



MOZART



STIFTUNG
MOZARTEUM
SALZBURG

The Magic Flute & ME

WEEK 26

GREAT PRODUCTIONS REQUIRE GREAT COMMITMENT

Mozart Week
22.01.–01.02.26



DEAR MOZART LOVERS,

Large-scale new opera productions require substantial commitment. Only through communal effort can we hope to create anything in the arts. Today, this is more important than ever. With our new production of Mozart's masterpiece *The Magic Flute* in January 2026 we will be celebrating two anniversaries: the seventieth anniversary of the foundation of the Mozart Week Festival and the 270th birthday of arguably the most beloved composer of all time. We would like to invite you to experience this exceptional event with us and to support this special production in honour of Wolfgang Amadé Mozart.

BECOME A SPONSOR OF THE MAGIC FLUTE

By sponsoring one of the magical characters in *The Magic Flute* such as the Queen of the Night, Tamino or Sarastro, you can show your support to these multilayered figures and the outstanding artists who will be interpreting them. You will have the exclusive opportunity to sit in on rehearsals before the production opens and, together with your sponsored artist and the members of our creative team, you are invited to celebrate Mozart's magic with a whole range of special events.

It is thanks to your valued contribution that *The Magic Flute* will be an unforgettable part of the 2026 Mozart Week Festival, a special moment for all Mozart lovers and for all those who will be seeing his magical masterpiece for the first time. A big thank you from the bottom of my heart for your generosity, and I cannot wait to meet again at the 2026 Mozart Week Festival! Abrazos

A handwritten signature in blue ink that reads "Rolando Villazón".

Rolando Villazón

THE ARTS FLOURISH THANKS TO YOUR SUPPORT, TODAY MORE THAN EVER!

The Magic Flute was first performed in a suburban Viennese theatre, the Theater auf der Wieden, on 30 September 1791. Where is the listener today who is not familiar with Papageno's impassioned "Der Vogelfänger bin ich ja" or with Tamino's ravishing lines about the enchantingly beautiful portrait of his Pamina or with the Queen of the Night's breathtaking Vengeance Aria?

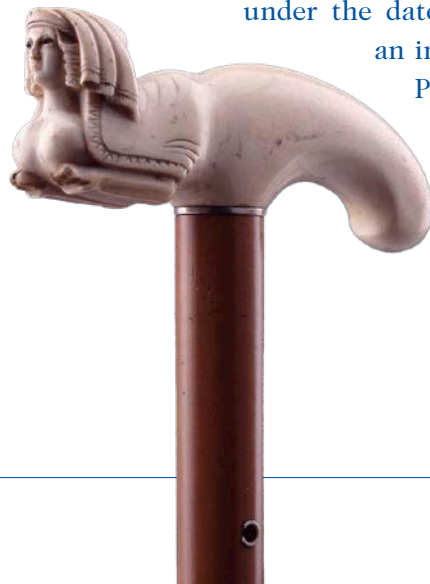
THE MAGIC FLUTE:

The theatre where this work was premiered was part of a complex of buildings belonging to the Starhemberg family and known as the Freihaus, or "Free House". Since 1789 it had been leased to the impresario Emanuel Schikaneder, a colourful figure in the musical life of Austria. He and Mozart had first met in Salzburg in 1780 during a visit to the town by the impresario's travelling theatre and opera company. Schikaneder had originally planned to perform *The Magic Flute* during the summer of 1791, Mozart having already entered the piece in his own catalogue of works under the date "July". But Mozart then received an invitation to write a festival opera for Prague, *La clemenza di Tito*, a request

too prestigious for him to turn down. His new work was to be staged in Prague on 5 September 1791 as part of the celebrations marking the coronation of Leopold II as king of Bohemia. It was only after Mozart had returned to Vienna that he wrote the March of the Priests for Act Two and the Overture to the whole work.

As was customary at that time, Mozart conducted the first few performances from the keyboard. His sister-in-law, Josepha Hofer, sang the Queen of the Night, while Schikaneder was the Papageno, adding improvised lines at each performance so that no two of them were the same. The Pamina was Anna Gottlieb, who five years earlier, at the age of only twelve, had sung Barbarina in *Le nozze di Figaro*. Mozart attended many of the later performances in the company of friends and acquaintances – at least until he fell seriously ill in the middle of November. He departed this life on 5 December 1791.

With its subject matter drawn from the world of myth and fairytale and with its powerful Masonic component, *The Magic Flute* was part of a tradition of comic Singspiels that were extremely popular in their day but which have now been entirely forgotten. *The Magic Flute* was from the outset a spectacular success thanks to the extraordinarily high quality of its music and to the fact that it was performed in German.



A UNIQUE SUCCESS STORY

Between the end of September 1791 and 1801, when he opened a new theatre, the Theater an der Wien, Schikaneder and his company staged the work no fewer than 223 times. Even Antonio Salieri, whom posterity has treated unjustly as Mozart's embittered rival, attended an early performance, on which Mozart reported proudly to his wife, Constanze: "He listened and watched with the utmost attentiveness, and from the Overture to the final chorus there wasn't a single number that didn't call forth a *bravo* or a *bello* from him."

Within a matter of only a few years the work had conquered the German-speaking world and soon there was hardly a corner of the earth where it had not been seen and heard. It continues to be one of the most widely performed of all operas, casting a spell over every generation like no other. Since 1791 there has not been a single year when *The Magic Flute* has not been staged.

The International Mozarteum Foundation in Salzburg is home to a number of original treasures associated with *The Magic Flute*. The inner courtyard of the family's former residence in the town is now home to the famous "Magic Flute House", a small wooden building with a great story attached to it. It once stood in the garden next to the Theater auf der Wieden and legend has it that Schikaneder locked the dilatory Mozart inside it in order to ensure that the Sing-spiel was completed on time. The Mozarteum Foundation also owns Mozart's clavichord, an instrument

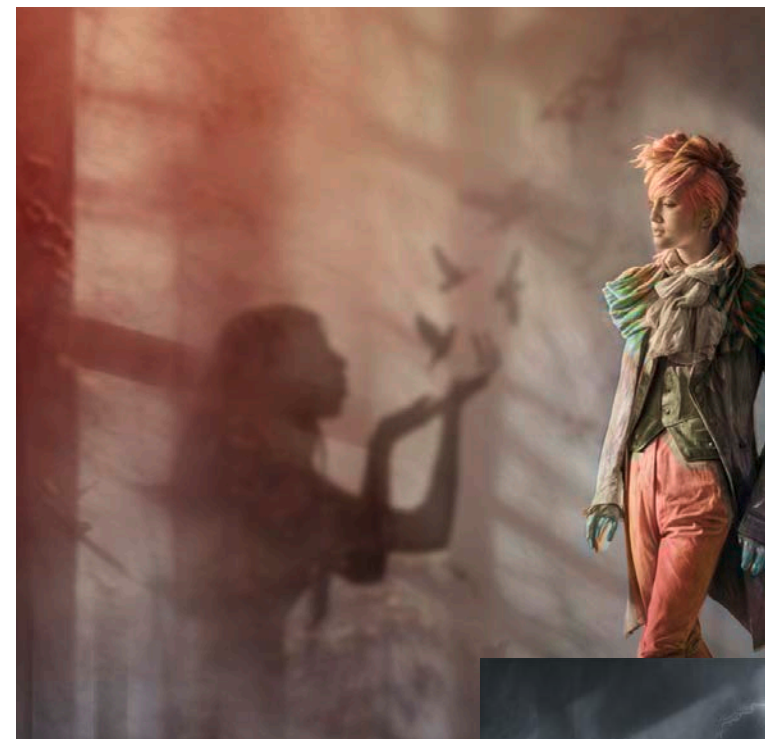


notable for its delicate, quiet tone. This is also the instrument on which, according to a note in Constanze Mozart's hand, her husband wrote *The Magic Flute*.

The note, inside the instrument, reads: "On this keyboard my kind late husband wrote *The Magic Flute*, *La Clemenza di Tito*, the *Requiem* and a new Masonic Cantata, all of them in the space of five months. I can confirm this as his widow Constanze, State Councilor Nissen's wife and formerly the Widow Mozart." The collections of the Mozart Museums also include an original playbill from the first night on



dating back over two centuries and offering a fascinating insight into the world of this truly outstanding piece of music theatre.





THE 2026 MOZART WEEK FESTIVAL:

In the final hours of his life Mozart imagines himself attending a performance of *The Magic Flute*, a performance that is simultaneously taking place in his head and at the Theater auf der Wieden. All the characters are somehow related to their creator on a symbolic or metaphysical level. Playful elements pervade this new production, which is faithful to the spirit and to the letter of the original, turning Mozart's Singspiel into a magical operatic experience.

With this new production of *The Magic Flute*, the International Mozarteum Foundation celebrates two great anniversaries, both of which fall in 2026: the 270th birthday of Wolfgang Amadé Mozart and the seventieth anniversary of the foundation of the world's leading Mozart Festival, the Mozart Week Festival. All three areas of the Foundation's work are on display to ensure that this production is historically well researched. These are its artistic branch, the two Mozart Museums and its Research Department. All three are working together on this large-scale project. The Foundation's Director of Research, Ulrich Leisinger, is serving as dramaturge on the production; the director of the Mozart Museums, Linus Klumpner, is acting as an adviser and is also curating a series of special exhibitions in its two famous houses; and the Mozart Week Festival's intendant, Rolando Villazón, is directing this most popular opera of all time.

Rolando Villazón is internationally acclaimed as a stage director who since 2010 has worked on eleven productions for seventeen different companies, including *Die Fledermaus* for the Deutsche Oper in Berlin, *La sonnambula* at the Théâtre des Champs-Élysées in Paris and at the Dresden State Opera and *Il barbiere di Siviglia* at the Salzburg Whitsun Festival. This autumn he will be making his directorial debut at the Metropolitan Opera in New York.

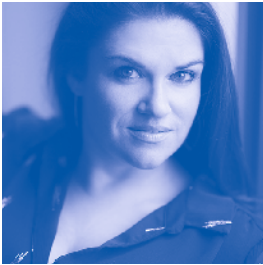
Conductor and cast are handpicked: Roberto González-Monjas will be conducting the Salzburg Mozarteum Orchestra and the dynamic team of soloists will be headed by Kathryn Lewek as the Queen of the Night, Franz-Josef Selig as Sarastro, Magnus Dietrich as Tamino, Emily Pogorelec as Pamina, Theodore Platt as Papageno and Tamara Ivaniš as Papagena.

The International Mozarteum Foundation is known all over the world for its authority in all matters relating to Mozart. That authority will be on display as never before in our new production in this anniversary year. Never before have audiences been granted such privileged access to the Foundation.

THE MAGIC FLUTE – A HOMAGE TO MOZART



A BRILLIANT CAST ...



QUEEN OF THE NIGHT KATHRYN LEWEK

In this new production the vengeance of Hell will be seething in the heart of Kathryn Lewek, the world's leading exponent of the role of the Queen of the Night. Since 2011 the charismatic American soprano has sung Mozart's anti-heroine more than three hundred times in leading opera houses all over the world from London's Royal Opera House to the Vienna State Opera and from the Deutsche Oper in Berlin to the Bavarian State Opera, the Teatro Real in Madrid, the Royal Danish Opera, the Festival d'Aix-en-Provence and the Metropolitan Opera in New York, where she has performed the role a record-breaking seventy times. According to *The New Yorker*, "she executes this stratospherically difficult role better than anyone else."



SARASTRO FRANZ-JOSEF SELIG

According to the critics, "Franz-Josef Selig's Sarastro is effortlessly sung, his voice has substance throughout its whole range and his low notes are free of all sense of tension." Selig has made a name for himself all over the world as one of the most distinguished interpreters of this and other serious bass parts. Mozart's High Priest is one of his signature roles. He has worked in every major opera house under many of the world's leading conductors, including Christian Thielemann, Sir Simon Rattle, Marek Janowski, Zubin Mehta, Riccardo Muti, Yannick Nézet-Séguin, Sir Antonio Pappano, Philippe Jordan, Daniel Harding and many more.



TAMINO MAGNUS DIETRICH

The young Bavarian tenor Magnus Dietrich has conquered the leading opera houses and concert halls in Germany, France, Belgium and the Netherlands. He recently made his debut at the Metropolitan Opera in New York. He is very much looking forward to this new production of *The Magic Flute*: "Tamino is the first great role that I sang on a professional stage. Since then this role has been my constant companion and there hasn't been a season when I've not sung it. Above all, the part attracts me from a vocal point of view since it combines quiet, intimate phrases with moments that are heroic and powerful. Every production introduces me to a new aspect of the character, which is why I am particularly looking forward to working with Rolando Villazón."



PAMINA EMILY POGORELC

Not yet thirty years old, Emily Pogorelec is one of the most exciting artists of her generation, regularly delighting audiences and critics with her unique voice and thrilling stage presence. The American soprano made her debut as Pamina at the Bavarian State Opera and has also dazzled audiences at the Metropolitan Opera in New York. She is additionally in demand in Mozart's home town of Salzburg, where she has appeared at the Easter and summer Festivals as well as the Mozart Week Festival and during the concert season at the Mozarteum Foundation, where she recently appeared with Rolando Villazón in a concert celebrating 250 years of *Il re pastore*.



PAPAGENO THEODORE PLATT

“Der Vogelfänger bin ich ja, stets lustig, heissa, hoppsassa. Ich Vogelfänger bin bekannt, bei Alt und Jung im ganzen Land.” Is there anyone alive who cannot hum along to this catchy little tune? Whenever he sings the role of Mozart’s merry birdcatcher, the British–Russian baritone Theodore Platt finds himself slipping into one of the best-known and best-loved roles in opera. Famed for his “warm and powerful baritone voice,” Platt is now one of the most promising young singers in the world of opera. Mozart Week Festival audiences know him from the delightful Marionette Theatre production of *Der alte Baum* in 2023 and from his concert with Kathryn Lewek, Rolando Villazón and the Vienna Philharmonic that was one of the high points of the 2024 Mozart Week Festival.



PAPAGENA TAMARA IVANIŠ

“Papagena is always true to herself,” says Tamara Ivaniš. “Her love of life is enchanting! Her playful nature shows that love keeps the soul young and that true beauty is grounded in our hearts.” The young soprano is very much looking forward to her role in *The Magic Flute*. She has repeatedly delighted audiences at the Mozarteum Foundation. After all, it was Rolando Villazón who first discovered her. She made her debut in the Main Hall as Tamiri in Mozart’s *Il re pastore* in 2022, appearing in the same role two years later at the Műpa in Budapest, where she performed with L’Arpeggiata under Christina Pluhar. Critics praised the “bell-like purity” of her tone. In January 2025 she sang Eurydice in Monteverdi’s *L’Orfeo* at this year’s Mozart Week Festival.

CAST

Rolando Villazón director
Roberto González-Monjas music director
Harald Thor sets
Tanja Hofmann costumes
Roland Horvath/rocafilm video

Salzburg Mozarteum Orchestra
Philharmonia Choir of Vienna
Walter Zeh chorus master
Franz-Josef Selig Sarastro
Kathryn Lewek Queen of the Night
Magnus Dietrich Tamino
Emily Pogorelc Pamina
Theodore Platt Papageno
Tamara Ivaniš Papagena
Alice Rossi First Lady
Štěpánka Pučálková Second Lady
Noa Beinart Third Lady
Paul Schweinester Monostatos

DATES

23 January (first night);
27 January (Mozart’s birthday);
30 January 2026
at 19:30 in the Haus für Mozart

... FOR THE MAGIC FLUTE

SPONSOR A CHARACTER

The characters of *The Magic Flute* are uniquely captivating. Their special qualities and values are particularly relevant today. No matter whether those qualities are Sarastro's reason and common sense, the Queen of the Night's imagination or Papageno's inventiveness, Mozart's work offers us many characters with whom we can identify. By sponsoring one of these characters you can accompany the artists in question and explore these multifaceted characters' lives, while allowing them to cast their all-powerful spell on you.

Queen of the Night
fantasy, imagination,
madness



Mozart
the ultimate
creator,
the genius



Papageno
nature and
inventiveness



Papagena
the circle of life



The Three Boys
ludic forces,
primary creators



Pamina
music and its power



Sarastro
reason, science,
metaphysics



Tamino
searcher, musician



MOZART QUEEN OF THE NIGHT

€ 40.000

Your Benefits

Participation for 8 persons in the Opera Dinner with Rolando Villazón

A private pass to attend the rehearsals and go on a backstage tour

A meet and greet event with the artist as part of the Mozart Week Festival

An original drawing by Rolando Villazón

8 complimentary tickets for the first night

The right to purchase additional tickets in advance of public booking

An invitation to the exclusive first-night party

A credit in the programme booklet (optional)

Signed programme booklets

A credit in the International Mozarteum Foundation's Annual Report (optional)

SARASTRO, TAMINO, PAMINA PAPAGENO, PAPAGENA

€ 25.000

Your Benefits

Participation for 4 persons in the Opera Dinner with Rolando Villazón

A group pass to attend the rehearsals and go on a backstage tour

A meet and greet event with the artist as part of the Mozart Week Festival

4 complimentary tickets for the first night

The right to purchase additional tickets in advance of public booking

An invitation to the exclusive first-night party

A credit in the programme booklet (optional)

Signed programme booklets

An exclusive individual gift

A credit in the International Mozarteum Foundation's Annual Report (optional)

THE THREE LADIES THE THREE BOYS

€ 8.000

Your Benefits

A group pass to attend the rehearsals and go on a backstage tour

A meet and greet event with the artist as part of the Mozart Week Festival

2 complimentary tickets for the first night

The right to purchase additional tickets in advance of public booking

An invitation to the exclusive first-night party

A credit in the programme booklet (optional)

A signed programme booklet

An exclusive individual gift

A credit in the International Mozarteum Foundation's Annual Report (optional)



The Three Ladies
vessels of art, creators,
inspired ones

PAPAGENO'S BIRDCAGE

Are you fascinated by *The Magic Flute*? And so you, too, want to support the Mozart Week Festival?

As part of the 2026 Mozart Week Festival Papageno's birdcage will be on display at the Mozarteum Foundation. As in the opera, this cage needs to be filled with songbirds. You can sponsor an artificial songbird and in that way support Papageno and his collection, in the process allowing us to make this opera come alive. In order to thank you for your support and commitment we would like to invite you to an exclusive reception during the interval at one of the performances at the 2026 Mozart Week Festival and offer you valuable insights into the production and the history of the Singspiel. We are immensely grateful to you for your support. As a souvenir you can take your own personal feathered friend home with you.



SONGBIRD PIANO

€ 500

Your Benefits

An invitation for 2 to attend an interval reception as part of the Mozart Week Festival

Your personal songbird as a memento

SONGBIRD MEZZO

€ 1.000

Your Benefits

An invitation for 2 to attend an interval reception as part of the Mozart Week Festival

An invitation for 2 to take part in an exclusive tour of the special exhibition on *The Magic Flute* in the Mozart Museums

Your personal songbird as a memento

SONGBIRD FORTE

€ 1.500

Your Benefits

An invitation for 2 to attend an interval reception as part of the Mozart Week Festival

An invitation for 2 to take part in an exclusive tour of the special exhibition on *The Magic Flute* in the Mozart Museums

A credit in the programme booklet for *The Magic Flute* (optional)

Your personal songbird as a memento



SPONSORING THE OPERA

As a firm you can support not only the most magical opera in the history of music but also the highlight of the 2026 Mozart Week Festival through your brand sponsorship. Make it possible for your clients and staff to gain valuable insights into the production and use these performances of *The Magic Flute* to draw attention to your firm's presence in the context of Mozart's masterpiece. We would be happy to discuss an exclusive offer with you that will allow you to raise your profile at the 2026 Mozart Week Festival.

The International Mozarteum Foundation was established in 1880 and can look back on a long tradition of civic support and commitment. Much has changed since 1880, but not the continuing need for countless private friends and partners to support this internationally important institution in its unique work.

As a private, non-profit-making organization we are grateful for every contribution, no matter how large or small. They will all help us to preserve and promote Mozart's legacy. You have a choice of supporting our work through specific donations or by becoming a supporting member of the International Mozarteum Foundation. Perhaps other projects, apart from *The Magic Flute*, will interest you. Or you may prefer to sponsor a particular area of the Foundation's work or sign a sponsorship deal.

A NOTE ON THE INTERNATIONAL MOZARTEUM FOUNDATION

CONTACT US

We will gladly inform you about the various possibilities of offering support, and about donation receipts.

BY EMAIL

friends@mozarteum.at

BY TELEPHONE

+43 662 88 940 943

IN SALZBURG

Patrons Office of the International Mozarteum Foundation
Villa Vicina
Schwarzstrasse 30
5020 Salzburg, Austria
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YOUR DONATION IS TAX DEDUCTIBLE

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