

# MOZART

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STIFTUNG  
MOZARTEUM  
SALZBURG



#06	#23	#38	additional performance
23 Jan	27 Jan	30 Jan	01 Feb
7.30 pm	7.30 pm	7.30 pm	11.00 am

## THE MAGIC FLUTE

Haus für Mozart

Intendant  
Rolando  
Villazón



# WOCHE26

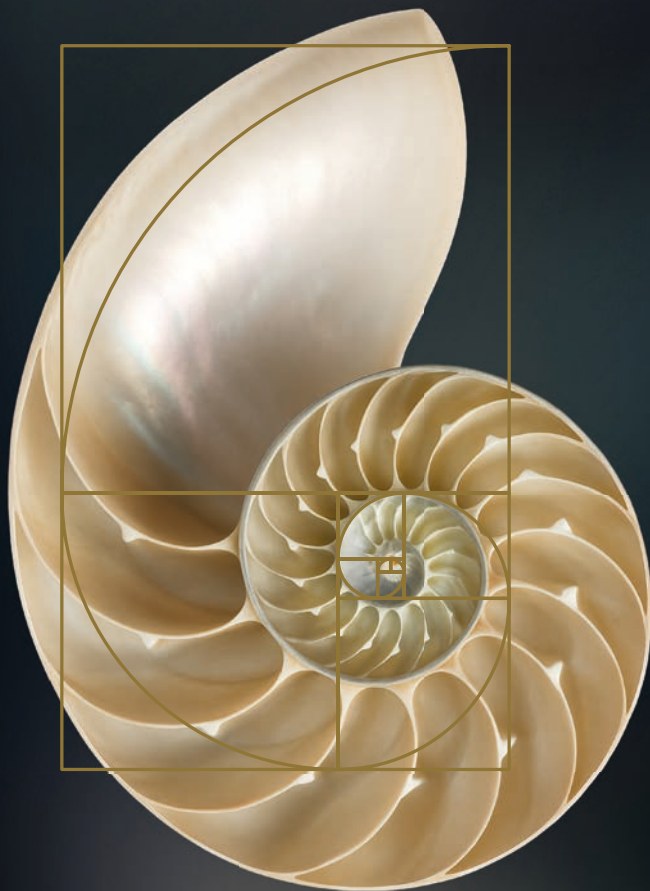
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A black and white photograph of Igor Levit, a man with glasses and a beard, wearing a dark suit. He is seated and gesturing with his hands as if playing piano, with his fingers spread. The background is dark.

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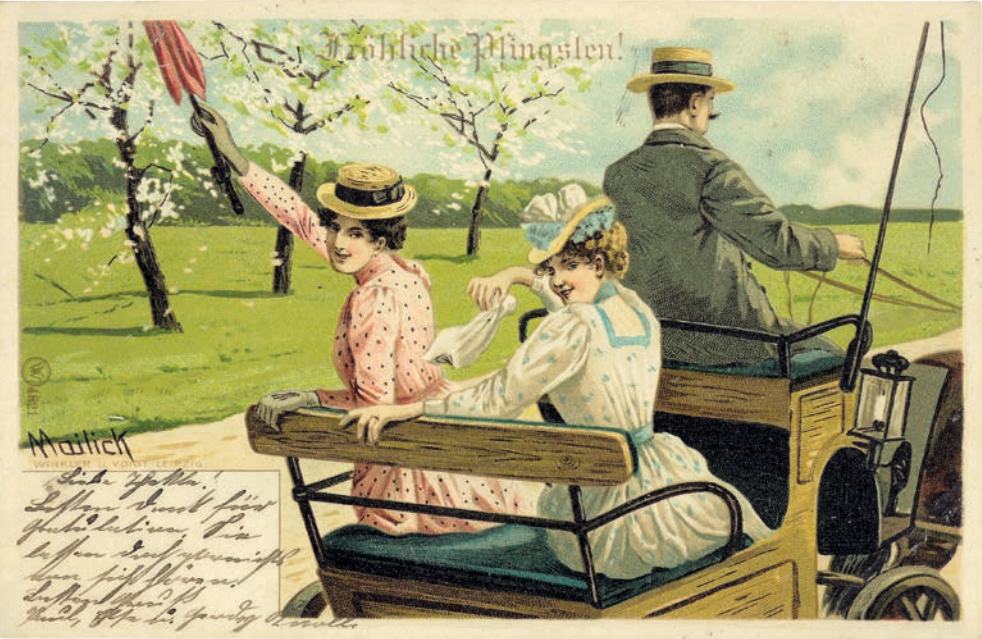
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THE DAY-DATE



# ROLEX



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**Mozart Week 2026**

## THE MAGIC FLUTE

STAGED OPERA

NEW PRODUCTION

MOZART (1756–1791)

*The Magic Flute* KV 620

Singspiel (Grand Opera) in 2 Acts

Libretto probably by Emanuel Schikaneder

Composed in 1791

Neue Mozart-Ausgabe © Bärenreiter-Verlag Kassel · Basel · London · New York · Praha

Interval after Act One

In German with German and English supertitles

**#06 Premiere**

Fri, 23 Jan

**7.30 pm**

**#23**

Tue, 27 Jan\*

**7.30 pm**

**#38**

Fri, 30 Jan

**7.30 pm**

**additional performance**

Sun, 01 Feb

**11.00 am**

**Haus für Mozart**

\* LIVESTREAM

Tue, 27 Jan 26, 7.30 pm, STAGE+ (Deutsche Grammophon)

\* ON TV

Sat, 31 Jan 26, 10.00 pm, ORF 2

\* RADIO BROADCAST

Sat, 21 Feb 26, 7.30 pm, Ö1



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Official Timepiece Mozartwoche

MOZART WEEK 2026

**Artistic Director:** Rolando Villazón

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**Ramses Sigl** Choreography  
**Stefan Bolliger** Lighting Design  
**Roland Horvath/rocafilm** Video  
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**Walter Zeh** Chorus Director

**Franz-Josef Selig** Sarastro  
**Kathryn Lewek** Queen of the Night  
**Magnus Dietrich** Tamino  
**Emily Pogorelc** Pamina  
**Theodore Platt** Papageno  
**Tamara Ivaniš** Papagena & Old Woman  
**Alice Rossi** First Lady  
**Štěpánka Pučálková** Second Lady  
**Noa Beinart** Third Lady  
**Paul Schweinester** Manostatos\*  
**Rupert Grössinger** Speaker & First Priest  
**Maximilian Müller** Second Priest & First Man in Armour  
**Maximilian Anger** Third Priest and Second Man in Armour  
**Vitus Denifl** Mozart  
**Victoria D'Agostino** Constanze  
**Paul Tanzer/Fernando Steinocher** Carl Thomas Mozart  
Mozart's younger son Franz Xaver Wolfgang, called "Wowi", is portrayed by a doll.

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\*Manostatos is the spelling used by Mozart throughout his autograph manuscript.

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Three Slaves

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**Sven Gfrerer** Technical Stage Management Felsenreitschule

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**Jan Meier** Director of Costumes, Make-up & Wardrobe

**Corinna Crome & Sebastian Helminger** Production Manager Costumes

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The sets and costumes were made in the workshops of the Salzburg Festival.

Special costumes, painting and figure construction in cooperation with the

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## Figure Sponsorship

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We are particularly grateful to our sponsors for the figures in the new production of *The Magic Flute*. Their generous commitment has not only contributed to making this anniversary production possible but has also intensified the relevance and charismatic radiance of the International Mozarteum Foundation as a major arts institution:

**PROF. DR. KLAUS UND KIRSTEN MANGOLD  
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## Papageno's Birdcage

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We are just as grateful to our song-bird sponsors who, through their commitment, help Papageno in his musical bird search, and who not only protect Papageno from the Queen of the Night's fury, but have offered essential help in enabling this production to take place:

**Maria und Leticia Jainöcker  
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*O ETERNAL NIGHT!  
WHEN WILL YOU  
VANISH?  
WHEN WILL LIGHT  
FIND MY EYE?*



# THE PRODUCTION

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## I

On the evening of 4 December 2023, I was in New York. I had rehearsed the Metropolitan Opera's production of *The Magic Flute* all day and sat down to begin working on the concept of my own production of *The Magic Flute* – the one you are about to see.

At 7 pm I stopped working. In Europe it was already 1 am in the morning of December 5, around the exact time Mozart had died in 1791. I found a recording of his *Requiem* and began listening. While listening, I looked at the famous painting by Barbara Krafft of Mozart. I stared at his intense blue eyes and I felt as if he were staring right back at me. His glorious *Requiem* filled the room. Suddenly I felt as if Mozart was smiling at me. I returned the smile and right then I knew exactly what I wanted to do with our *Magic Flute*: Mozart himself had to be at the heart of it.

## II

Once I had decided that Mozart had to be at the centre of the production, it was rather serendipitous that the number of sources which gave birth to the final, fleshed-out concept was three. Three sources, just like the famously important number three which structures *The Magic Flute* both musically and dramatically.

The first source was a passage at the end of a short text by Stendhal I remembered. He describes Mozart during his final days, too weak to attend performances of *The Magic Flute* which were taking place at the Theater auf der Wieden at the time. Although he could not be at the theatre, he followed the performances closely, watching his clock and imagining what was happening in the theatre at that precise time.

I spoke about the text to the head of our research department, Ulrich Leisinger, and, as always, he was able to shed a lot more light by providing the original source of that anecdote: the *Allgemeine musikalische Zeitung* from 1798, which possibly even goes back to information from Constanze herself.

My second source was a brief passage I had read about Mozart's sister-in-law, recalling that at the end of his life, Mozart, already delirious, imagined he was in the audience of a performance of



*The Magic Flute*. Again, Ulrich Leisinger helped me to trace that anecdote to a letter by the composer Ignaz von Seyfried written to the playwright, theatre director and butterfly expert (yes, really!) Georg Friedrich Treitschke, dating from around 1840 (the letter has in fact been preserved and now belongs to the International Mozarteum Foundation): “*Am Abend des 4. Dezembers lag Mozart schon in Fantasien, und währnte sich im Wiednertheater der ‚Zauberflöte‘ beizuwohnen; fast die letzten, seiner Frau zugeflüsternten Worte waren: ‚Still! still! jetzt nimmt die Hofer das hohe F; – jetzt singt die Schwägerinn ihre zweyte Arie: „Der Hölle Rache;“ ‚wie kräftig sie das B anschlägt, und aushält: „Hört! hört! hört! der Mutter Schwur!“ –* “On the evening of 4 December, Mozart was already lost in delirious fancies and imagined himself to be present at a performance of *The Magic Flute* at the Wiedner Theatre; almost the last words he whispered to his wife were: ‘Be quiet! Be quiet! Now Miss Hofer is singing the high F; – now my sister-in-law is singing her second aria, “*Der Hölle Rache*”; how powerfully she hits the B flat note and sustains it’: “Hear! hear! hear! a mother’s oath!”

My third and final source of inspiration was the decision to dedicate the Mozart Week 2026, during which we celebrate Mozart’s 270<sup>th</sup> birthday, not to the year of his birth (1756) but instead to the year 1791 which marks his passing into eternity. With the hour of Mozart’s death, so closely connected to *The Magic Flute*, begins his *Lux æterna*, the eternal light of his music. And thus, we link our production of *The Magic Flute* to the overall theme of the Mozart Week.

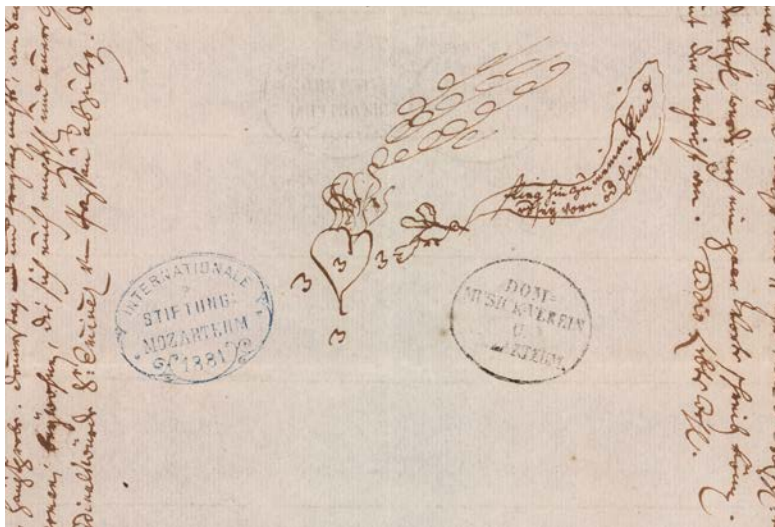
### III

The significance of the symbolic number three is reflected in the three interconnected aesthetic settings that we have created:

First of all, Mozart’s apartment, with his family – Constanze, Franz Xaver Wolfgang and Carl Thomas – are present with him. Both our set and lighting design, as well as the costumes, are influenced by the aesthetics of the artist Mark Rothko who admired Mozart and in particular *The Magic Flute*.



Costume design by Tanja Hofmann for the role of Pamina.  
The heart motif is taken from correspondence of the Mozart Family.



A heart in flames encircled by threes (as a symbol of fidelity – three = *treu* in Salzburg dialect). Drawing from a letter dated 18 December 1772 (B/D 271) written by Leopold Mozart to his wife.



The costume for the Queen of the Night designed by Tanja Hofmann is decorated with stars. According to the comments in the original libretto, the Queen sits “on a throne adorned with transparent stars”.



Sketch by Harald Thor of the stage design for the new production of *The Magic Flute*. Colour and lighting design are oriented on the aesthetic of the painter Mark Rothko.

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Then the original setting of *The Magic Flute*, as devised by Mozart and his librettist Schikaneder and handed down to us.

And finally a more symbolic setting in which every character takes on a metaphorical or allegorical meaning. For me, the Three Ladies are also three artists: a poet, a sculptress, and a painter. Tamino is not only a prince who has found himself in a fairytale wilderness, he is also a musician whose adulation has pursued him and thus alienated him from music in the form of Pamina. Manostatos, with his 'hawker's tray', wants to commodify, exploit and commercialize art. Sarastro stands for reason which rejects imagination, the Queen of the Night is all for imagination, which for her part drives her to distraction, and she can reject reason. These are not irreconcilable opposites but rather they could complement each other. Papageno and Papagena are nature and life and a reflection of the comical side of Mozart himself. The Three Boys point to child-like wisdom and innocence. And so on and so forth. Thus, each character remains what he or she was in Mozart's *Magic Flute* yet has a secondary meaning for the here and now.

The International Mozarteum Foundation and its three pillars (museums, research, and planning and organizing concerts) and we, the creative team, have shaped a theatrical universe in which the performers can give life to the story of *The Magic Flute* for you, dear audience, the third essential factor of the performing experience. I wish you an inspiring performance and hope that we continue celebrating the genius who gave us this and so many other masterpieces, the great man who is universally known by this name, consisting of three – there's the number again – words: Wolfgang Amadé Mozart.

Rolando Villazón







# SYNOPSIS

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Who doesn't know the fairy-tale story of Prince Tamino, who, fleeing from a dangerous snake, arrives in a region ruled by the feuding Queen of the Night and the priest Sarastro?

Initially everything seems clear: the prince first meets the bird catcher Papageno, whom he believes to be his rescuer. Tamino falls in love with a portrait of a girl and learns that Sarastro has abducted Pamina, the Queen of the Night's daughter. The Queen orders Tamino to free Pamina, and Papageno is assigned to help him. They will be protected by a magic flute and a glockenspiel with magical powers.

Yet Sarastro proves not to be a tyrant, but instead a wise ruler of the Temple of Wisdom. He has higher plans for Pamina and Tamino – if, with the protection of the magic flute, they can overcome the life-threatening trials imposed upon them. The gods have also provided a companion for Papageno.

**And what about those who do not know the story, or do not know it in detail?  
Neither the magic flute nor the glockenspiel can help them – but a smartphone will.**



*LONG VERSION SYNOPSIS  
THE MAGIC FLUTE*

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# ORIGINS

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## Genesis, Premiere and Early Reception

Mozart composed *The Magic Flute* in 1791 over a comparatively long period of time. The singspiel was written for the so-called Freihaustheater, which Emanuel Schikaneder took over in spring 1789. Constructed only in 1785, the theatre probably had 700 to 800 seats. It was part of the Starhemberg Freihaus auf der Wieden, a large building complex which in Mozart's time had more than 1,000 residents and special privileges, such as tax exemption and its own jurisdiction. The small wooden summerhouse that is now known as the 'Magic Flute House' stood in the same courtyard as the theatre and the chapel. Shortly after the Freihaus was sold to a bank in 1873, this summerhouse came into the possession of the *Internationale Mozart-Stiftung* in Salzburg, one of the International Mozarteum Foundation's immediate predecessors. Following an eventful history it has been open to museum visitors since 2022 at its new location in the courtyard of the Mozart Residence. According to legend, kept alive and embellished by previous generations, Mozart was locked inside this summerhouse by Schikaneder when he fell behind schedule in composing the opera. However, this claim cannot be verified, and it is unlikely given the lack of window grilles. Nonetheless, Prince Starhemberg had the summerhouse converted into a Mozart memorial at the latest by 1859.

The Freihaustheater was one of three suburban theatres. Although these theatres had their own orchestras, they were more like playhouses than opera houses, and the performers were more like actors who could sing rather than singers who could act. Schikaneder's relationship with Mozart seems to have intensified only after his return to Vienna from Regensburg as theatre director. The two had known each other since the 1780/1781 season, when Schikaneder's troupe was in Salzburg. However, Mozart had already left his home town in autumn 1780 to prepare for the premiere of *Idomeneo* in Munich. Starting on 11 September 1789, the Freihaustheater staged the singspiel *Der Stein der Weisen* ('The Philosopher's Stone') with music by various composers, including Mozart. Mozart's letters document several visits to the theatre in 1790 and 1791. Schikaneder constantly needed new works for his theatre, and his audience,

on whom he depended for favour and money, preferred comic plays rather than serious ones. He wrote most of the libretti himself; from time to time Carl Ludwig Giesecke provided libretti too. Giesecke (born Johann Georg Metzler) was a dazzling and multi-talented figure who died in Dublin in 1833 as a professor of mineralogy. Incidentally, Giesecke played the First Slave in the first performances of the opera. Apart from the young kapellmeister Johann Baptist Henneberg, who was born in 1768, several of the singers and orchestra musicians were also “quite decent composers”, according to Ernst Moritz Arndt’s report from his trip to Vienna in 1798/99. Either alone or as a group they wrote numerous singspiels for the theatre. If a theme proved popular, they produced sequels for as long as the market allowed.

With their magic opera Schikaneder and Mozart addressed a popular theme of the time. Individual magic plays had been performed in Vienna since the 1740s, with or without music. On 8 June 1791, a few weeks before the premiere of *The Magic Flute*, the Theater in Leopoldstadt staged *Kaspar der Fagottist oder Die Zauberzither* (‘Kaspar the Bassoonist or The Magic Zither’) by Joachim Perinet, with music by Wenzel Müller (Mozart saw the play on June 12 “to cheer himself up”, but, as he wrote to Constanze, found it meaningless). The fashion was reinforced by the success of Mozart’s opera. On 12 October 1793 the *Berlinische musikalische Zeitung* complained vociferously about the repertoire of Viennese suburban theatres:

“Since Italian operas are performed so splendidly at the court theatre, none of the Germans dare translate and restage them; on the other hand, these theatres conjure up everything, so that we have, for example, *The Magic Flute*, *The Magic Ring*, *The Magic Arrow*, *The Magic Mirror*, *The Magic Crown* and other such miserable sorceries that make one’s stomach heave when one sees and hears them. With the exception of *The Magic Flute*, the text and music dance lamentably alongside each other so that one does not know whether the librettist or the composer wanted to outdo each other with their nonsense.”

*The Magic Flute* has always held a special place in contemporary reviews. Schikaneder and Mozart promoted this status, perhaps



also in contrast to the usual musical comedies, which were indeed often quite banal. Both the title page of the libretto and the theatre bill for the premiere (currently on display in the special exhibition *Kosmos Zauberflöte* in the Mozart Residence) describe the work as a ‘grand opera’, a term not previously used in Vienna for original German-language compositions. This characterization was not merely a promotional ploy, as can be seen from the overture, which is one of the most complex of the 18<sup>th</sup> century.

In his letters to Constanze, who was taking a cure in Baden, Mozart mentions the composition of *The Magic Flute* on several occasions. According to his letter of 11 June 1791, he had already written “an aria for the opera” at half past four in the morning “out of sheer boredom.” On 2 July 1791 he asks Constanze to send him the score of the first act, from the “introduction to the finale,” which he had left behind after his last visit to Baden, so that he could “orchestrate” it. Mozart then entered the opera in his own catalogue of works without specifying the date, merely “In July [1791].” Due to the urgent commission to compose *La clemenza di Tito*, KV 621, as a coronation opera for Prague, Mozart had to interrupt his work at this point until his return from Prague in mid-September. However, *The Magic Flute* must have been sufficiently complete so that work could begin on copying the parts and rehearsals could start. The overture was missing and it was not until 28 September 1791 that Mozart entered it separately into his Thematic Catalogue as well as the priests’ march at the beginning of the second act which originally was not planned. It was added only during rehearsals for dramaturgical reasons.

The theatre director spared no effort or expense in staging the work in a spectacular manner. According to an early newspaper report, “Schikaneder spent several thousand florins on costumes and sets, wanting to provide something for the ear, as well as for the eye.” There are no eyewitness accounts of the premiere on 30 September 1791; Mozart’s first extant report is from the performance on Friday, 7 October, and that is only because Constanze had just travelled to Baden again:

“I have just come in from the opera; – it was just as full as ever. – The duet ‘Man and Wife etc.’ and the glockenspiel in the first act were



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as usual repeated – as was the Boys’ Trio in Act Two – but what pleases me most of all is the silent applause! – One sees clearly how this opera is gaining strongly and increasingly.”

Anecdotes claiming that Mozart provided the composition free of charge, either out of pity for the impoverished Schikaneder or out of infatuation with a “theatre goddess,” must be dismissed as pure fiction. A few years ago Mozart researchers Dexter Edge and David Black published a document from a Bayreuth daily newspaper dating from 1791, according to which Mozart received “the third income”, meaning at least the profit, if not the entire proceeds, from the third performance of the opera. Mozart conducted at least the first two performances himself out of “friendship for the author of the piece,” as it says on the theatre bill, and played the glockenspiel himself on 8 October. The composer was no longer able to enjoy the fame of *The Magic Flute*. On 17 November 1791 he appeared for the last time at a Masonic ceremony. From 20 November 1791 he was bedridden. Only two weeks later, on 5 December 1791, he passed away. *The Magic Flute* proved to be a stroke of luck for Schikaneder. The opera was performed nearly a hundred times alone in its first year. It is said to have had its 100<sup>th</sup> performance on 23 November 1792, its 200<sup>th</sup> on 22 October 1795, and its 300<sup>th</sup> on 1 January 1798. Naturally, Schikaneder generously rounded up the figures; various records show that “only” 222 performances can be reliably documented by the end of 1797. It is understandable that Schikaneder had no interest in distributing the successful piece and initially allowed only the publication of piano scores. Consequently, in 1792, only three performance venues outside Vienna are known: Lviv, Prague and Zittau. From 1793 copies spread rapidly: by 1795 *The Magic Flute* had been performed in over 50 German-speaking cities, and from 1794 it was also translated into other languages, starting with Italian and Czech. *The Magic Flute* remains the most frequently performed stage work in the world. For many young people it is their first introduction to the wonderful realm of opera, and we hope that this tradition will continue for many years to come!

Ulrich Leisinger. Translation Miriam Bitschnau. Translation and editing: Elizabeth Mortimer









# 200 YEARS AGO

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## THE MAGIC FLUTE – MYSTERY OR CHILD’S PLAY?

### Sentiments of an unnamed critic after a performance in Berlin 200 years ago

Incidentally, regarding *The Magic Flute* itself, it has often given critics a hard time. Those who dismissed the text as simply ludicrous and tasteless were the quickest with their verdict, and considered everyone who flocked regardless to the theatres as seduced by Mozart’s music, including themselves. They considered Mozart separately from Schikaneder, believing that the former had created something out of the latter’s nonsense, but something that had no foundation whatsoever in Schikaneder, something that could not even have been supposed there. The advocates of this view therefore have to imagine the creation of a work of art as a patchwork. The poem is the tattered, defective coat, or even just the lining, and it all depends on which tailor happens by chance to get his hands on it. If it is a noble one who has scarlet silk and velvet patches in his stash, or if, in order to descend from the lofty world of imagery into prosaic reality, the poem comes to a composer who has at his disposal fairly pleasant melodies, refined passages and brand-new modulations, it may well be adorned with them and become something that both poet and composer marvel at. Well, there may be such composers. But, Mozart – believe me, gentlemen – was not a tailor, and his operas are not tacked-on patches, but the animation of poetry in the element of music. His *Magic Flute* is as surely the musical vitalization of Schikaneder’s poetry as his *Requiem* is that of the ancient church prayer.

Others were also imbued with this view, with the belief in an inner, necessary connection between the text and the music, and however little they might have known what to do with the former, they still valued its musical enlivenment. But such a treasure of musical beauties, such manifold and profound emotions that Mozart derived from the poem were surely too precious to be wasted on a mere magic play, whose superstitious and inept plot only made knowledgeable people smile.

What, then, had been the poet's intention? Just as people had previously entertained themselves by searching for the key to Homer's *Iliad*, [...] so they demonstrated, with sound evidence, a parody or apotheosis of Freemasonry from the innocent *Magic Flute*. For the initiates could no more be interpreted as anything other than Freemasonry than the Eleusinian Mysteries and the worship of Isis. Others focused more on the two most noble characters and were of the opinion that *The Magic Flute* symbolically represents the struggle between wisdom and foolishness, or rather between virtue and vice, or in fact between light and darkness.

The writer of this is not learned enough to enter into these investigations. He has also always preferred to devote himself completely to the artist in the enjoyment of his work, and to accept, without worry, only what is revealed in the work of art. Indeed, he is not shy to admit that he knows nothing about hidden beauties and treasures and that he would find the artist very strange who kept the core, the essence of his work so concealed that those who are meant to enjoy it would not notice it. [...]

Try it once, you who are still capable, to devote yourselves completely to the artist and his work like a child to its mother! Above all, forget your neighbours sitting beside you in the stalls and boxes – we will reconcile them later. For once abandon the discussions at the dinner table: this one played this role, this one represented that one – we will inquire about it in detail tomorrow morning. Do not be afraid of losing a few words – perhaps the artist's melodies will give you an inkling that soars higher than you could flutter up on the wings of the libretto. For once, I beg you, put your wisdom, your state of enlightenment aside – afterwards I will stand quiet and listen. [...]

Recall your own childhood if you want to understand *The Magic Flute* – don't shatter the fairies' palaces with coarse shouting, don't purify or clarify with feeble wisdom only whatever delights the child's soul as inexplicable. Truly, there's not much to gain from fathoming how and from where the fable arose in the child – only the fairy tale itself and belief in it can reward the fairy tale. Then believe for two short hours – or renounce the pleasure of sweet illusion entirely!

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This is exactly how Mozart meant it. He didn't smile arrogantly at Schikaneder – how else could he have set his words to music? He didn't seek the depths in foolish wisdom, where only superficiality could delight in dazzling colours, and only the idea of the depths could thrillingly enrapture us. He became a child with Schikaneder; he commands all the powers of children, and he is ashamed of no weakness.

Just listen to the overture, how serious he was about it, how the lovely child, believing in the world of magic, has its first notion of the divine awoken in solemn and childlike sweet melodies. How Tamino's desperate fear and the triumphant song of the Three Ladies dissolve into the most charming naive coquettishness, how crazily the bird Papageno forgets the stage and the audience, and how enamoured Tamino is, and how majestic and plaintive the Queen acts – first towards Tamino, then towards her own daughter – and forgetting herself in such childlike manner she is lost in the tenderest lark trills. There is fair action everywhere, the most delicious self-deception with heartache and tortured soul, and everywhere the traces lead back to childlike delight and the glorious carefree game with the seriousness of life. If only somewhere a troupe of the most childlike beings could be found who would forget themselves, the stage and the audience, and become children with Mozart – a musical fairy would have to be at the helm! Then *The Magic Flute* would be perfectly and universally understood for the first time.

*Berliner musikalische Zeitung*, Vol. 1, 29 September and 6 October 1824 (excerpt).

Translation: Ulrich Leisinger and Miriam Bitschnau

Translation and editing: Elizabeth Mortimer







# MYTH & IMPACT

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## THE ZAUBEROPER – MAGIC AND MYTH

Mozart's *The Magic Flute* has become firmly established in the repertoire of major festivals and opera houses. But where does its magic lie? Does it come from the myths surrounding its creation, such as Mozart's confinement in the 'Magic Flute House'? It is at least safe to say that Mozart rehearsed there intensively with the singers engaged for the premiere and adapted arias to their vocal abilities, for example, to accommodate the agile voice of his sister-in-law, soprano Josepha Hofer. Her vocal range was crucial for the Queen of the Night's coloratura passages in the aria '*Der Hölle Rache kocht in meinem Herzen*' ('Hell's revenge boils in my heart'). Or is it the phantasm of ancient Egyptian culture that shaped 18<sup>th</sup>-century art in Western Europe and also found its way into *The Magic Flute* in 1791? Or does the magic only unfold when the lights in the auditorium are dimmed and the mysterious chords of the overture begin?

In the 18<sup>th</sup> century attempts were made to deepen knowledge about all things Egyptian, especially the mythological cult, through travel and explicit analysis of souvenirs brought back from expeditions to Northeast Africa. The plot of *The Magic Flute* marked the beginning of a wave of enthusiasm for the colourful vibrant world of ancient Egyptian rulers, goddesses and gods. This enthusiasm found its way into all genres of art in the following decades. 18<sup>th</sup>-century Western European Egyptomania was reinforced by Napoleon Bonaparte's expeditions to Egypt around 1800.

Perhaps the most obvious reflection of Egyptian mythology in *The Magic Flute* is seen in the rulers of the two opposing worlds. On the one hand is the high priest Sarastro, who could also be described as Osiris. He embodies wisdom, justice, truth, reason, knowledge and light. The Queen of the Night, on the other hand, could be equated with Isis. She represents the coldness and darkness of the night, as well as revenge. The trials Tamino and Pamina undergo, resemble the initiation rites of the mysteries of Isis and Osiris.

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These rites bring purification, the overcoming of fear, and spiritual awakening. The magic flute, which gave the opera its name, is a magical protective instrument that through the power of music restores harmony and the link with the divine order.

The priestly orders can be understood as guardians of knowledge and morality as an indication of the more just society also sought by the Freemasons. However, the Freemasons were not the only ones who intended to transform the social order. The transition from darkness to warmth, transparency and justice is thereby a reflection of the time. The figures of the Three Ladies may also be traced back to the cultural transfer of antiquity. They are reminiscent of the three Graeae – Pemphredo, Enyo and Deino – from Greek mythology. With their help Perseus overcomes obstacles on his adventurous journey. Similarly, Schikaneder's goddesses of vengeance, who actually serve the Queen of the Night, also save Tamino from a serpent.

Although much Egyptian mythology had already been introduced before the Napoleonic Wars, the hieroglyphics used for instance on the frontispiece of the libretto for the premiere were purely fictional. The work's original title was reportedly intended to be *Die ägyptischen Geheimnisse* (The Egyptian Secrets). It was announced under this title in a Hamburg newspaper six days before the premiere.

### The association between Mozart and Schikaneder

The so-called Theater am Lauterlech in Augsburg was built in 1776. The actor couple Maria Magdalena and Johann Joseph Schikaneder performed at the opening. Schikaneder, who gave himself the stage name Emanuel, came from Straubing. He and Mozart grew up not far from each other and later both realized their artistic ambitions in Vienna, which was then, as now, a cultural metropolis. In his younger years Schikaneder was a travelling musician, lyricist, actor and dancer. Later he became a director, artistic director and impresario. An encounter between Mozart and Schikaneder in Salzburg is documented as having taken place in 1780. Their relationship intensified soon after Schikaneder took over the Freihaustheater auf der Wieden in Vienna in the spring of 1789.

It is conceivable that Schikaneder approached Mozart and requested that he set the libretto, which was based on existing opera and play plots as well as fictional stories, to music. While it is unclear exactly when Mozart began composing *The Magic Flute*, it was probably not before the spring of 1791. Mozart occasionally reported on his progress to his wife, Constanze, who was taking a cure in Baden. A letter from Mozart indicates that the opera was essentially finished by July 1791. Schikaneder directed the premiere at the Freihaustheater in the Vienna suburb of Wieden – which today would probably be described as an off-off-theatre – and took the role of Papageno. His name is printed in relatively large letters compared to Mozart's in the programme booklet; the latter's setting of his libretto made Schikaneder's name immortal. Schikaneder used the proceeds from the opera's many performances to build the Theater an der Wien in 1801. Like Mozart, however, he died impoverished.

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## Politics, Society, Enlightenment, and Humanism

*The Magic Flute* is a story about friendship and success achieved by acting together. It shows the importance of tolerating different opinions. Mutual support is also essential, even when it comes to the lies Papageno tells about who saved Tamino from the serpent. Therefore, a central message of the opera is that some things can only be achieved together.

Mozart demonstrated a high degree of empathy when describing the characters, their development, and the interpersonal relationships in each scene. Over the previous five years the composer had perfected this skill while working with Lorenzo Da Ponte, the librettist of *Le nozze di Figaro*, KV 492, *Don Giovanni*, KV 527, and *Così fan tutte*, KV 588. Almost every character undergoes a transformation over the course of the opera. This applies to the Queen of the Night, who proves to be vengeful, as well as to Sarastro, who is initially portrayed as a tyrant but ultimately appears as the wise, benevolent high priest of the temple of wisdom and leader of the order of the initiates. Sarastro embodies the values of the Enlightenment such as reason, justice and the aim to improve society.

The Freemasons, to which Mozart and Schikaneder belonged, stood for the ideals of the Enlightenment: freedom, equality, fraternity, tolerance and humanism. Although they were not secret societies, the Masonic lodges were closed societies that did not share detailed information with outsiders. Their goal was the personal improvement of each individual member, who could then contribute to improving society. The Freemasons saw life and society as a structure that they were working to improve through self-reflection and ethical action.

In terms of content, there are remarkable parallels to the educational utopias of Franz Heinrich Ziegenhagen (1753–1806), an entrepreneur and merchant from Hamburg. Ziegenhagen commissioned Mozart to compose a cantata for voice with piano accompaniment. Entitled *Die ihr des unermesslichen Weltalls Schöpfer ehrt* ('You Who Honour the Creator of the Infinite Universe'), KV 619, the cantata was written in 1791 – at the same time as *The Magic Flute* –



and served to spread Ziegenhagen's socio-political ideas. The cantata was finally published in 1792 as a supplement to Ziegenhagen's work, *Lehre vom richtigen Verhältnisse zu den Schöpfungswerken* ('Doctrine on the Proper Relationship to the Works of Creation').

At that time the French Revolution was still raging, and the transition to a new social order had begun. The class-based society of the 18<sup>th</sup> century, in which legislative, judicial and financial power was reserved for the clergy and the nobility, was gradually abolished as a result. In his reflections on the individual – a theme central also to *The Magic Flute* – Ziegenhagen adopted a distinctly religion-critical stance. In 1792 he addressed "doctors, theologians, universities, princes, consistories, authorities of free states and imperial cities, national assemblies and municipalities" as follows: "Without exception, everything that is now a natural and unavoidable evil will become avoidable once the religions have been abolished and the doctrine of the proper relationship, or of conformity to creation, has been publicly introduced."

Text: Christoph Muth. English Translation: Miriam Bitschnau  
English translation and editing: Elizabeth Mortimer

# MOZART'S WORLD

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## THE MAGIC FLUTE IN MUSIC EDUCATION – AN APPROACH TO THE OPERA

In our workshop in the context of the *Mozart's World* programme of the International Mozarteum Foundation, participants create models for stage sets and design costumes for Wolfgang Amadé Mozart's *The Magic Flute*. A key element of the project is sustainability because it is of prime importance in making models for stage sets that all kinds of materials can be used. Many of the additional materials needed to bring this concept to life can be obtained in hardware stores or from handicraft suppliers.

Depending on the age of the participants, the workshop produces a wide variety of results: older participants are often already familiar with *The Magic Flute* and so they can use logical methods in solving the task whereby they achieve more complex technical implementations. Previous experience acquired generally in the theatre can also be reflected in stage and costume designs. However, such experience is by no means essential. Sometimes, a certain degree of naivety can produce wonderful surprises. Younger participants tend to approach opera more intuitively. Adults can even learn from them how Mozart's harmonies and the moods of the respective scenes can find appropriate and fitting correspondence in the visual design of the sets and costumes.

After a 20-minute film introducing the story of the opera, we quickly start designing, because the stage design process, which usually takes several months in a theatre, must be completed in an hour and a half in the workshop. Ultimately we want to allow enough time for the young artists to take photos which they can then present to their parents in digital form.

Throughout the entire workshop, participants receive advice on how the technical model can be implemented, and the hypothetical transfer of the image to the opera stage. Of course they also learn about the story and character development. *The Magic Flute*

is particularly suitable for such a project because it offers different stage concepts depending on the age group. Each interpretation of *The Magic Flute* opens up new worlds for the audience.

Finally, in front of the 'Magic Flute House' in the courtyard of the Mozart Residence participants engage in a discussion about Wolfgang Amadé Mozart's life and work during the last two years of his life. Legend would have us believe that Schikaneder locked Mozart up in the summerhouse to encourage him to get on with completing the music for his libretto, but this story is disputed. Nevertheless, it is easy to imagine the little wooden house serving as a rehearsal and composition space for Wolfgang Amadé Mozart and the opera virtuosi of his time.

Text: Christoph Muth. English Translation: Miriam Bitschnau

Translation and editing: Elizabeth Mortimer

*Mozart's World (Mozarts Welt)* is the music education programme of the International Mozarteum Foundation:

→ [mozarteum.at/en/mozarts-welt](https://mozarteum.at/en/mozarts-welt)

**Christoph Muth** completed training as a theatre designer and painter in Baden-Baden. He worked subsequently in the ateliers of the Salzburg Festival and the Bavarian State Opera, and as a freelance artist also created sculptures and paintings. Following studies of stage and costume design he designed stage sets and frequently worked as an assistant stage designer. At present he is supporting the team of museum educationalists in the International Mozarteum Foundation, organising workshops for creating models for stage sets; he also carries out research and teaches on the subject of Mozart, opera and dance history at the Paris Lodron University in Salzburg.







# BIOGRAPHIES



ROLANDO  
VILLAZÓN

Through his uniquely compelling performances on the world's leading stages in a career spanning more than 25 years, Rolando Villazón has firmly established himself among the music world's beloved stars and as one of the leading artistic voices of our day. Critics praise him as 'the most charming of today's divas' (*The Times*) with 'a wonderfully virile voice ... grandeur, elegance and power' (*Süd-deutsche Zeitung*). Villazón's artistic versatility is unrivalled; in addition to his stage career, he is also a successful director, author, artistic director of the International Mozarteum Foundation and radio and television personality. Highlights of his current season include – in addition to numerous opera roles – his directorial debut at New York's Metropolitan Opera and his new production of *The Magic Flute* for the Salzburg Mozart Week. On the concert stage, he celebrates Mozart's 270<sup>th</sup> birthday with an extensive European tour. As an exclusive artist with *Deutsche Grammophon*, he has sold over two million albums worldwide and released more than 20 CDs and DVDs, winning numerous awards. As a *Chevalier dans l'Ordre des Arts et des Lettres*, he has received one of the highest

honours in the field of art and literature in France, his permanent residence.



HARALD  
THOR

Salzburg-based designer Harald Thor studied stage and costume design at the Mozarteum University in Salzburg. His approximately 300 scenographic works have taken him halfway around the world, from theatres in German-speaking countries such as Berlin, Frankfurt, Hamburg, Munich, Zurich and Vienna to opera houses in Munich, Berlin, Frankfurt, Vienna, Basel, Paris, Barcelona, Valencia, Gothenburg, Havana, Seoul and Tokyo, as well as to the Salzburg Festival and the summer festivals in Pompeii and Agrigento in Italy. Thor also worked for several years as head of design and set designer at the Bavarian State Opera in Munich and as set designer and lecturer at the Bavarian Theatre Academy. He is scenic art supervisor for Walt Disney Productions and also works as an architect for concert halls and exhibitions. His works include the New Concert Hall at the Prinzregenten-theater in Munich, the Geneva Motor Show, the Theatermuseum in Vienna and

the Welt der Versuchungen Foundation in Erfurt. The scenography for this year's *The Magic Flute* is Harald Thor's first work for the Mozart Week.



TANJA  
HOFMANN

Tanja Hofmann studied stage and costume design at the University of Music and Performing Arts in Graz. She has worked as a freelancer since 2003, designing costumes and stage sets for theatre and music-theatre productions in Austria and abroad. She has established long-term collaborations with many directors over the years, including Helen Malkowsky, Maximilian von Mayenburg and Andreas Baesler, with whom she created several works in Havana, Cuba, as well as Georg Schmiedleitner, whose production of Maderna's *Satyricon* was performed at the Salzburg Easter Festival, the Semperoper Dresden and in Modena in 2018. Her collaborations with Andreas Kriegenburg include *Tosca* at the Frankfurt Opera, *Don Giovanni* at the Semperoper Dresden, *Rigoletto* at the New National Theatre in Tokyo, *Lady Macbeth of Mtsensk* at the Salzburg Festival, *Les Huguenots* at

the Opéra national de Paris, *Babylon* at the Berlin State Opera, *Simone Boc-canegra* at the Salzburg Festival, *Platée* at the Gothenburg Opera and, most recently, *Oedipe* at the Bregenz Festival in 2025. Tanja Hofmann is costume designer for *The Magic Flute*, her first production for the Mozart Week.



RAMSES  
SIGL

Dance instructor and choreographer Ramses Sigl is a lecturer at the Bavarian Theatre Academy August Everding, where he ran the dance training programme for the course in music-theatre from 1998 to 2012, for which he created numerous choreographies. He has also taught at the Iwanson International School of Contemporary Dance in Munich, Osnabrück University of Applied Sciences, the Schauspiel München Drama School and the Royal Swedish Ballet Academy. In addition to his teaching activities and his choreography for the Theatre Academy, Sigl works with leading directors on international opera stages. In particular, he enjoys very close collaborations with directors Claus Guth (including Mozart's

Da Ponte cycle at the Salzburg Festival) and Jens-Daniel Herzog (including *Die Zauberflöte* and *Die Meistersinger von Nürnberg* at the Salzburg Festival). At the Schauburg, a youth theatre in Munich, where he also worked as an actor, he directed and choreographed his dance theatre pieces *Klasse Klasse*, *suche*, *versuche*, *versuchung* and *welcome to my world*. Ramses Sigl also works in film and television and choreographs shows. *The Magic Flute*, his second collaboration with Rolando Villazón following *Il barbiere di Siviglia* for the Salzburg Festival, is his Mozart Week debut.



STEFAN  
BOLLIGER

Born in Zurich in 1968, Stefan Bolliger, worked as a freelance lighting technician for several years before joining the Thalia Theater in Hamburg as a lighting technician in 1995. From 1997 to 2006 he was deputy head of lighting there, and from 2006 to 2010 head of lighting and lighting designer at the Staatstheater Stuttgart. Since then he has been working as a freelance lighting designer at the Bavarian State Opera in Munich, the Theater an

der Wien, the Salzburg Festival, the Deutsche Oper Berlin, the Hamburg State Opera, the Semperoper Dresden, the Theater Basel, the Vlaamse Opera in Antwerp, the New National Theatre in Tokyo, Den Norske Opera in Oslo, the Staatsoper Berlin, the Deutsche Oper am Rhein in Düsseldorf, the Aalto Musiktheater in Essen, the Latvian National Opera in Riga, the Wuppertal Opera, the Graz Opera, the Teatro Nacional and the Gran Teatro in Havana. He has also given workshops on stage design and lighting, lighting design and lighting technology, as well as stage and projection technology in Havana and Camagüey, Cuba. Since the 2019 winter semester Stefan Bolliger has been a lecturer in lighting design, lighting technology and colour theory at the Mozarteum University Salzburg. This is his first work for the Mozart Week.



ROLAND  
HORVATH

The film and video production company rocafilm was founded in 2010 by Carmen Maria Zimmermann and Roland Horvath. Their work focuses on video productions for opera and theatre and on recording

productions. Their opera collaborations began in 2012, when they worked with directors Moshe Leiser and Patrice Chaurier to create the video design for *Giulio Cesare* for both the Salzburg Whitsun Festival and the Salzburg Festival and they are now regularly asked to provide video designs for productions at both festivals. As an example, rocafilm was invited to participate in the 2017 Salzburg Easter Festival with a new video design for the refilming of the legendary production of *Die Walküre*, originally conducted by Herbert von Karajan and directed by Günther Schneider-Siemssen. The 2017 revival was directed by Vera Nemirova. Horvath and rocafilm regularly work with renowned directors at international opera houses, including Damiano Michieletto and Claus Guth. At the 2022 Whitsun Festival in Salzburg, they created videos for *Il barbiere di Siviglia* with director Rolando Villazón. This is Roland Horvath/rocafilm's first year working at the Mozart Week.



ULRICH  
LEISINGER

Ulrich Leisinger was born in Baden-Baden in 1964 and studied musicology, philosophy and mathematics in Freiburg, Brussels and Heidelberg. In 1991 he completed his doctorate with a thesis on Joseph Haydn and the development of the classical piano style and from 1991 to 1993 he did a post-doctoral degree at Harvard University. From 1993 to 2004 he worked at the Bach Archive in Leipzig, initially as a research assistant specialising in studies of source documents of the music of Johann Sebastian Bach's sons, and latterly as head of the Bach Repertory research project. From 2004 to 2005 he was a visiting professor at Cornell University in Ithaca, New York. Since July 2005 he has been director of research of the International Mozarteum Foundation and thus head of the *New Mozart Edition* (NMA) and project manager for the follow-up project *Digital Mozart Edition* (DME).



BETTINA  
GEYER

Bettina Geyer came to theatre after studying music at the Johannes Gutenberg University in Mainz. She completed her training as an assistant director at theatres in Freiburg and Darmstadt, where she also first directed her own productions. In addition she completed the further training course in Theatre and Music Management at the Ludwig Maximilians University in Munich and was awarded scholarships by the German Academic Scholarship Foundation and the Deutsche Bank Foundation's programme "Akademie Musiktheater heute". Since 2011 she has been working freelance, directing operas and plays. Geyer's repertoire ranges from classical operas and contemporary music theatre to fairytales, revues and musicals. One particular focus is directing for and with children and young people, which is reflected in her large number of productions for this demographic. She has directed productions for many major stages in Germany, and also for the ARGE Cultural Centre in Salzburg. In addition she gained experience as an assistant director and production manager at international opera houses and at the Salzburg Festival, where she worked closely with Rolando Villazón.

Bettina Geyer made her Mozart Week debut 2024 with a semi-staged production of *La clemenza di Tito*.



ROBERTO  
GONZÁLEZ-  
MONJAS

Roberto González-Monjas, born in Valladolid, Spain, in 1988, has made a name for himself internationally as both a conductor and violinist. He is principal conductor of the Musikkollegium Winterthur in Switzerland, music director of the Orquesta Sinfónica de Galicia in Spain, artistic director of the Iberacademy in Colombia and, since September 2024, principal conductor of the Salzburg Mozarteum Orchestra. The Dalasinfonietta in Sweden appointed him honorary conductor after four years as its principal conductor. He was also concertmaster of the Orchestra dell'Accademia Nazionale di Santa Cecilia for six years. González-Monjas began his career as a soloist, section leader and chamber musician. Today he works regularly with renowned international singers, instrumentalists and orchestras. Driven by a deep commitment to education and to the development of young talent,



González-Monjas co-founded the Iber-academy with conductor Alejandro Posada to establish an efficient and sustainable model of music education in Latin America. He is also a violin professor at the Guildhall School of Music & Drama in London. *Mozart Serenades*, his CD recording with the Salzburg Mozarteum Orchestra for *Berlin Classics*, garnered international acclaim. Roberto González-Monjas made his Mozart Week debut as a conductor in 2024.



FRANZ-JOSEF  
SELIG

Franz-Josef Selig is internationally renowned for serious bass roles such as Gurnemanz, King Mark, Sarastro, Rocco, Osmin, Daland, Fiesco or Fasolt, and has performed at all the major opera houses around the world, including the Bavarian State Opera, the Vienna State Opera, La Scala in Milan, the Teatro Real in Madrid, the Paris opera houses and the Metropolitan Opera, as well as at prestigious festivals. He has worked, and continues to work with renowned orchestras and conductors, including James Levine, Christian Thielemann, Sir Simon

Rattle, Marek Janowski, Zubin Mehta, Semyon Bychkov, Riccardo Muti, Yannick Nézet-Séguin, Antonio Pappano, Philippe Jordan and Daniel Harding. Selig graduated in church music from Cologne University of Music and Dance before transferring to Claudio Nicolai's university voice class. He then spent six years as a member of the ensemble at the Aalto Theatre in Essen and has been working as a freelance singer ever since. Numerous CD and DVD productions document the artistic range of this exceptional singer, including Bach's *St Matthew Passion* and Mozart's *The Magic Flute*, *Don Giovanni*, *Le nozze di Figaro*, *Die Entführung aus dem Serail* and Monteverdi's *L'incoronazione di Poppea*. Franz-Josef Selig first appeared at the Mozart Week in 2010.



KATHRYN  
LEWEK

American soprano Kathryn Lewek is a graduate in voice and literature from the Eastman School of Music at the University of Rochester. Combining charismatic stage presence with a voice of sumptuous range, crystalline purity, and rich emotional power, she headlines major

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productions at the foremost opera houses and festivals worldwide, from New York's Metropolitan Opera to Austria's Salzburg Festival. Lauded in an increasing array of leading lyric and dramatic coloratura roles, including Mozart's Queen of the Night, a role she has performed more than 300 times at major opera houses since her debut in 2011, Lewek also performs regularly in concerts and recitals, sometimes in collaboration with her husband, tenor Zach Borichevsky. In response to the global food crisis, the couple recently broadcast a special concert in aid of the United Nations World Food Programme. Kathryn Lewek is also a dedicated teacher. She has held a teaching position at Belmont University and will be artist-in-residence at the University of Memphis for the 2025/26 season. The soprano made her Mozart Week debut in 2024 as, among other roles, Madame Herz in the concert performance of *Der Schauspieldirektor*.



MAGNUS  
DIETRICH

Tenor Magnus Dietrich has quickly established himself as one of the most

exciting tenors around. His repertoire ranges from Mozart's Tamino and Belmonte to Wagner's Steersman (*Der fliegende Holländer*) and Walther von der Vogelweide (*Tannhäuser*) to Strauss' Leukippos in a new production of *Daphne* at the Berlin State Opera and in Frankfurt. His debut as Jacquinio in Beethoven's *Fidelio* at the Metropolitan Opera in New York won him acclaim. Born in Munich, he studied voice at the University of Music and Performing Arts Munich and privately under Hartmut Elbert. He was a member of the Opera Studio at the Berlin State Opera and has been a member of the Frankfurt Opera ensemble since the 2023/24 season. Masterclasses with Piotr Beczała, Andrew Watts, Neil Shicoff, Bo Skovhus and Hedwig Fassbender completed his training. Dietrich won prizes at the German National Singing Competition, holds a scholarship from the Liz Mohn Culture and Music Foundation and won the 2022 Brixen Classics Young Artists Award. As a concert and lieder singer, Magnus Dietrich appears at renowned festivals. He also enjoys a lively collaboration with conductor Johanna Soller, including as a member of capella sollertia in the concert series *Cantate um 1715*. This is his first appearance at the Mozart Week.



EMILY  
POGORELC

American soprano Emily Pogorelc is acclaimed by critics and audiences alike for her unique voice and captivating stage presence. Not yet thirty, she is already considered one of the most exciting artists of her generation and has been thrilling audiences on the world's most important stages since her highly successful debut at the Metropolitan Opera. In the 2025/26 season she will make her house and role debuts at the Zurich Opera House as Sophie in *Der Rosenkavalier* and at the Vienna State Opera as Nannetta in Verdi's *Falstaff*. Concert appearances, which form a major focus of Pogorelc's career, include her solo recital debut at the Kennedy Center in Washington DC and her UK concert debut in London with The Mozartists in a programme of Mozart arias, which has also been released on CD. The singer, who frequently works with Rolando Villazón and appeared with him and the Camerata Salzburg at the DomQuartier in 2025 in the concert performance of *Il re pastore*, made her Mozart Week debut in 2023 and sang in Mozart's *Requiem* in the seasonal concert. Emily Pogorelc comes from Milwaukee, Wisconsin, is a graduate of the Curtis Institute, spent two years at the Ryan

Opera Centre of the Lyric Opera of Chicago and was a member of the Bavarian State Opera's ensemble.



THEODORE  
PLATT

British-Russian baritone Theodore Platt, praised by critics for his 'warm and powerful' voice (*Music OMH*), is one of the most promising talents of his generation. Born in London, Platt studied music at St John's College, Cambridge, and is also a graduate of the Verbier Festival Academy and the Royal College of Music Opera Studio. He has won numerous prizes, including the 2019 Kathleen Ferrier Award and the Prix Thierry Mermod at the Verbier Festival. Platt attended the International Meistersinger Academy (IMA), was a member of the Bavarian State Opera's Opera Studio in the 2020/21 and 2021/22 seasons, and was awarded the prestigious Borletti-Buitoni Trust Scholarship in 2022. In recent years, the singer has made a name for himself as a permanent ensemble member of the Royal Opera in Copenhagen (2024/25), with major role debuts such as Count Almaviva (*Le nozze di Figaro*), Lord Cecil (*Maria Stuarda*)

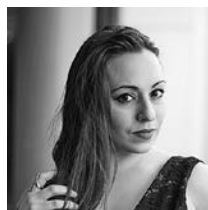
and Figaro (*Il barbiere di Siviglia*). Theodore Platt is not only a vivid presence on the international opera stage, but also in concert halls and as a sought-after lied singer. He made his debut at the Mozart Week in 2023 and returns to Salzburg in his role debut as Papageno.



TAMARA  
IVANIŠ

Born in Varaždin, Croatia, soprano Tamara Ivaniš graduated in voice from the University of Music and Performing Arts Vienna and joined the Salzburg Landestheater, first as a member of the Gerard Mortier opera studio, then as a member of the ensemble, appearing as Flaminia in Haydn's *Il mondo della luna*, Olympia in Offenbach's *Tales of Hoffman*, Ilia in Mozart's *Idomeneo* and Lisetta in Rossini's *La gazetta*. She graduated with a Master's degree from the Mozarteum University Salzburg in 2024. Ivaniš has won prizes at international competitions such as the Ferruccio Tagliavini Competition and the Hilde Zadek Competition. She made her debut as Madame Silberklang in *Der Schauspieler-direktor* at the Stuttgart State Opera and

Blonde in *Die Entführung aus dem Serail* at the Burg Gars Festival in Austria and gave solo concerts at the Baroque Evenings Festival in Varaždin. In 2024 she appeared as Tamiri in Mozart's *Il re pastore* in Müpa Budapest, with Christina Pluhar and L'Arpeggiata, as well as at the "Salute to Vienna" concerts in Toronto, Canada. This season, she performs two recitals with Raimondo Mazzon and Tjaša Šulc-Dejanović at the Quinta Giusta Festival in Gorizia and the Piccolo Opera Festival in Villanova. Tamara Ivaniš appears regularly at the Mozart Week, most recently in 2025 as Euridice in Monteverdi's *L'Orfeo*.



ALICE  
ROSSI

Italian soprano Alice Rossi is known for her radiant tone, agile technique and compelling dramatic presence. She has performed on numerous leading European stages, and recent highlights include Lady Macbeth in Salvatore Sciarrino's *Macbeth* at the Salzburg Festival, Harrison Birtwistle's *The Woman and the Hare* at the Wigmore Hall, and the Sister in Silvia Colasanti's *L'ultimo viaggio di*

*Sindbad* at Rome Opera House. On the opera stage, Rossi is known for her precise and stylistically confident interpretations of a broad repertoire that includes *Clorinda (La Cenerentola)*, *Euridice* and *La Musica (L'Orfeo)*, *Antigone (Antigone-Tribunal)* and roles she sang during her time in the Young Ensemble of the Semperoper Dresden (2021–23), including *Adele*, *Clarine* and *Papagena*. A committed interpreter of contemporary music, she has worked with Helmut Lachenmann, José María Sánchez-Verdú and Sir Harrison Birtwistle. She studied at the Conservatorio della Svizzera Italiana, Lugano, earned a Master's degree in advanced studies under Luisa Castellani and another in opera at the State University of Music and Performing Arts in Stuttgart. The winner of numerous international competitions, Alice Rossi made her Mozart Week debut in 2025 in *Briefe und Musik (Letters and Music)*.



ŠTĚPÁNKA  
PUČÁLKOVÁ

Born in Berlin, Czech mezzo-soprano Štěpánka Pučálková is in demand internationally as both an opera and concert

singer and regularly works with renowned conductors and directors. In the 2025/26 season she returns to the Semperoper Dresden as *Flora (La Traviata)* and *Second Lady (Die Zauberflöte)*, among other roles, and to the Prague National Opera as *Adalgisa (Norma)* and *Carmen*, as well as making her debut at the Mozart Week. Concerts take her to Vienna, Prague and Messina. In 2024/25 Pučálková made her house debuts at the Deutsche Oper am Rhein in Düsseldorf, the Latvian National Opera in Riga and the Teatro San Carlo in Naples, among others. She has made guest appearances at festivals such as the Beijing Music Festival, the Smetana Festival Litomyšl, the Teatro Monumental Madrid, the Munich Isarphilharmonie, the Frauenkirche Dresden and the Salzburg Whitsun Festival. The singer has received numerous prizes and awards for her work, including the Lilli Lehmann Medal from the International Mozarteum Foundation in Salzburg and the Special Prize for Best Female Voice at the Concours International de Belcanto Vincenzo Bellini in Marseille. Štěpánka Pučálková studied voice at the Mozarteum University in Salzburg, where she also took her Master's degree in opera and music-theatre.





NOA  
BEINART

With a voice of arresting depth and rare expressive power, Noa Beinart quickly carved out a distinct place for herself on the international stage. A true contralto, she moves seamlessly between eras and styles, from the intricate lyricism of the Baroque to the towering emotional and vocal demands of Wagner's *Der Ring des Nibelungen*. Born in Tel Aviv, the singer completed her training at the Hanns Eisler Academy of Music in Berlin and at the Bavarian State Opera's opera studio. From 2020 to 2023, she was a member of the Vienna State Opera ensemble, where she sang Erda (*Der Ring des Nibelungen*), Maddalena (*Rigoletto*) and Suzuki (*Madama Butterfly*), among other roles. This was followed by debuts at the Royal Danish Opera in the title role of Vivaldi's *Griselda*, at the Royal Opera House Covent Garden as First Maid (*Elektra*), at the Staatsoper Unter den Linden in Berlin as First Norn (*Götterdämmerung*) and engagements at the Opéra national de Paris (*Die Walküre*) and the Salzburg Festival (*Elektra*, *Die Zauberflöte*). Highlights of the 2025/26 season include her role debut as Handel's Orlando at the Opéra national de Lorraine and Porpora's *Ifigenia in Aulide* with Les Talens Lyriques and Christophe

Rousset. This is Noa Beinart's first appearance at the Mozart Week.



PAUL  
SCHWEINESTER

Tenor Paul Schweinester is an instantly recognisable presence in international opera houses and concert halls in all areas of classical music thanks to his stylistic versatility, distinctive role profile and nuanced acting style. Born in Innsbruck, Schweinester was a soprano soloist with the Wilten Boys Choir. He graduated with distinction in voice from the University of Music and Performing Arts in Vienna and the Conservatorio di Musica Santa Cecilia in Rome. From 2009 to 2013 he was a member of the permanent ensemble of the Vienna Volksoper and in 2012 he took part in the Young Singers Project at the Salzburg Festival. In the 2025/26 season, he returns to the Cottbus State Theatre as Wenzel Strapinski in Zemlinsky's *Kleider machen Leute* (*Clothes Make the Man*), performs at the Gärtnerplatztheater in Munich, to which he has close ties, in a new production based on Dürrenmatt's *Der Besuch der alten Dame* (*The Visit*), and appears

at the Lehár Festival Bad Ischl in Lehár's *Der Göttergatte* (as Stage Director), at the Großes Festspielhaus Salzburg in Orff's *Carmina Burana* with the Mozarteum Orchestra, and with the Ensemble Amani in Linz in Bach's *Christmas Oratorio*. Paul Schweinester made his Mozart Week debut as a singer in 2019 and in 2023 his Mozart Week directing debut with *Der alte Baum* (*The Old Tree*).



RUPERT  
GRÖSSINGER

Austrian bass-baritone Rupert Grössinger studied at the Mozarteum University in Salzburg and the Guildhall School of Music & Drama in London. In 2020 he made his debut at the Semperoper Dresden as Hermann Ortel in Wagner's *Die Meistersinger von Nürnberg* under Christian Thielemann. As a member of the Young Ensemble (2021–23), and later as a guest, he appeared in numerous productions there, including *Don Carlo*, *Die Zauberflöte*, *Le nozze di Figaro*, *Madama Butterfly*, *Les Huguenots* and *Pique Dame*. He has also appeared at the Salzburg Festival and the Salzburg Easter Festival, the Théâtre du Capitole de

Toulouse, the Elbphilharmonie Hamburg and La Scala in Milan, where he made his debut in Zimmermann's *Die Soldaten* under Ingo Metzmacher. Recent highlights include concerts with the Orquesta Filarmónica de Medellín and the role of Cesare Angelotti in Puccini's *Tosca* at the Stadttheater Klagenfurt. At the 2025 Salzburg Easter Festival, he played Varsonofyev in Mussorgsky's *Khovanshchina* under Esa-Pekka Salonen. Rupert Grössinger has won scholarships from the Guildhall Trust and the London Goodenough Trust, as well the Giana Szel, Emanuel and Sofie Fohn and Richard Wagner scholarships. The singer makes his Mozart Week debut this year as the Speaker of the Temple in *The Magic Flute*.



VITUS  
DENIFL

Vitus Denifl's talents unite several areas of the performing arts. Born and raised in Salzburg, his passion for music and dance was fuelled by the diverse musical environment of Mozart's city. He began playing percussion and saxophone during his school days and made his first contacts within the world of contemporary circus.

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After graduating from the University of Music and Performing Arts Vienna, he has worked as a musician, clown and multi-disciplinary artist in the fields of theatre, dance and contemporary circus. Performances at the Winterfest Salzburg, the Salzburg Festival, Wien Modern, Young Stage Basel and Circusstad Rotterdam testify to his versatility. In 2021 he began to focus intensively on clowning. Since then, he has regularly worked in hospitals as Clown Egon with the Austrian Red Noses, graduating from the Red Noses International Academy in 2024. With the company La Bruma and dancer Giorgia Gasparetto, he developed the music and dance piece *Two out of Three* (2024). He is also part of the Austrian-Danish creative duo JAVENTU, who released their second album *Caligo* in 2025, and a long-standing member of the band Moby Stick and produced, wrote, composed and directed their music video *Melting Pot*. This is Vitus Denifl's first appearance at the Mozart Week.



VICTORIA  
D'AGOSTINO

Argentine actress and dancer Victoria D'Agostino was born in Buenos Aires in 1994 and trained at the Universidad Nacional de las Artes (UNA) and El Centro Escuela de Arte y Danza in her hometown. She then joined the contemporary dance company Drama&Dance as one of its principal dancers and appeared in various musicals in Buenos Aires. D'Agostino has been living and working in Salzburg since 2019 and regularly appears in productions at the Salzburg Landestheater, the Salzburg Festival and the Vienna State Opera. Her first engagements in Salzburg were in *Tosca* at the Salzburg Festival and as part of the movement choir in *Macbeth* at the Salzburg Landestheater. In 2022 she was part of the dance ensemble in *Aida* at the Salzburg Festival. Her most recent appearances were in the dance ensemble in *Tannhäuser* at the Vienna State Opera and in *Il viaggio a Reims* at the Salzburg Landestheater. Victoria D'Agostino made her Mozart Week debut in 2025 in Monteverdi's *L'Orfeo*. This year she returns in the role of Constanze in *The Magic Flute*.

### MOZARTEUM ORCHESTER SALZBURG (SALZBURG MOZARTEUM ORCHESTRA)

The Salzburg Mozarteum Orchestra has enjoyed outstanding success worldwide with its independent, contemporary interpretations of the Viennese Classics, especially Mozart, and in 2016 became the first orchestra after the Vienna Philharmonic to receive the Golden Mozart Medal for its achievements. As the symphony orchestra of the city and region of Salzburg, whose origins go back to the 'Cathedral Music Society and Mozarteum', founded in 1841, the Mozarteum Orchestra is a permanent feature of Salzburg's cultural life, and with its own concert cycles it exerts a magnetic appeal on audiences. The ensemble also plays a central role at the Salzburg Festival every year with its Mozart Matinées and various opera productions. It has had a similarly close connection to the Mozart Week, the Salzburg Cultural Association and the Salzburg Landestheater, where it plays throughout the season. The orchestra's wide repertoire has resulted in an impressive, multiple award-winning discography and it is regularly invited to perform at festivals worldwide. Principal conductors who have contributed to giving the orchestra a distinctive sound include Leopold Hager, Hans Graf, Hubert Soudant, Ivor Bolton and Riccardo Minasi. In 2024 Roberto González-Monjas became the Mozarteum Orchestra's principal

conductor. Constantinos Carydis, Andrew Manze, Reinhard Goebel, Jörg Widmann and honorary conductor Ivor Bolton remain in close contact with the orchestra as frequent guest conductors. The orchestra's main sponsor this season is once again Leica.

### PHILHARMONIA CHOR WIEN (PHILHARMONIA CHORUS VIENNA)

The Philharmonia Chor Wien is a professional opera and concert choir that performs internationally. It was founded in 2002 on Gerard Mortier's initiative and was initially called, depending on the project, the Chor der RuhrTriennale or the Festspielchor Baden-Baden. Since 2006 the choir has performed as an independent association under the name Philharmonia Chor Wien. Under conductors such as Sir Simon Rattle, Claudio Abbado, Marc Minkowski, Kent Nagano, Thomas Hengelbrock, Zubin Mehta, Christian Thielemann, Riccardo Muti and others the choir has performed in opera productions and numerous concert opera performances at the Bremen Music Festival, in Reggio Emilia and Ferrara, in Baden-Baden, at the RuhrTriennale and at the Salzburg Festival. Major projects include the world premiere of Arnulf Herrmann's *Der Mieter* at the Frankfurt Opera, *Les Contes d'Hoffmann* with Les Musiciens du Louvre under Marc

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Minkowski in Bremen and Baden-Baden, *The Magic Flute* at the Oper im Steinbruch festival in St. Margarethen and *Lohengrin* at the Salzburg Landestheater. The choir first enthralled audiences at the Mozart Week in 2020, and more recently at the 2024 Mozart Week in *La clemenza di Tito* under Jordi Savall and in 2025 in *L'Orfeo* under Christina Pluhar. The Philharmonia Chor Wien is also in great demand as a concert choir and is directed by its founder Walter Zeh.

#### WALTER ZEH

Born in Vienna, Walter Zeh has worked as a freelance choir director since 2002

for productions at various festivals and theatres, including the Salzburg Festival, the Salzburg Whitsun Festival, the Mozart Week, the RuhrTriennale, the Bremen Music Festival, the Mörbisch Lake Festival, the Oper im Steinbruch in St. Margarethen, the Festspielhaus Baden-Baden and the Théâtre des Champs-Élysées, as well as in Reggio Emilia, Nagoya, Osaka, Tokyo, Ravenna and Madrid, under renowned conductors such as Marc Minkowski, Kent Nagano, Thomas Hengelbrock, Peter Keuschnig, Christian Thielemann, Claudio Abbado, Daniele Gatti, Daniele Rustioni and Marco Armiliato. Walter Zeh is artistic director of the Philharmonia Chor Wien, which he founded in 2006.



# ORCHESTRA

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## MOZARTEUMORCHESTER SALZBURG (SALZBURG MOZARTEUM ORCHESTRA)

### **First Violin**

Frank Stadler\*\*  
Alexander Hohenthal  
Jacqueline Martens  
Leonidas Binderis  
Michael Kaupp  
Irene Castiblanco Briceño  
Laura Bortolotto  
Pouria Osanlou  
Andrii Yatsiuk  
Ela Krstić  
Valentina Orozco Quintero\*\*\*

### **Second Violin**

Sophia Herbig\*  
Manca Rupnik  
Martin Hebr  
Rudolf Hollinetz  
Irina Rusu Weichenberger  
Gabriel Meier  
Karoline Wocher  
Ena-Theres Morgenroth  
Tomás Restrepo Cardona\*\*\*

### **Viola**

Elen Guloyan\*  
Roman Paluch  
Herbert Lindsberger  
Manuel Dörsch  
Quirin Heinrich  
Silvia Hagen

### **Cello**

Marcus Pouget\*  
Margit Tomasi  
Ursula Eger  
Susanne Müller  
Krisztina Megyesi

### **Double Bass**

Corentin Jadé\*  
Dominik Neunteufel  
Verena Wurzer

### **Flute**

Ingrid Hasse  
Moritz Plasse

### **Oboe**

Isabella Unterer  
Federica Longo

### **Clarinet**

Ferdinand Steiner  
Harald Fleißner

### **Bassoon**

Álvaro Canales Albert  
Petra Seidl

### **Horn**

Paul Pitzek  
Samuele Bertocci

### **Trumpet**

Thomas Fleißner  
Gergely Gerhardt

### **Trombone**

Christian Winter  
Jakob Ettlinger  
Thomas Weiss

### **Timpani/Percussion**

Michael Mitterlehner-Romm

# CHORUS

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## PHILHARMONIA CHOR WIEN (PHILHARMONIA CHORUS VIENNA)

### **Soprano**

Orsolya Gheorghita  
Anastasiia Gutorkina  
Natalia Hurst  
Kalliopi Koutla  
Petra Kukkamaki  
Maria Lentsch  
Maja Tumpej

### **Contralto**


Barbara Egger  
Rotraut Geringer  
Maida Karisik  
Ariana Kraljic  
Sibylle Richards  
Yuki Yamaguchi  
Vienna Yamanaka

### **Tenor**

Calon Danner  
Hans Jörg Gaugelhofer  
Pierre Herrmann  
Patrick Maria Kühn  
Antonio Lizarraga  
Maximilian Müller  
Thomas Reisinger  
Gerhard Sulz  
Eiji Yoshimura

### **Bass**

Maximilian Anger  
Akos Banlaky  
Andreas Berger  
Sunhan Gwon  
Zakharii Palii  
Tomasz Pietak  
Max Sahliger  
Michael Siskov  
Weiser Martin



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