

Press Release

salon – THE MAGAZINE FOR THE SALZBURG FESTIVAL 2009

salon, the bilingual magazine for the Salzburg Festival, has set itself the task of giving readers an insight into the festival world and an overview of the musical and theatrical events with interviews, features and photo galleries.

What can a magazine such as salon offer its readers, what does it want to offer? salon aims to provide a space for free discussion. Today – in the age of globalisation – salon stands for cosmopolitanism, transnationality, multiculturalism. As a magazine with texts in both German and English, it addresses an international public and focuses attention on selected productions and artists at the festival and on events during the Salzburg Summer of Culture.

salon focuses not only on the people in the spotlight, but also on those who work behind the scenes to assure the festival's success.

In the edition for the 2009 Salzburg Festival, Nobel Prize winner Muhammed Yunus, sculptor Tony Cragg and the former CEO of Nestlé Peter Brabeck-Letmathe reflect on this year's festival motto "The game of the mighty". Opera singers Miah Persson, Isabel Leonard, Mojca Erdmann, Kerstin Avemo, Annette Dasch and Marina Rebeka talk about "the power of playing (on stage)", and feature in surprising photos taken in dialogue with the camera of Deniz Saylan.

The President of the Salzburg Festival, Dr. Helga Rabl-Stadler, writes about the great responsibility on the shoulders of the three directors, and why the Salzburg Festival advocates "performance not penny-pinching" in this year of economic crisis.

Business director Dr. Gerbert Schwaighofer reports on the ongoing challenge of balancing the highest quality with economic considerations.

One special feature is devoted to the great sound inventor Luigi Nono. "New ways of watching and listening" are explored with artistic director Jürgen Flimm. Jürgen Flimm is staging Nono's opera "Al gran sole carico d'amore". Editor-in-chief Derek Weber visited the Nono archive, talked to Nono's widow Nuria Nono-Schönberg about the special sounds of Venice and spoke with Maurizio Pollini about his friend Luigi "Gigi" Nono. The photos accompanying this article show that Arnulf Rainer shares Luigi Nono's passion for the churches of Venice.

After the premiere of Rossini's opera "Moise et Pharaon" on August 8, it will be seen whether Riccardo Muti was right. His claim: "For the public – where festivals are concerned – Salzburg is the centre of the musical world. But when something is performed which is out of line with Mozart or Haydn, it still triggers a culture shock."

The West-Eastern Divan Orchestra will again be appearing as guests at the Salzburg Festival in 2009. In an interview with Derek Weber, founder and principal conductor Daniel Barenboim talks passionately about his friend and the orchestra's co-founder, Palestinian philosopher Edward Said, about political conflicts and peace policy, and about his project, which is intended not only to be musical but also to be humanistic. "If someone plays 2nd clarinet or 1st violin, it is irrelevant whether he is Syrian, Palestinian or Israeli. He has to work in this collective and give of his best." The pictures in the art project "overlapping voices"

show aspects of the cohabitation of Israelis and Palestinians from the viewpoint of artists and authors. Art can demonstrate, explain and intervene.

The concert director of the Salzburg Festival, Markus Hinterhäuser, talks about his idea of a musical continent, about Edgar Varèse, the radical musical mastermind and reformer, and about Varèse's connection with two of the founding fathers of the Salzburg Festival, Richard Strauss and Hugo von Hofmannsthal.

The article about Alfred Brendel's "School of Listening" invites readers to indulge in "Musical Thoughts and Afterthoughts". Alfred Brendel presents the topics closest to his heart over three afternoons: the possibilities of comic music, musical character and the secrets of interpretation.

The demonstration of power and the despairing attempt to escape it – the theatre programme reflects this year's festival motto particularly intensely. Theatre director Thomas Oberender tackles the subjects of divine cruelty, the dream of happiness and the geography of freedom during an interview.

In his life and work, Georg Kreisler raised non-conformity to the status of a principle; this is probably why he was and is Austria's sole living anarchist who also ranks as an international artist. In his interview, Georg Kreisler defends the "anarchy of the moment".

Three renowned culture journalists from Germany, Italy and Spain open up space for discussion with their contributions on "The Future of the Festival". Alexander Pereira, future principal conductor of the festival, outlines his plans for the Salzburg Festival from 2012.

The Salzburg Festival's technical director Klaus Kretschmer describes the perfection expected from the 400 staff in the workshops and who are responsible for lighting and electrical, stage and media technology. Photos by Luigi Caputo depict the atmosphere backstage.

Photos by the stage and film actress and theatre photographer Margarita Broich portray the subtle, intimate moment after the end of a performance. She approached her theatrical colleagues Peter Simonischek, Clemens Schick, Kate Winslet, Maria Gruber, Martin Wuttke, Sophie von Kessel and Ruth Glöss in their dressing rooms.

Marianne, Princess of Sayn-Wittgenstein, has been capturing special festival moments with her camera for 60 years. salon shows a selection of her photos, which are being exhibited in the patrons' lounge in the Great Festival Hall on the occasion of her 90th birthday.

Dedicated guests who have been coming to the Salzburg Festival for years also have their say: the art enthusiast, solicitor and specialist in German studies Corinne Flick, Austria's last salonière Elisabeth Gürtler and the people-catcher Albert Eickhoff.

Exhibitions of works by Georg Baselitz, Tony Cragg, Margarita Broich, Zoran Music, bathing scenes covering two millennia and other features herald the Salzburg Summer of Culture. The article on the exhibition in Weyer castle in Gmunden reflects on porcelain and its role in exerting subtle influence and supporting state relationships.

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