

2023 Mozart Week

26 January - 5 February in Salzburg

Over an eleven-day period the world's leading Mozart Festival will be celebrating Wolfgang Amadé as a child prodigy and as a great composer in the company of some of the finest Mozart performers currently before the public.

The 2023 Mozart Week Festival marks the high point of Rolando Villazón's five-year exploration of Mozart's universe. He will be opening a new chapter in his "Mozart Unadulterated" cycle, when he will be introducing audiences to Mozart not only as a child prodigy but also as a mature composer. "Mozart's incredible talent emerged at a very early date," the Mozart Week Festival's intendant Rolando Villazón explains. "We're focusing on the very early works and on the last great masterpieces, together with a few wonderful examples from the years in-between. Over the course of our eleven-day celebration of Mozart, we'll be presenting his very first symphony and also his last three. We'll also be performing his first and last violin sonatas and exploring his creative development as illustrated by his keyboard sonatas, his early operatic arias and a number of his magnificent later ones, his C minor Mass and his final Requiem, not to mention his early and late works for woodwinds, all of his violin concertos, a number of his early keyboard concertos alongside his final contributions to the medium, his ballet music, his divertimentos and serenades, all of his quintets, his early and late quartets, his works for horn and as the absolute highlight, *Don Giovanni*, his late, great masterpiece."

The president of the Mozarteum Foundation, Johannes Honsig-Erlenburg, has also issued a statement: "What an exciting line-up! Mozart the child prodigy and Mozart the great composer! Mozart is without doubt the finest and most unique example of the greatest perfection at both of these stages in his life. He was uniquely able to fulfil the promise of his early talent with his final work, his Requiem."

Mozart as a child prodigy and as a great composer

In the spring of 1792, Mozart's sister, Maria Anna ("Nannerl"), who was still living in St Gilgen at this time, prepared a series of notes for a biography of her late brother: "From his childhood onwards he preferred to play at night; if he sat down at the clavier at 9 o'clock in the evening, it was impossible to prise him away from it before midnight, and even then he had to be more or less forced to stop, otherwise he would have gone on improvising all night long. He would compose in the morning between 6 or 7 and 10 – and for the most part in bed."

Mozart's unique musical talent was discovered at a very early date and meticulously encouraged by his father, Leopold, who in his day was highly regarded not only as a musician but also as a composer and as a teacher. By the age of three Mozart was already receiving keyboard lessons, and by the time he was five he had completed his first compositions. His sister recalled that Mozart was "four years old when his father – by way of a game, as it were – began to teach him some minuets and other pieces on the clavier. This involved both father and child in so little effort that within an hour he had learnt an entire piece and a minuet in half an hour and was able to play them without making any mistakes, performing them with the utmost accuracy and also in perfect time. He made such excellent progress that by the age of five he was writing little pieces, which he played to his father, who then set them down on paper."

Mozart's years as a child prodigy extend from his earliest childhood to around 1769. The works that date from this period already reflect their composer's musical idiosyncrasies and are notable on the one hand for their carefree tone and on the other for their consummate



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command of the musical idiom of that period, including the stylistic devices that were then in fashion. At the other end of his life, Mozart's late period may be said to date from 1787, with *Don Giovanni* marking the beginning of his greatest mastery. By now his command of harmony and instrumentation was perfect, enabling him to adopt a playful approach to them both, while he was also able to combine comic and serious elements with a degree of perfection that has never been attained before or since. The last two years of his life were unusually productive but were also overshadowed by financial worries and by problems with his health. The music from this period already looks forward to the dawn of Romanticism, more especially in the case of his final work, the unfinished Requiem.

Mozartian variety

In keeping with its motto of "Unadulterated Mozart", the 2023 Mozart Week Festival once again draws deeply on the great composer's rich body of work and brings together a whole range of forms of expression, including music, the spoken word, theatre and the puppetry of which Mozart was especially fond. In this way his fascinating and multilayered personality will be brought to vibrant life. The world's most important Mozart Festival is this year offering some sixty performances, including a semi-staged opera, orchestral concerts, chamber music, marionette shows, films, interviews and much more besides. Families with children are also very welcome and can explore Mozart's multifaceted world through programmes tailored to every age group. Among the eminent Mozartians who will be travelling to the city of Mozart's birth in January 2023 are Daniel Barenboim and Martha Argerich with the Vienna Philharmonic, Radek Baborák, Elena Bashkirova, Ivor Bolton, Renaud Capuçon, Marianne Crebassa, Magdalena Kožená, Sylvia Schwartz, Sir András Schiff and his Cappella Andrea Barca, Andrés Orozco-Estrada with the Chamber Orchestra of Europe, Daniel Ottensamer, Jordi Savall, Emmanuel Tjeknavorian and Mitsuko Uchida, who is performing with the Mahler Chamber Orchestra. Intendant Rolando Villazón will also be appearing.

Mozart for large-scale resources – orchestral sonorities

The Vienna Philharmonic has been a loyal supporter of the Mozart Week Festival for sixty-seven years and will be performing three times under the direction of Daniel Barenboim, forging a fascinating link between Mozart's years as a child prodigy and the final years of his life. Here Mozart's final work – his Requiem – will be heard alongside the early Symphony in E♭ major K16, which Mozart wrote when he was nine and which contains the four-note motif familiar from the final movement of the "Jupiter" Symphony, another work that the internationally acclaimed Vienna Philharmonic will be performing at the 2023 Mozart Week Festival. The Requiem brings together a top-flight team of soloists in Nadine Sierra, Marianne Crebassa, Rolando Villazón and Tareq Nazmi. Legendary pianist Martha Argerich will be appearing alongside Daniel Barenboim – her friend of over seventy years – in the Double Concerto K365.

Lovers of historically informed performance practice will also find much to enjoy in 2023: Fabio Biondi and his Europa Galante will be shedding light on the early links between the operatic overture and the symphony, while the grand seigneur of the early music movement, Jordi Savall, will be re-exploring the light and shade of the C minor Mass and the "Linz" Symphony. For his part Kristian Bezuidenhout will be performing with the Freiburg Baroque Orchestra, dazzling his listeners at the fortepiano in a programme that also includes the "Little" G minor Symphony K183. Mitsuko Uchida will be continuing her partnership with the Mahler Chamber Orchestra and Andrés Orozco-Estrada and the Chamber Orchestra of Europe will be pursuing a similar approach with the pianist Seong-Jin Cho in the D minor Keyboard Concerto and the orchestral splendours of the key of D major.

The opening concert will feature the Salzburg Mozarteum Orchestra under Ivor Bolton and will be hosted by Rolando Villazón. The soloist is the acclaimed young Mozartian Rafael Fingerlos, who will be performing – among others – an aria from one of Mozart's earliest



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singspiels, *Bastien und Bastienne*, which the composer wrote when he was only twelve. Mozart's virtuosity as a string player is also celebrated by the internationally acclaimed violinist Renaud Capuçon, who is performing all of the composer's violin concertos with the Salzburg Camerata. Concertante works for winds from the beginning and end of Mozart's life will be performed by Daniel Ottensamer (clarinet) and Riccardo Terzo (bassoon) with the Salzburg Camerata under Ton Koopman. The final concert of the Mozart Week Festival will feature excerpts from operas by Mozart and by his fellow composer Antonio Salieri under the direction of Gemma New.

Mozart's "Don Giovanni"

Don Giovanni is one of the high points of the history of opera. The production in the Felsenreitschule will be conducted by Sir András Schiff and directed by Rolando Villazón. Mozart's timeless, pioneering *dramma giocoso* not only looks back to the Baroque, it also looks forward to the world of the modern music drama. The Cappella Andrea Barca and the Salzburg Bach Choir will be joined by a hand-picked team of soloists that includes Magdalena Kožená, Sylvia Schwartz, Julia Lezhneva, Julian Prégardien, Maurizio Muraro, José Coca Loza and an exciting newcomer in the title role, Johannes Kammler.

Mozart for small-scale resources – jewels of the chamber repertory

A number of exceptional musicians will also be dazzling their audiences in the field of Mozart's chamber music: the horn player Radek Baborák is returning to the Mozart Week Festival with his ensemble for a concert hosted by Rolando Villazón, who will be reading from Mozart's whimsical instructions to the D major Horn Concerto K412. The Hagen Quartet will be presenting Mozart's first and last two string quartets. Christoph Koncz will be performing the whole of the early Sonata K6, which Mozart compiled in Paris in 1764, basing it on his earliest keyboard pieces. They will be played on Mozart's original "Klotz" violin. The Spunibunifait Quartet is performing in the Rittersaal in the DomQuartier and devoting itself to Mozart's string quintets, while pianist Elena Bashkistrova will be joining them for chamber versions of Concertos K415 and 449 and the Piano Quartet K478.

Mozart–Trazom!

The Festival's popular "Trazom!" series of events celebrates Mozart as man and artist with an attractive crossover programme made up of music, the spoken word, drama and puppetry. "Trazom!" is Mozart's name spelled backwards and refers to the scintillating personality who turns up with a mischievous twinkle in his eye, all lightness and grace. The format of "Music and Letters" that is now a regular part of the Mozart Week Festival this year throws light on Mozart's great love for his wife, Constanze: "Ma très chère épouse!" The up-and-coming young violinist Emmanuel Tjeknavorian will be performing on Mozart's own "Costa" violin and will be joined by two of his fellow string players, Benedict Mitterbauer and Jeremias Fliedl, for a performance of the Divertimento K563 in the historic Tanzmeistersaal. The actor Stefan Wilkening will be reading from the couple's affectionate correspondence. The Salzburg Marionette Theatre will be hosting the first production to be conceived and directed by Austrian tenor Paul Schweinester: *The Old Tree, or: Franz's Journey to the End of the World* is a heart-warming tale for young and old alike and for all those of us who are worried about our environment. The important concerns shared by the younger generation of climate activists will be addressed in a staging that is serious and charming, exciting and emotionally engaging. The production will be accompanied by arrangements of Mozart's works for unconventional forces such as percussion and accordion. At the Oval in the EUROPARK there will be guest performances of *Little Mozart* in a delightful production aimed at the whole family. The Lotería Mozartiana will again be offering plenty of musical Mozartian puzzles, while the concerts that will be given by the Mozart Children's Orchestra and the Mozarteum University Symphony Orchestra will see a number of young and talented musicians sharing the stage.



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In 2023 we shall also be continuing to work on our project with the Iberacademy Medellín from Colombia, whose young musicians will be shadowing the whole of the Mozart Week Festival. The highlight will be a concert in the Great Hall, when the Orquesta Iberacademy of Medellín under its conductor Alejandro Posada will be joined by soprano Emily Pogorelc in arias from *Zaide* and *Lucio Silla* and also be performing entr'actes from *Thamos*.

The 2023 programme will be rounded out by a series of interviews, by a performance of dances choreographed to Mozart's music that will be staged as part of the Salzburg Dance Platform and by a very special culinary evening titled "Würstel Amadé Mozart" washed down with the beer that Mozart himself held in high regard. This last-named event will take place in the Siegl-Keller. And there will also be a performance of the Serenata Mexicana, another of the Mozart Week Festival's traditions that cannot be allowed to pass without being celebrated. Together with Los Mariachis Negros intendant Rolando Villazón will be paying his own personal tribute to Wolfgang Amadé with a serenade on the Mozartplatz on the occasion of the composer's birthday on 27 January.

Venues

Mozarteum Foundation, Großer Saal: Schwarzstrasse 28

Mozarteum Foundation, Wiener Saal: Schwarzstrasse 26

Villa Vicina: Schwarzstrasse 30

Mozart Residence, Tanzmeistersaal: Makartplatz 8

Large Festival Hall, Felsenreitschule: Hofstallgasse

Salzburg Marionette Theatre: Schwarzstrasse 24

OVAL – Die Bühne im EUROPARK: Europastrasse 1

DomQuartier Salzburg: Domplatz 1a

Stieglkeller, Festungsgasse 10

For further information, please visit the Festival's website: mozartweek.at

Biography of Rolando Villazón

Rolando Villazón has made a name for himself as one of today's most popular artists, a status that he owes not only to his thrilling appearances on the world's most prestigious stages but also to his unique versatility. In addition to his stage career, he is also active as a director, writer, radio and television personality and artistic director of concerts and Mozart Week of the Salzburg Mozarteum Foundation. He was born in Mexico City in 1972 and initially studied music at his country's National Conservatory before joining the young artists' programmes at the opera houses in Pittsburgh and San Francisco. Internationally, he first came to prominence in 1999 when he won multiple prizes at that year's Operalia Competition and within months had made several successful debuts at some of the world's leading opera houses, performances that cemented his status as an extraordinarily talented artist. Since then he has appeared in every major opera house. Rolando Villazón made his directorial debut in Lyons in 2011 and since then has directed productions at the Baden-Baden Festspielhaus, the Deutsche Oper in Berlin, the Deutsche Oper am Rhein in Düsseldorf and the Vienna Volksoper. Since 2007 he has recorded exclusively for Deutsche Grammophon, selling more than two million records and winning numerous awards. France – the country where he has chosen to live – has appointed him a Chevalier de l'Ordre des Arts et des Lettres. He is also an ambassador for Red Noses Clowndoctors International and a member of the Collège de Pataphysique in Paris. To date he has published three novels: *Malabares* (2013, also available in French as *Jongleries*), *Lebenskünstler* (2017) and *Amadeus auf dem Fahrrad* (2020). In 2017 he was named Mozart Ambassador of the Salzburg Mozarteum Foundation. He has been intendant of the Mozart



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Week Festival since 2019 and will continue to run the world's most important Mozart Festival until 2023. In July 2021, Rolando Villazón was appointed artistic director of the Mozarteum Foundation, thus assuming overall responsibility for the ongoing concert operations and all artistic activities of the Mozarteum Foundation in addition to the Mozart Week.

The Salzburg Mozarteum Foundation

For more than two and a half centuries Wolfgang Amadé Mozart has fascinated people all over the world through his music and his personality. The Salzburg Mozarteum Foundation is the world's leading institution aimed at preserving and disseminating this priceless cultural legacy. It also seeks to make the world aware of Mozart's manifold facets by opening up access to his music and to introduce his life and personality to everyone, regardless of their age.

A non-profit-making organization, the Salzburg Mozarteum Foundation engages with the figure of Mozart as both man and artist and to this end has established initiatives in three key areas, organizing concerts, running Mozart museums and pursuing research, in that way building a bridge between the preservation of a tradition and the promotion of contemporary culture. Its aim is to open up different perspectives and encourage new ideas in our engagement with the composer. The Mozart Week Festival was established in 1956 with the goal of celebrating Mozart's birthday each January.

The Society of the Salzburg Mozarteum Foundation was established as the International Mozarteum Foundation in 1880 by the townspeople of Salzburg, although its origins date back to the Cathedral Music Society and Mozarteum that was set up in 1841. Mozart's widow Constanze and their two sons Carl Thomas and Franz Xaver Wolfgang donated much of their estate to the Society. As a result, the Mozarteum Foundation owns the world's largest collection of original letters, portraits and instruments once in the possession of the Mozart family.

For further information, please contact

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