

SALZBURG WHITSUN FESTIVAL



Cecilia Bartoli has been the Artistic Director of the Salzburg Whitsun Festival since 2012

(SF, 8 November 2024) **After Rome and Seville** in recent years, Artistic Director **Cecilia Bartoli** continues her imaginary city trips during the Salzburg Whitsun Festival from 6 to 9 June 2025, focusing this year on the sound of the lagoon city of **Venice** in her programme.

Important musicians worked in Venice from the Renaissance through modern times, and for a long time the lagoon city was at the centre of the music printing industry. The world's first opera house was even opened here, cementing Venice's reputation as a musical city of world renown whose very name brings to mind the Gabrielis and Monteverdi, Porpora and Hasse, Rossini and Verdi, Gustav Mahler and Richard Wagner, not to mention Luigi Nono.

Cecilia Bartoli on the Programme "Sounds of La Serenissima":

"During the 2025 Salzburg Whitsun Festival, you will hear a selection of music spanning five centuries, featuring works that were either written in Venice, created for Venice or inspired by the city. None other than Friedrich Nietzsche expressed it perfectly: 'When I seek another word for music, I always find only the word Venice'.

The staged operatic pasticcio *Hotel Metamorphosis*, to be created by Barrie Kosky with music by Antonio Vivaldi, takes us back to the 18th century. Before copyright was established as a legal concept, before sheet music became widely accessible, and long before recording devices were invented, the reuse of music by different composers in new contexts was not seen as an illicit act of plagiarism, but as a compliment. This was the only way to preserve it, as every piece of music would otherwise disappear from the repertory after only a few

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performances and not be readily heard again. In taking up this tradition, our project serves as a great homage to Vivaldi the opera composer.

Our benchmark from the 17th century is Monteverdi's *Vespro della Beata Vergine* – a milestone of sacred music. It will be paired with Bruno Mantovani's composition *Venezianischer Morgen*, based on Rainer Maria Rilke's eponymous poem of 1908, to be given its world premiere only a few weeks before our performance.

I have programmed Giuseppe Verdi's opera *La traviata* – which was premiered at the Teatro La Fenice in Venice – as a concert performance with a cast of fantastic soloists, representing the music created in or for Venice throughout the 19th century.

This year, I am especially looking forward to a chamber-music matinee conceived by Markus Hinterhäuser, who also performs, which will feature Wagner's *Wesendonck Lieder* as well as*sofferte onde serene...* by Luigi Nono, the latter providing a reminder that Nono's native city of Venice also inspired some of the greatest musicians of the 20th century.

John Neumeier was synonymous with the Hamburg Ballet for 50 years: an artistic symbiosis so close that the company even bear his name. During this time, Neumeier's dancers performed six times in Venice; at the Teatro La Fenice, of course, but also in the Piazza San Marco. John Neumeier is reviving the ballet *Death in Venice* for us, as part of an extensive retrospective marking the end of his artistic directorship. In this adaptation of Thomas Mann's novella, which gained worldwide fame through Visconti's film, Neumeier draws on music by Bach and Wagner to build the bridges between eras and art forms that are so characteristic of his work.

On Whit Monday, we dedicate a second varied pasticcio to Rossini, whose first opera was premiered in Venice, assembling the most beautiful numbers from those of his operas first performed in Venice – such as *La scala di seta*, *L'italiana in Algeri*, *Tancredi* and *Semiramide*."

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Illustration of the programme brochure's title page:
Canaletto (Giovanni Antonio Canal), 1697-1768, Piazza San Marco towards San Marco
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THE SALZBURG WHITSUN FESTIVAL IN DETAIL

HOTEL METAMORPHOSIS

For the 2025 Whitsun Festival, Antonio Vivaldi's virtuoso music is interwoven with Ovid's *Metamorphoses*. Barrie Kosky conceived and directs this pasticcio in two acts. Cecilia Bartoli, Varduhi Abrahamyan, Lea Desandre, and Philippe Jaroussky will be accompanied by Les Musiciens du Prince – Monaco and Il Canto di Orfeo under the baton of Gianluca Capuano. Angela Winkler takes on the role of Orpheus.

SACRED CONCERT

In 1613, Claudio Monteverdi was named maestro di cappella at San Marco in Venice, thus assuming one of the most coveted positions in Italy's musical life. Like few other 17th-century compositions, his delicate yet also monumental sacred work *Vespro della Beata Vergine* has a fixed place in today's canon. It will be preceded by Bruno Mantovani's composition *Venezianischer Morgen* for a-cappella chorus which was premiered in spring 2025.

DEATH IN VENICE

John Neumeier's free adaptation of Thomas Mann's novella *Death in Venice* was created for the dancers of the Hamburg Ballet. Neumeier calls his ballet "a love story about life", setting it to music by Johann Sebastian Bach and Richard Wagner. His interpretation focuses on the figure of the master choreographer Gustav von Aschenbach. Pianist David Fray interprets some of the accompanying music.

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OPERA IN CONCERT

When Giuseppe Verdi's *La Traviata* was premiered at the Teatro La Fenice on 6 March 1853, the Venetian audience was confronted with a clear break with tradition in terms of the work's subject matter. For the first time, a tragic opera plot was based on a contemporary story. Nadine Sierra, Piotr Beczala and Luca Salsi perform the main roles in this concert performance on Whitsunday.

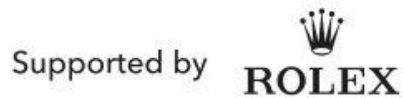
MATINEE

Composers who championed the aesthetic ideals of Romanticism and late Romanticism were particularly 'susceptible' to Venice's influence – not least Richard Wagner, who died in Venice in 1883, and his father-in-law Franz Liszt. In Venice, they performed together one last time at the Teatro La Fenice a few weeks before Wagner's death. Luigi Nono, a native of Venice, also found his hometown an endlessly inspiring place. Works by these composers as well as by Alban Berg and Salvatore Sciarrino will be interpreted by Artistic Director Markus Hinterhäuser and by Matthias Goerne during the Matinee on Whit Monday.

ROSSINI IN VENICE

The 18-year-old Rossini made his opera debut at Venice's Teatro San Moisè in November 1819, with *La cambiale di matrimonio*. Venice was the scene for other important milestones in Rossini's career as well: shortly after conquering the terrain of opera seria in 1813 with *Tancredi*, his genius for comedy was revealed for the first time in full, abundant bloom in *L'italiana in Algeri*. His *Semiramide*, premiered at the Teatro La Fenice, as was *Tancredi*, was Rossini's farewell to the Italian stage in 1823. On Whit Monday, arias and ensembles from his "Venetian" operas will be sung by Cecilia Bartoli, Mélissa Petit, John Osborn and Ildebrando D'Arcangelo, together with the Choeur de l'Opéra de Monte-Carlo and Les Musiciens du Prince – Monaco, all under the baton of Gianluca Capuano.

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Ticket Sales

Subscriptions will be available from now on, individual tickets from 20 January 2025.

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

The Salzburg Festival's Ticket Office has moved due to construction work on the new Festival Centre. Until its completion, the Ticket Office can be found at this address:

Monday to Friday 9:00 am – 1:00 pm
Wiener-Philharmoniker-Gasse 3
5020 Salzburg
Tel. +43 662 8045 500
info@salzburgfestival.at

Press Tickets

Please direct your inquiries to presse.karten@salzburgfestival.at.

Salzburg Festival
Hofstallgasse 1
A-5020 Salzburg
<https://www.salzburgerfestspiele.at/en/>

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Service

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Gianluca Capuano



Cecilia Bartoli



Barrie Kosky



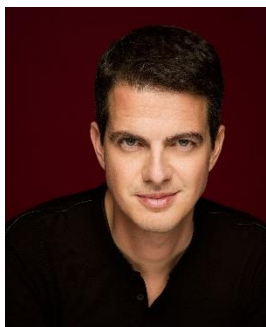
Lea Desandre



Varduhi Abrahamyan



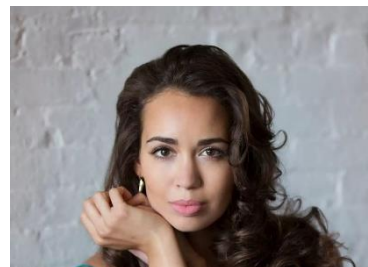
Angela Winkler



Philippe Jaroussky



John Neumeier



Nadine Sierra



Luca Salsi



Piotr Beczala



Markus Hinterhäuser

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John Osborn



Matthias Goerne



Ildebrando D'Arcangelo



Mélissa Petit

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