival and its American friends and patrons. The broader mission of the Society is to advance the general public's understanding and appreciation of classical music.



Photo credit: SF/Breitegger

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