The Theater an der Wien receives subsidies from the Cultural Department of the City of Vienna
WHERE THE MOMENT FASCINATES

“People go to the opera or the theatre to be enthralled, impressed, horrified, touched, engrossed, liberated, diverted, galvanised, plucked out of their own time and supplied with illusions. Since ancient times the overriding principle has always been that a performance of a drama must draw the audience into an emotional relationship with the protagonists so that the audience empathises with the performer’s situation. All this is so obvious that art is defined by its very capacity to liberate, enthrall and uplift – in other words to fascinate, ideally at every moment. If it does not do this, it is not art.”

In view of this, the question arises of whether art can be appreciated at all if no empathy is aroused. Empathy is only possible with people whose fate (on stage) can be related in the broadest sense to our own fate, our own history or present.

Bertolt Brecht broke with this long-established tradition in a radical way, calling for “defamiliarisation” instead of emotional identification, stripping a character of traits that are normally taken for granted, familiar and help the spectator to understand him in order to provoke surprise and curiosity. What is there to be gained by this? The ideal of Brechtian theatre enables people to effect change. They realise that their political, social, economic and cultural circumstances are not necessarily a result of divine providence or natural laws. They can be different and they can be changed by action – even the actions of an individual. The aim of this is to help the members of the theatre audience to achieve new solidarity. In October, Brecht’s theory will attempt to provide practical proof of this when a new production of Brecht/Weill’s The Seven Deadly Sins is presented at Theater an der Wien. This “epic mini-opera” deals with love in all its forms.

But what is love? In his Hyperion, Friedrich Hölderlin declares that “in all Nature, too, it is what is nearest to perfection, what is most divine—beautiful! There all stairs lead from the threshold of life”; while in his Reflections La Rochefoucauld says, “It is difficult to define love. In the soul it is a passion to rule; in the mind it is sympathy; and in the body it is only a hidden and tactful desire to possess what we love after many mysteries”.

The 2010/11 season presents many different kinds of love: an artist’s love, a husband’s love, love between brothers and sisters, a mother’s love, the love of God, the love of poets and several more besides. Sometimes this love dies on the same day that it was aroused without it ever being revealed to the person who ignited it. Sometimes this love makes life torment and plunges the lover into despair or madness. Could it be that love is inherently pathological? In the forthcoming season Theater an der Wien will be showing ten choice operatic productions from Händel to Britten, from Mozart to Strauss, from Rameau to Poulenc plus two of the most recent works by Neumeier and Catán. These shows offer the chance to see again stars of opera that include Cecilia Bartoli, Plácido Domingo, Anne Sofie von Otter, Angelika Kirchschlager, Bejun Mehta, Kurt Streit and Patricia Petibon. I am also delighted that in Nikolaus Harnoncourt, René Jacobs, William Christie and Christophe Rousset the cream of baroque opera will be responsible for directing the music at the Theater an der Wien and that the engagement of Robert Carsen, Harry Kupfer, David Alden, Keith Warner and John Neumeier guarantees that the staging of the performances will be of equally high quality as the music. On top of that, Bertrand de Billy will be conducting both a reprise of our successful production of Dialogues des Carmélites as well as a new production of Ariadne auf Naxos that Richard Strauss himself always felt to be perfect for Theater an der Wien. Let fascination take you.

I look forward to your visit!

Best wishes,

Roland Geyer
Intendant
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Oh sleep, why dost thou leave me?
Why thy visionary joys remove?
Oh sleep, again deceive me,
To my arms restore my wand’ring love!

(Semele)
When in 1743 Georg Friedrich Händel chose *Semele* as the material for his next opera he picked a work that he himself had prevented from being a success some 30 years earlier. William Congreve had adapted the text from Ovid’s *Metamorphoses* to an English libretto in 1707 with the aim of continuing in the tradition of Henry Purcell. But in 1711 Händel successfully established Italian opera in London and it was not until 1725 that audiences started demanding English operas again. In his search for new forms and new texts, Händel came across Congreve’s *Semele*. A baroque allegory, the work acts as a moral warning – “People, do not aspire to more than you deserve!” – but Congreve’s wit turns the moralising parable into an amusing portrait of the morals of the Rococo period.

A royal wedding is about to take place: Princess Semele of Thebes is to marry Prince Athamas. However, Semele is already secretly in love with Jupiter and has no interest whatsoever in this marriage. Heeding her appeal for help, Jupiter abducts her from the altar and takes her to a heavenly palace. But as a mortal, Semele is unhappy among the gods. Jupiter’s wife Juno wants to dispose of her rival. The father of the gods, realising that his wife is jealous, has the lovers’ palace guarded by dragons. But Juno is just as resourceful and skilled at changing her appearance as Jupiter is: she uses Somnus’s wand to send the dragons to sleep and, in the form of her sister Ino, provokes Semele’s ambition, telling her that she can have the immortality she craves if Jupiter shows himself to her in his true form. Semele is taken in and refuses Jupiter’s advances until he swears to grant her every wish. But her wish kills her: faced by Jupiter’s true appearance as a god Semele burns to a cinder. In her ashes Jupiter finds their unborn child and the world is given a new god: Bacchus.

*Semele* was originally intended solely for concert performance as an oratorio. Händel consequently imbued the music with imagery that would normally be represented visually on the opera stage. The score is one of his most densely packed: inspired by Congreve’s humorous language, Händel found new freedoms and intensity when portraying the events and describing the characters by combining the forms of oratorio with those of opera.

**Semele**

*Oratorio in three acts (1744)*

**MUSIC BY GEORG FRIEDRICH HÄNDEL**

**LIBRETTO BY WILLIAM CONGREVE**

**Performed in English with German surtitles**

**Conductor**

William Christie

**Director**

Robert Carsen

**Set & costume designer**

Patrick Kinmonth

**Light designer**

Robert Carsen & Peter van Praet

**Choreographer**

Philippe Giraudieu

**Rehearsal director**

Elaine Tyler-Hall

**Semele**

Cecilia Bartoli

**Jupiter/Apollo**

Charles Workman

**Cadmus/Somnus**

David Pittsinger

**Ino**

Malena Ernman

**Juno**

Birgit Remmert

**Athamas**

Matthew Shaw

**Iris**

Kerstin Avemo

**Les Arts Florissants**

Arnold Schoenberg Chor (Chorus master: Erwin Ortner)

**Coproduction with Opernhaus Zürich**

Premiere: Wednesday, 15 September 2010, 7 p.m.

Performances: 17, 19 & 21 September 2010, 7 p.m.

Introduction: Sunday, 12 September 2010, 11 a.m.
Männer! Lieber Gott, wenn du wirklich wolltest, dass wir ihnen widerstehen sollten, warum hast du sie so verschieden geschaffen? Men! Dear God, if you really intended that we should resist them, why did you make them so different? (Zerbinetta)
**Ariadne auf Naxos** was conceived as a musical complement to Molière’s comedy *The Bourgeois Gentleman*. Strauss warmed to the subject matter only slowly; Hofmannsthal had to describe the inner concept of the work to him with great vividness in order to inspire him: “Transformation is the life of life itself, the real mystery of nature as creative force. Permanence is numbness and death. Whoever wants to live must surpass himself, must transform himself: he has to forget. And yet all human merit is linked with permanence, unforgetfulness, constancy.” The two of them spent a long time writing and rewriting the work until it grew into an opera in its own right that ultimately had no more need of Molière’s text.

The richest man in Vienna is giving a party. A serious opera, *Ariadne auf Naxos*, has been written especially for the occasion by a young composer, and famous singers have been engaged. More light-hearted entertainment is to be provided by Zerbinetta with her commedia dell’arte troupe. Fireworks have been ordered. The banquet lasts longer than planned and time is running short, so the host decrees that the opera and the burlesque performance should take place at the same time. This decision hurts the pride of the composer and singers; sharing the stage with a rabble of comedians is beneath their dignity. But what can they do? He who pays the piper calls the tune! So Zerbinetta and her consorts whirl around Ariadne’s desolate island. As a remedy for the princess’s grief over Theseus’s infidelity she recommends her own carefree polygamy. Ariadne’s sorrow really is transformed into happiness by a new love; it is not the death she yearned for that carries her off but the young god Bacchus on his ship.

The enforced merger of comedy and tragedy and the concomitant contrast between carefree living and emotion-laden pathos results in a work about love and fidelity, ideals and reality that is full of wisdom. The artists’ quarrelling in the prologue and the play within a play provide a self-reflective history of operatic culture for which Strauss supplied a suitable score. Taking 18th century forms as the basis of his music he went on to create a new and unique style that reflects baroque tonal concepts and at the same time mirrors Hofmannsthal’s theme in musical form: transforming what already exists to create new life.
Und sie zeigt ihren kleinen weißen Hintern, mehr wert als eine kleine Fabrik, zeigt ihn gratis den Gaffern und Straßenkindern, der Welt profanem Blick.

And she shows her little white behind, worth more than a little factory, shows it free of charge to the rubbernecks and street children, to the profane gaze of the world. (Lust)
This evening’s performance brings together the first and final collaborations between Bertolt Brecht and Kurt Weill. The unique partnership began in 1927 with *Mahagonny Songspiel* and ended in 1933 with *Die sieben Todsünden*, written in exile in Paris. In the intervening years the pair had revolutionised musical theatre, had resounding success and, soon after, experienced danger and exile after the Nazis seized power in Germany. *Die sieben Todsünden* was premiered at the Théâtre des Champs-Élysées. In 2009 the theatre returned to the work and staged a production in co-operation with the Theater an der Wien.

The two works are united by a common theme that provides a leitmotif for the evening: the damage caused to people under the conditions that prevail under capitalism. In *Mahagonny Songspiel* the protagonists strive to reach the fantastical city of Mahagonny where everything can be bought and enjoyed with no taboos. However, everything must also be paid for and the pilgrims of sin, having arrived in happy anticipation, are soon broke, lethargic and their emotions dulled. When God arrives with the intention of sending them to Hell the people protest that they are already there. In *Die sieben Todsünden*, Anna, the daughter of a petty bourgeois family, travels across America to earn money so that her family can buy a little house. The pressure of having to earn money causes her to split into Anna I, the coolly materialistic one, and Anna II, the emotional one. Anna I forces Anna II to commit every one of the deadly sins for the sake of money, behaviour which places her entirely in step with the true moral values of the time.

Weill’s music is dynamic, full of dramatic changes of style. Every song has its own new and distinctive rhythm. The music, full of allusions and ambiguity, deliberately alternates between seriousness and parody. Angelika Kirchschlager puts in an outstanding vocal performance in these works that have once again attained enormous social relevance. Her portrayal of the schizophrenic Anna, who is forced to acquire money and at the same time coerces herself, provides the evening with an hour or so of concentrated fascination.
Chi vuol godere il mondo lo lasci come sta.
Whoever desires to enjoy the world must leave it as it is. (Serpetta)
After every aria there was always a tremendous din of clapping and cries of viva maestro”, wrote the 18-year-old Mozart happily to his mother in Salzburg following the premiere of La finta giardiniera. He had been commissioned to write a comic opera for the Munich carnival and had fulfilled it in masterful fashion. Despite this initial success, the original Italian version disappeared from the stage. Until far into the 20th century only reworkings were performed that misrepresented the original. It has now been established that in this early work, ostensibly a lightweight rococo comedy, the seeds of all of Mozart’s dramatic mastery are to be found.

In a fit of raging jealousy, Count Belfiore has tried to stab his lover Marchioness Violante to death. He does not know that she survived the attack and is now living with Don Anchise, the Podestà (mayor) of Lagonero, under the name of Sandrina and disguised as a gardener. The Podestà immediately falls in love with the beautiful gardener, while his maid Serpetta has set her cap at him. Behind Serpetta, Sandrina’s cousin Nardo trots disconsolately. A further inhabitant of the house is Cavalier Ramiro. He has lost out in his pursuit of Arminda, the Podestà’s niece, to a count and is now nursing his lovesickness here in the countryside. Everything is now ready for Arminda’s wedding; the happy couple arrive – and the groom is Belfiore! When he sees Sandrina he thinks he recognises her as the lady he murdered. He, Sandrina and the emotional fabric in the mansion all fall apart at the seams, and madness ensues. In the end everyone, except the Podestà, has a partner, even if it is not always the one he or she originally wanted.

An attempted murder that only two people know to have failed sets events in motion. The murderer and his victim must be reconciled with each other. This is a mere trifle; first the pair of them have to go mad in the woods in order to make a new start, and though the wishes of the other characters are granted the result is completely different from what they had hoped for. In this early work, Mozart has already developed a distinctive identity for his musical theatre: he took the emotional distress of all his characters seriously and, as if incidentally, set new standards for musical comedy.
Il postino
Daniel Catán

El sonido del viento, el olor del mar, es regresar a mí mismo, a la poesía, después de un largo viaje.
The sound of the wind, the smell of the sea, is as if I am returning to myself, to poetry, after a long journey. (Neruda)
“... walk around, and the things ask me to sing”, wrote Pablo Neruda at the beginning of his *Elementary Odes*. In his poems he gives poetic life to even the smallest and most insignificant things: an artichoke, conger chowder and a chestnut on the ground. His love of the little things, of nature, of simple people naturally led to his unequivocal political stance which forced him, as a communist, into years of exile – and made him a folk hero in Chile. Daniel Catán’s opera pays homage to Pablo Neruda, the poet of the people and of lovers.

*On the Italian island of Calla di Sotto nearly all the men live from fishing. Mario wants to do something different and becomes a postman. There is only one person he delivers letters to: the writer Pablo Neruda who, during his long years of exile, seeks refuge for a while on this island with the love of his life Mathilde. Mario is fascinated by the way the poet sees the world and puts it into words. The two men become friends and Mario learns about poetry and politics from Neruda. When he falls in love with the beautiful Beatrice he turns to his friend, the celebrated writer of love poems, for help and wins the heart of his beloved with the aid of the poet’s verses. On the day that Mario and Beatrice are to marry, Neruda receives permission to return to Chile. When he returns to Calla di Sotto years later he finds a poetic message from Mario extolling the beauty of his island which Neruda opened his eyes to see. Mario himself is dead. He died at a political rally that got out of control just as he was about to recite his first poem, which was dedicated to Neruda.*

Along with Mario we become pupils of Neruda. We witness the birth of poetry, we see and hear how the beauty of nature flows into language and music and the power it can exert over others: the magic of lyricism arouses in Beatrice love for the poor postman. Daniel Catán sets all this to brilliant music and presents a moving portrayal of the power of poetry in this fictitious episode in Neruda’s life.

*Opera in three acts (2010)*

*MUSIC AND LIBRETTO BY DANIEL CATÁN*

*BASED ON THE NOVELLA BY ANTONIO SKARMETA AND THE FILM BY MICHAEL RADFORD*

*Performed in Spanish with German surtitles*

**Conductor** Jesús López-Cobos

**Director** Ron Daniels

**Set & costume designer** Riccardo Hernández

**Light designer** Jennifer Tipton

**Video projections** Phillip Bussmann

**Choreographer** David Bridel

**Pablo Neruda** Plácido Domingo

**Matilde Neruda** Cristina Gallardo-Domâs

**Mario Ruoppolo** Israel Lozano

**Beatrice** Amanda Squitieri

**Donna Rosa** Marina de Liso

**Di Cosimo** Gregorio González

**Mario’s father** Gabriel Osuna

**Cura** Alexander Kaimbacher

*Wiener Symphoniker*

*Arnold Schoenberg Chor (chorus master: Erwin Ortner)*

*Coproduction with Los Angeles Opera (World premiere 23 September 2010)*

*European premiere*

**Premiere** Thursday, 9 December 2010, 7 p.m.

**Performances** 11, 14, 18 & 21 December 2010, 7 p.m.

**Introduction** Sunday, 28 November 2010, 11 a.m.
A l’amour est dû le miracle de triompher du trépas.
To love is given the wondrous power to triumph over death. (Phébé)
Jean-Philippe Rameau was already 50 years old when he achieved overnight fame in 1733 with his first opera *Hippolyte et Aricie*. Commenting on *Hippolyte et Aricie* Rameau’s fellow composer André Campra said, “My God, there is enough music in this opera to make ten out of it; this man will wipe us all out.” There had been no advances in French opera since the death of Jean-Baptiste Lully in 1687, but Rameau awoke it from its slumber. Although like Lully he retained motifs from classical works of antiquity he filled them with the ideals and themes of the Enlightenment. *Castor et Pollux* extols the selfless friendship and fraternal love of the famous twins.

Télaïre is betrothed to Pollux. In reality, though, she loves his twin brother Castor, and he loves her. When Pollux realises the depth of the feelings the two have for each other he relinquishes Télaïre so she can marry his brother. The celebration of their love that follows is rudely interrupted by an attack instigated by Phoebe, Telaira’s jealous sister. Castor is killed. Castor and Pollux are sons of Leda but have different fathers: Pollux is Jupiter’s son and as such immortal. He descends into the underworld to bring his brother back for his people, the Spartans, and for Telaira. However, Castor is allowed to live only on condition that Pollux takes his place in the underworld. Castor accepts his brother’s sacrifice for one day only; he wants to see Telaira one more time and say goodbye to her. Jupiter is so deeply touched by this brotherly love that in the end he bestows everlasting life on Castor as well and transports the brothers into heaven together – as the constellation Gemini.

Love triumphs over death – an eternal dream of humankind. This dream comes true here not for a couple of lovers but for two brothers in a particular kind of patchwork family full of potentially dangerous emotional entanglements. Rameau’s opera is packed with emotion and drama. It portrays longing and despair in a particularly moving way in “Tristes apprêts", possibly Rameau’s most famous aria, and in the closing aria, jubilant immortality.
If it were all a dream then waking up would be less a nightmare. (Lucretia)
Youth and beauty provoke extreme forms of desire and lust for destruction. Through them even the most virtuous woman suddenly and inadvertently becomes a temptress. That is what happened to the beautiful Lucretia. Since ancient times she who preferred to die rather than live in shame has personified conjugal fidelity and virtue, and despite this depictions of her always carry an element of sexual temptation. Benjamin Britten gives this ambivalent allegory of virtue a transparent, clear musical form modelled on Henry Purcell’s operas. He consciously transferred the conditions that prevailed in the 18th century into his own time and created an allegorical opera in the spirit of the 20th century that belongs to a specifically English musical tradition.

The Roman generals Tarquinius, Junius and Collatinus had put their wives’ fidelity to the test by unexpectedly riding back home from their camp one night. With the exception of Lucretia, Collatinus’s wife, they found all their wives in the arms of other men. Tarquinius’s passion is aroused by Lucretia’s virtue. He secretly rides alone to Rome and exploits his position as a prince of Rome to gain admission to her house at night. Once everyone is asleep he enters Lucretia’s room, planning to seduce her. She tries to resist him, but he rapes her. Next morning Lucretia tells her husband what has happened. Collatinus places no blame on her because she was violated, but she is unable to live with this shadow hanging over her love of Collatinus and her shame at what has happened and kills herself. The people of Rome rise up in anger at the prince’s behaviour and revolution is imminent.

The story is set in a narrative framework: two singers, the Male Chorus and the Female Chorus, tell the story and comment on it like the chorus in dramas of antiquity, like allegorical accompanying figures in baroque opera. The difference is that these figures become emotionally involved and argue from a Christian perspective, so instead of receiving summarised interpretations that distance them from the action the audience is confronted with the disturbing events in a way that only serves to heighten their emotions. With his chamber orchestra Britten creates an eloquently atmospheric, engrossing and full sound that elevates the apparently small-scale work to the status of a full-blown opera.
Oh ciel! Che miro? Veglio, sogno, o deliro?
Heaven! What do I see? Am I awake, do I dream or do I fantasise?
(Rodelinda)
In 1725 Georg Friedrich Händel was at the height of his success as a composer of Italian operas in London. He was thus able to have the foremost singers of the time interpret the leading roles in the premiere of *Rodelinda*. The legendary fate of the faithful Queen of Lombardy provided the opportunity for developing art of the highest order in a musical interpretation of passions: jealousy, grief, burning love, hatred, longing, fear and remorse – Händel composed an enthralling and explosive display of changing emotions.

Grimoaldo has deposed Bertarido from the throne of Lombardy and believes him to be dead. He now plans to marry Bertarido’s widow, Rodelinda. But Rodelinda remains faithful to her beloved husband even after his death. Bertarido, however, is actually still alive. He returns in disguise to free his wife and child. Grimoaldo’s counsellor, the wicked Garibaldo, threatens Rodelinda’s son and tries to blackmail her into accepting Grimoaldo’s marriage proposal. This scene is watched by Bertarido who, believing his wife to be unfaithful, is close to despair. But she had only pretended to agree to the proposal. When it becomes clear that Rodelinda is true to Bertarido, he hurriedly into her arms. But then Grimoaldo appears and, spurred by his jealousy, has his rival thrown into prison without, however, recognising him as his old adversary. Bertarido is freed by his repentant sister Eduige who had previously conspired against him. In the garden he finds Grimoaldo who has fallen into an exhausted sleep owing to the severe pangs of guilt that rack him. Garibaldo is about to kill his master but Bertarido intervenes and saves his life. Bertarido’s great humanity and the depth of the couple’s love finally transform Grimoaldo and he returns Rodelinda and his land to his former adversary.

*Rodelinda* became one of Händel’s most successful works in the composer’s lifetime: in this gripping story about conjugal devotion ideals typical of the middle-class can be found that we still uphold today: Bertarido is a loving husband, a caring father and is not obsessed by power. For these reasons the work proclaims him to be an ideal, benevolent ruler. At his side he has a clever, strong wife who fights for her love. It is therefore no surprise that it was this work above all others that began the renaissance of Händel’s operas in the 1920s.
Il n’est pas d’incident si négligeable où ne s’inscrit la volonté de Dieu comme toute l’immensité du ciel dans une goutte d’eau.

Is it not in the small things that God’s will is revealed, like the endlessness of space in a drop of water? (Blanche)
Francis Poulenc’s opera shows none of the human emotions usually dealt with in dramatic stage works such as love or greed. Instead it focuses on fear and the battle to overcome it. This unusual subject fascinated Poulenc, and from 1953 he worked almost obsessively on this commission from La Scala in Milan. Georges Bernanos, on whose stage play *The Fearless Heart* the libretto is based, wrote, “Fear, real fear, is raving madness. Of all the folly of which we are capable it is without doubt the most cruel. Nothing equals its intensity, nothing can withstand its onslaught.”

*Dialogues des Carmélites* is set in 1770, on the dauphin’s wedding day, her mother was caught up in a frenzied crowd. She was so terrified that she gave premature birth to Blanche and died. In 1789, Blanche too is caught up in an angry mob. This experience persuades her to join the Carmelite Order. The prioress, Madame de Croissy, warns her against taking the veil purely out of fear of the world. But she is moved by the religious name Blanche chooses – “Blanche of Christ’s Mortal Agony” – because she had once wanted to take this name herself. Blanche is allowed to stay. In the meantime the revolution breaks out and the monasteries are dissolved. The sisters swear to die for their faith if need be, whereupon Blanche flees from the order. Soon afterwards the nuns are condemned to death. On the way to be executed they sing “Salve Regina”. Then Blanche rejoins them, takes up the song and mounts the gallows voluntarily as the last of the sisters.

The story is by and large a true one: in 1794, 16 Carmelite nuns from Compiègne mounted the scaffold, singing as they did so. Poulenc created moving psychological studies of these extraordinary women. Consequently it is words, the conversations, that form the core of the work. With the subtle differentiation of the vocal lines and a subtle orchestral treatment Poulenc portrays fear, despair, courage, fanaticism and devotion to God with perfect textual clarity. Following the overwhelming success of the series of performances in 2008, Robert Carsen’s lucid, vivid production returns to the Theater an der Wien.

**Dialogues des Carmélites**

**Opera in three acts and twelve pictures (1957)**

**MUSIC AND LIBRETTO BY FRANCIS POULENC**

FROM THE PLAY BY GEORGES BERNANOS

Performed in French with German surtitles

**Conductor** Bertrand de Billy
**Director** Robert Carsen
**Set designer** Michael Levine
**Costume designer** Falk Bauer
**Choreographer** Philippe Giraudeau
**Light designer** Jean Kalman
**Rehearsal director** Didier Kersten
**Marquis de la Force** Jochen Schmeckenbecher
**Le Chevalier de la Force** Yann Beuron
**Blanche** Patricia Petibon
**Madame de Croissy** Deborah Polaski
**Madame Lidoine** Heidi Brunner
**Mère Marie** Michelle Breedt
**Soeur Constance** Hendrickje Van Kerckhove
**Soeur Mathilde** Christa Ratzenböck
**Mère Jeanne** Magdalena Anna Hofmann
**L’Aumônier** Jürgen Sacher
**1er Comissaire** Erik Arman
**2ème Comissaire** Craig Smith
**Geôlier** Andreas Wolf
**Officier/Thierry** Dominik Köninger

**ORF Radio-Symphonieorchester Wien**

Arnold Schoenberg Chor (Chorus master: Erwin Ortner)

Reopening: Saturday, 16 April 2011, 7 p.m.
Performances: 18, 21, 24, 27 & 29 April 2011, 7 p.m.
Introduction: Sunday, 10 April 2011, 11 a.m.
Because of the realmness of his inward being lies at his back, the man of words, the singer, will turn to the place of necessary shadows.

(after Georg Steiner)
Orpheus the lover, Orpheus the musician – few other ancient myths have been interpreted so often on the operatic stage as that of the miracle-working singer. His music has a supernatural effect; animals, trees, rivers all heed his song. He even charms the gods of death and makes them feel sympathy with him as a grieving lover. But despite this he is not strong enough to resist the all too human temptation to turn around and look back at his beloved. It was precisely this dichotomy – the god-like musician and the weak man – that interested John Neumeier. Consequently, Neumeier places the spotlight of his major narrative ballet on the development of Orpheus as an artist. He succeeds in giving Orpheus’s experience relevance to the present day without detracting from the story’s mythical dimension:

“My story of Orpheus plays in the here and now. Apollo is his father, Calliope his mother. But Orpheus himself is a man, an artist, a fiddler – a dancer. His vocation lies in the beauty of his art. His chance encounter with Eurydice changes his life. This chance hampers Orpheus’s vocation, making it deeper and more existential. He loses his one great love. Love leads him to a place from which no living person has ever returned. He wants to get Eurydice back. But he fails, because he is a man.” (John Neumeier)

Neumeier has chosen an astonishing range of music: Igor Stravinsky’s remarkable *Apollon Musagète* is given a new interpretation by the choreography that marks Orpheus’s development as a youth, while later on excerpts of the composer’s *Orpheus* are used. In contrast to this, the contemporary sound of Peter Blegvad and Andy Partridge from *Orpheus the Lowdown* is heard while he mourns the loss of Eurydice. A discovery lends the musical cosmos a particularly strong identity and manifestness: two pieces from Heinrich Ignaz Franz Biber’s *Mystery Sonatas* consistently create the impression in the underworld scenes that time is standing still. Using these unusual and unexpected musical combinations Neumeier has again succeeded in creating a choreography and stage production of compelling aesthetic clarity.

Guest performance of the Hamburg Ballett

Premiere: Thursday, 5 May 2011, 7.30 p.m.
Performances: 6 & 7 May 2011, 7.30 p.m.
The British artist Willard Wigan creates sculptures that are so tiny that they fit inside the eye of a needle. The miniatures, that can be as small as 0.008 mm, include the entire Obama family and a scene from Alice in Wonderland. When working on these miniatures he must be exceptionally careful, slowing down his heart-rate and preferably not breathing at all. Because one false breath, one intake of breath that is too violent, and the sculpture would be sucked into Wigan’s nose and destroyed.

The new programme concept in the Hölle at Theater an der Wien attempts something similar: in 2010/11 it presents two miniature operas planned on a scale that makes them ideal for the stage of the “Hölle”. A performance on this small scale, close enough to touch as it were, has a particular appeal for both audience and performers. Contrasts between musical pieces and scenes present the director and singers with additional challenges since they have to produce the maximum effect with limited means. This proximity and the atmosphere it generates are the basis of artistic quality.

Two contemporary “epistolary operas” open this series that is planned to run for several years: Poor Folk by the Russian composer Gleb Sedelnikov who is virtually unknown here in Austria, and Kafka Fragments by the German Hans-Jürgen von Bose. Neither of these miniatures opera has been performed in Austria before.
Miniature operas

**Poor folk**
One-act opera in 13 letters by Gleb Sedelnikov for two soloists and string quartet, based on the epistolary novel of the same name by Fyodor Dostoevsky

Conductor: Peter Matzka
Director: Andreas Bode

Makar Devushkin, Martin Winkler
Varvara Dobrossolova, Petra Barathova

Makar and Varvara live in absolute penury. Varvara was once seduced by a rich landowner who then abandoned her. She does her utmost not to have to work as a prostitute to earn her keep. The lonely clerk Makar helps her by sending her money. To outsiders the relationship they have seems perfectly obvious: an older man is keeping a young girl. To prevent further gossip in the neighbourhood the two of them restrict their contact to occasional looks through their adjacent windows. But in addition to this they write each other letters. In this way they slowly get to know each other better. Their feelings of growing closeness and intimacy eventually blossom into great affection. But when the landowner who once seduced Varvara makes her a marriage proposal she accepts. Gleb Sedelnikov was born in Moscow in 1944 and wrote *Poor Folk* for the Moscow Chamber Music Theatre.

Premiere: Wednesday, 29 September 2010, 8 p.m.
Performances: 2 & 4 October, 27 & 29 November as well as 2 December 2010, 8 p.m.

**Kafka Fragments**
Work for musical theatre by Hans-Jürgen von Bose (*1953) for countertenor and cello

Planned premiere

Conductor: Peter Matzka
Director: Andreas Bode

Countertenor: Tim Severloh
Cello: Sebastian Hess

Waking up one morning as a monstrous insect and finding the world turned so completely on its head – the concept of nonconformity can scarcely be depicted more vividly than by this onset of puberty overnight that overcomes the young travelling salesman Gregor Samsa. But Kafka would not be Kafka if his protagonist’s outlandishness did not eventually turn out to be his undoing. For his nearly hour-long work Hans-Jürgen von Bose uses excerpts from *The Metamorphosis* and *The Trial* and incorporates diary entries and passages from letters into this collage. The result is a musical portrait of Kafka for the theatre in the form of a series of texts set to music and played out on stage that almost has revue character and is full of contrast: the texts are sometimes short, epigrammatic and draw on a wide variety of different sources, while others are more drawn out, but they always remain true to Kafka’s original work. The musical expression tries to make Kafka’s convoluted thought processes accessible to the audience and shed light on them.

Premiere: Tuesday, 5 April 2011, 8 p.m.
Performances: 7 & 9 April 2011, 8 p.m.
Opening night 2010/11

Tuesday, 14 September 2010, 7.30 p.m.

NIKOLAUS HARNONCOURT  Conductor
LANG LANG  Piano
WIENER PHILHARMONIKER

Ludwig van Beethoven  (1770-1827)
Piano Concerto no. 1 in C major, op. 15
Symphony no. 7 in A major, op. 92

Ludwig van Beethoven is one of the Theater an der Wien’s “house deities”. He was engaged as director of music in 1803 and occupied an apartment in the theatre building itself. Although Beethoven’s rooms were not especially to his liking, the theatre was – as a venue for performing his works.
**Tolomeo, Re d’Egitto**  Georg Friedrich Händel

**Ottone, Re di Germania**  Georg Friedrich Händel

**Bellérophon**  Jean-Baptiste Lully

**Berenice, Regina d’Egitto**  Georg Friedrich Händel

**L’Olimpiade**  Giovanni Battista Pergolesi

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**Tolomeo, Re d’Egitto**

Thursday, 21 October 2010, 7 p.m.

Dramma per musica in three acts (1728)

Music by Georg Friedrich Händel (1685-1759)

Libretto by Niccolò Francesco Haym

Concert performance in Italian

IL COMPLESSO BAROCCO

ALAN CURTIS  Conductor

<table>
<thead>
<tr>
<th>Role</th>
<th>Singer</th>
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<tr>
<td>Seleuce</td>
<td>Karina Gauvin</td>
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<td>Elisa</td>
<td>Roberta Invernizzi</td>
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<td>Tolomeo</td>
<td>Iestyn Davies</td>
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<td>Alessandro</td>
<td>Romina Basso</td>
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<td>Araspe</td>
<td>Matthew Brook</td>
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Tolomeo, rightful king of Egypt, has been deposed by his own mother. She has installed her younger son and favourite Alessandro as ruler and abducted Seleuce, Tolomeo’s beloved wife. Tolomeo goes to the seashore intending to drown himself in despair, but sees the shipwrecked Alessandro being washed ashore. Tolomeo saves his unconscious brother from the waves. Seleuce has also come to the island, where, disguised as a shepherdess, she mourns the husband she believes dead. In addition to this she has to ward off the advances of the brutish Cypriot king, Araspe. When Alessandro falls in love with Araspe’s sister Elisa, who, however, has set her cap at a shepherd named Osmino who in reality is none other than Tolomeo in disguise, an emotional tangle is created with potentially dangerous political dimensions that is ideally suited as the basis of a turbulent Händel opera seria – for which the composer created one of the most sophisticated suicide scenes in the history of opera as the musical high point.
Bellérophon

Tuesday, 25 January 2011, 7 p.m.

Tragédie en musique in a prologue and five acts (1679)

Music by Jean-Baptiste Lully (1632-1687)
Libretto by Thomas Corneille, based on Hesiod's Theogonie

Concert performance in French

LES TALENS LYRIGUES
CHRISTOPH ROUSSET Conductor

Bellérophon
Cyril Auvity
Philonoé
Celine Scheen
Stenobée
Ingrid Perruche
Amisodar
Jean Teitgen
Jobate
Evgueniy Alexiev
Argie
Jennifer Borghi
La Pythie
Robert Getchell

In praise of his friend and benefactor Louis XIV, Jean-Baptiste Lully created an all-round work of art of a quality never before seen at that time: the tragédie lyrique: singers, chorus and dancers all performed in concert with sets and costumes of the most lavish kind. This form of through-composed French opera remained de rigueur until far into the 18th century, when Rameau became the first to dare to make controversial changes. Bellérophon was a resounding success in this new genre in 1679 and was performed for nine months at the Palais Royal. The eponymous hero is Neptune's son and is happily betrothed to the Lycian princess Philonoé. But the fiery Stenobée also desires Bellérophon and wants revenge due to his rejection of her. Her ally, the magician Amisodar, takes three monsters and creates a new one from them: the chimera. However, Bellérophon defeats the monster without too much difficulty. Thwarted, Stenobée kills herself out of disappointment and the Lycians acclaim Bellérophon whose dazzling strength and benevolence are intended to mirror similar attributes of Louis XIV's.

Ottone, Re di Germania

Wednesday, 17 November 2010, 7 p.m.

Dramma per musica in three acts (1723)

Music by Georg Friedrich Händel (1685-1759)
Libretto by Niccolò Francesco Haym

Concert performance in Italian

THE KING’S CONSORT
ROBERT KING Conductor

Gismonda
Mhairi Lawson
Teofane
Claire Debono
Ottone
Iestyn Davies
Adalberto
Robin Blaze
Matilda
Hilary Summers
Emireno
Andrew Foster-Williams

Lust for power, intrigues and false identities are indispensable in opera seria, but in Ottone the audience is kept on tenterhooks even longer than usual: by marrying Teofane, the daughter of the Byzantine emperor, the German king Ottone intends to expand his power to include Rome. On the other hand, Gismonda, the widow of the banished Italian king, plans to secure power for her son Adalberto by means of a trick: since Teofane has so far only seen her beloved and future husband in a picture, Gismonda presents Adalberto to her, claiming he is Ottone. This leads to an almost inextricable tangle involving love and politics that Händel portrays with truly stirring music. Ottone was one of his best loved operas; many melodies were so popular that they were whistled and hummed all over London. Ottone also gave rise to one of the best known anecdotes relating to Händel: Francesca Cuzzoni, the new prima donna, complained about the quality of her opening aria. Händel grabbed her by the waist and threatened to throw her out of the window. She then backed down and it was this aria, “Falsa imagine”, that she had initially rejected that laid the foundations of her fame as one of the most expressive singers of her day.
Berenice, Regina d’Egitto
Thursday, 27 January 2011, 7 p.m.
Dramma per musica in three acts (1737)
Music by Georg Friedrich Händel (1685-1759)
based on the libretto by Antonio Salvi
Concert performance in Italian
IL COMPLESSO BAROCCO
ALAN CURTIS Conductor
Berenice Klara Ek
Alessandro Ingela Bohlin
Demetrio Franco Fagioli
Selene Romina Basso
Arsace Mary Ellen Nesi
Fabio Anicio Zorzi Giustinianii
Aristobolo Johannes Weisser

Who will marry whom? is the potentially explosive question in this opera. Queen Berenice of Egypt is set to marry Prince Alessandro in order to guarantee peace with Rome. But she favours Demetrio, although he is in love with Berenice’s sister Selene. As for Selene, she accidentally agrees to a match with Arsace. In the meantime, the noble Alessandro is filled with sorrow because he genuinely loves Berenice... It requires three acts and many outpourings of deep emotion before the right couples – in other words, those who are emotionally and politically suited to each other – are officially united. All the deluding passions must first be overcome so that those who rule can continue to do so in dignity and peace. Berenice was written at a time when London opera-goers had lost interest in Italian opera once and for all. Händel’s financial crisis was followed by a personal one: around the time of the premiere of Berenice he was afflicted by a mysterious paralysis. Once he was well again he concentrated on English-language oratorios. Berenice is, so to speak, the glorious quintessence of all his experience in the field of opera seria.

L’Olimpiade
Thursday, 24 February 2011, 7 p.m.
Dramma per musica in three acts (1735)
Music by Giovanni Battista Pergolesi (1710-1736)
based on a libretto by Pietro Metastasio
Concert performance in Italian
ACADEMIA MONTIS REGALIS
ALESSANDRO DE MARCHI Conductor
Clistene Jeffrey Francis
Licidas Jennifer Rivera
Megacle Olga Pasichnyk
Aristea Raffaella Milanesi
Argene Ann-Beth Solvang
Alcandro Martin Oro
Aminta Markus Brutscher

His triumph at the Olympic Games casts the champion Megacle into the deepest distress because he won for his friend using his name – and the prize, which he knew nothing about, is the hand of the woman he himself loves. Megacle is caught in a moral conflict, torn between love and friendship, which almost costs him his life and is not resolved until many misunderstandings have been overcome. The emotion-laden story, created by Pietro Metastasio in 1733 to music by Antonio Caldara for the birthday celebrations of the empress in the park of her summer residence “Favorita”, was immediately set to music by a great many other composers. Giovanni Battista Pergolesi wrote his version in Rome in 1735. At the premiere a disappointed member of the audience is said to have hurled an orange at his head because Pergolesi’s composition is almost entirely bereft of the virtuoso passages for outstanding castrato voices that were expected at the time. What the score does offer is a wealth of inventive melodies that express touching emotional states and it is today regarded as one of the forerunners of Christoph Willibald Gluck’s reformed opera.
Concerts

Being Gidon Kremer
Monday, 20 September 2010, 7.30 p.m.
„The rise and fall of a (classical) musician “
A tragicomic plea (adapted to the times we live in) IN FAVOUR OF music with texts, compiled and recited between the pieces by Gidon Kremer.
KREMERATA BALTICA
GIDON KREMER  conductor & violin

Schubert – Die schöne Müllerin
Saturday, 13 November 2010, 7.30 p.m.
MARK PADMORE  tenor
TILL FELLNER  piano
Franz Schubert (1797-1828)
Die schöne Müllerin

Mozart piano concertos IV
Monday, 15 November 2010, 7.30 p.m.
WIENER KAMMERORCHESTER
STEFAN VLADAR  piano & conductor
Wolfgang Amadeus Mozart (1756-1791)
Piano concerto F major K 413
Piano concerto C major K 415
La clemenza di Tito K 621 – Overture
Piano concerto C minor K 491

Händel arias
Sunday, 21 November 2010, 7.30 p.m.
FREIBURGER BAROCKORCHESTER
BEJUN MEHTA  countertenor
RENE JACOBS  conductor
Arias from Amadigi di Gaula, Riccardo Primo, Re d’Inghilterra, Agrippina, Giulio Cesare, Orlando and Radamisto as well as instrumental music.

Wenn ich sein Antlitz sehe
Thursday, 16 December 2010, 7.30 p.m.
Theatrical Monologue
with texts based on the novel Pedro Páramo by Juan Rulfo and Franz Schubert’s Schwanengesang.
DIETRICH HENSCHEL  baritone
FRITZ SCHWINGHAMMER  piano
DIETRICH HENSCHEL & CLARA PONS  idea & concept
CLARA PONS  staging & film sequences
In Cooperation with the Théâtre de La Monnaie Bruxelles
Pygmalion
Sunday, 19 December 2010, 7.30 p.m.
LES ARTS FLORISSANTS
WILLIAM CHRISTIE conductor
Jean-Philippe Rameau (1683-1764)

Anacréon
Anacréon Alain Buet
Amour Sophie Karthäuser
Prêtresse Emmanuelle de Negri
Agathocle Ed Lyon

Pygmalion
L’Amour Sophie Karthäuser
La statue Emmanuelle de Negri
Pygmalion Ed Lyon

New Year’s Eve Concert
Beethoven & Carmina Burana
Friday, 31 December 2010, 7.30 p.m.
ORF RADIO-SYMPHONIEORCHESTER WIEN
ARNOLD SCHOENBERG CHOR
ERWIN ORTNER conductor
MIHAELA URSULEASA piano
Soloists to be announced

Carl Orff (1895-1982)
Carmina Burana

Ludwig van Beethoven (1770-1827)
Fantasy for piano, choir and orchestra in C minor op. 80

Schubert – Schwanengesang
Sunday, 23 January 2011, 7.30 p.m.
MARK PADMORE tenor
TILL FELLNER piano
Franz Schubert (1797-1828)
Schwanengesang

Ludwig van Beethoven (1770-1827)
An die ferne Geliebte

Schubert – Die Winterreise
Sunday, 20 February 2011, 7.30 p.m.
MARK PADMORE tenor
TILL FELLNER piano
Franz Schubert (1797-1828)
Die Winterreise

Mozart piano concertos V
Saturday, 26 February 2011, 7.30 p.m.
WIENER KAMMERORCHESTER
STEFAN VLADAR piano & conductor
Wolfgang Amadeus Mozart (1756-1791)
Thamos, König in Ägypten K 345 – Interludes
Piano concerto F major K 459
Symphony D major K 141a (Il sogno di Scipione)
Piano concerto D minor K 466
In this three-part cycle the Klangforum Wien, Austria’s leading ensemble for contemporary music, departs from its customary policy of performing modern or new music and instead devotes itself to outstanding works from a wonderful 20th century musical heritage. The festival also aims to disprove the widely held but mistaken belief that compositions by Berg, Schönberg, Stravinsky, Poulenc, Janáček and Milhaud are contemporary music.

KLANGFORUM WIEN
EMILIO POMÁRICO conductor
MICHAEL DANGL speaker

I „From Vienna...“
Monday, 21 March 2011, 7.30 p.m.
WOLFGANG HOLZMAIR baritone
GUNDE JÄCH-MICKO violin
FLORIAN MÜLLER piano
Alban Berg (1885-1953)
Chamber concerto for piano, violin and 13 wind instruments
Gustav Mahler (1860-1911) / Arnold Schönberg (1874-1951)
Lieder eines fahrenden Gesellen
Arnold Schönberg (1874-1951)
Chamber symphony op. 9

II „...to the East...“
Friday, 25 March 2011, 7.30 p.m.
MARISOL MONTALVO soprano
DIMITRIJ SOLOWJOW baritone
Léos Janáček (1854-1928)
Mladi
Igor Strawinski (1882-1971)
Octet
Modest Mussorgski (1839-1881)
Songs and Dances of Death
Nikolay Obukhov (1892-1954)
Four Balmont Songs

III „...or to the West.“
Wednesday, 30 March 2011, 7.30 p.m.
André Jolivet (1905-1974)
Suite delphique
Francis Poulenc (1899-1963)
 Sextet
George Antheil (1900-1959)
Symphony for five instruments
Darius Milhaud (1892-1974)
Chamber symphony Nr. 5
Claude Debussy (1862-1918)
Six épigraphes antiques
La Giuditta*
Saturday, 23 April 2011, 7.30 p.m.
CONCERTO ITALIANO
RINALDO ALESSANDRINI conductor
ANNA SIMBOLI Giuditta
MARTIN ORO Nutrice
LUCA DORDOLO Oloferne

Alessandro Scarlatti (1660-1725)
La Giuditta
Oratorio for three voices

* This concert is part of the festival OsterKlang ’11 (15-25 April)

Mozart piano concertos VI
Thursday, 28 April 2011, 7.30 p.m.
WIENER KAMMERORCHESTER
STEFAN VLADAR piano & conductor

Wolfgang Amadeus Mozart (1756-1791)
Symphony D major K 196/121 (La finta giardiniera)
Piano concerto B flat major K 456
Così fan tutte K 588 – Overture
Piano concerto C major K 467

Biblical Songs*
Friday, 15 April 2011, 7.30 p.m.
WIENER PHILHARMONIKER
PETER SCHNEIDER conductor
MAGDALENA KOŽENÁ mezzo-soprano

Josef Suk (1874-1935)
Asrael – Symphony in C minor op. 27

Antonín Dvořák (1841-1904)
Biblical Songs op. 99 for voice and orchestra

Die Legende von der heiligen Elisabeth*
Wednesday, 20 April 2011, 7.30 p.m.
WIENER AKADEMIE
WIENER SINGAKADEMIE
MARTIN HASELBÖCK conductor
ANNETTE DASCH soprano
MAGDALENA ANNA HOFMANN mezzo-soprano
DANIEL SCHMUTZHARD baritone

Franz Liszt (1811-1886)
Die Legende von der heiligen Elisabeth
Oratorio for solo voices, choir and orchestra
Rouge et noir

A revue in the new, old “Hölle”.

In the autumn of 1906 Siegmund and Leopold Natzler opened a cabaret company in the cellar of Theater an der Wien: the “Hölle” (hell). The aim was to provide intelligent and popular entertainment. Good in-house writers, a crowd-pulling leading lady and a programme cleverly tailored to the audience's wishes made the “Hölle” one of the most durable cabaret theatres to be founded during the pre-war years. The stars of the “Hölle” were Fritz Grünbaum, Béla Lászky and his wife, the acclaimed disease Mela Mars, Ralph Benatzky and Josma Selim. Music was provided by Franz Lehár who parodied his own successful works in the “Hölle”, Leo Fall, Edmund Eysler and a young Robert Stolz. The turns included chansons, ingeniously humorous talks, solo numbers, sketches, risqué songs, one-act plays and small-scale operettas. Guest performers and variety numbers made the programme still more varied. A modern restaurant in a Jugendstil ambience took care of the audience’s bodily needs. The greatest names of the Viennese cabaret scene helped make the “Hölle” a success: Heinrich Eisenbach, Hans Moser, Karl Farkas and Egon Friedell. In the 1920s the popularity of the “Hölle” reached new heights thanks to Hugo Wiener, Fritz Heller and Stella Kadmon.

Following the successful series of performances in 2009/10, Marie-The res Arnbom and Georg Wacks have put together a new programme that takes audiences down into the depths of the “Hölle” and presents highlights from twenty years of cabaret in authentic costumes and with magnificent sets.

The music for the evening is provided by the Albero Verde ensemble led by Christina Renghofer.

Premiere: 11 January 2011, 8 p.m.
Performances: 13, 14, 16 & 19 January 2011, 8 p.m.
Music theatre & ballet

Prices in €

SEMELE | IL POSTINO
a 160 b 140 c 120 d 90 e 75 f 45 g 23

RODELINDA
a 145 b 127 c 105 d 79 e 63 f 40 g 20

ARIADNE AUF NAXOS | CASTOR ET POLLUX | THE RAPE OF LUCREIA
LA FINTA GIARDINIERA | DIALOGUES DES CARMEILITES
a 130 b 105 c 79 d 59 e 49 f 34 g 17

DIE SIEBEN Todsünden | ORPHEUS
a 115 b 96 c 73 d 59 e 46 f 28 g 12

Concerts & Opera in concert

31 December 10: New Year’s Eve Concert: Beethoven & Carmina burana
a 115 b 96 c 73 d 59 e 46 f 28 g 12

14 September 10: Opening night 2010/11
a 95 b 84 c 72 d 59 e 46 f 28 g 12

21 October 10: Tolomeo, Re d’Egitto | 17 November 10: Ottone, Re di Germania
24 February 11: L’Olimpiade
a 62 b 52 c 40 d 32 e 26 f 18 g 11

20 September 10: Being Gidon Kremer
15 November 10, 26 February 11, 28 April 11: Mozart – piano concertos IV, V & VI
a 55 b 48 c 40 d 32 e 26 f 17 g 11

13 November 10, 23 January 11, 20 February 11: Schubert songs
21., 25 & 30 March 11: Festival of Early Modern Music

Miniature operas & Cabaret

29 September, 2 & 4 October,
27 & 29 November, 2 December 10: POOR FOLK
11, 13, 14, 16 & 19 January 11: ROUGE ET NOIR
5, 7 & 9 April 11: KAFKA FRAGMENTS

Introductions

5
Information

Bookings
Tickets for 2010/11 are available at the ticket agencies (box office at Theater an der Wien, Vienna Ticket Pavillon) and can also be ordered by telephone and via internet.

Box office
Theater an der Wien, Linke Wienzeile 6, 1060 Vienna, Austria
Opening hours: Monday to Sunday, 10 a.m. to 7 p.m.

Vienna Ticket Pavillon
Tickets (except discounted tickets) are also available at the Vienna Ticket Pavillon at Karajan-Platz next to the Vienna State Opera.
Opening hours: Monday to Sunday, 10 a.m. to 7 p.m.

Telephone
WIEN-TICKET.AT +43 (0) 58885

Internet
www.theater-wien.at
(orders only payable by credit card)

Written bookings
Bookings can be done in written form by filling out the booking form, which is enclosed in this programme.

Processing charges (outside Austria)
Telephone/Internet bookings € 6.50 incl. postage with payment by credit card

Group bookings
For group bookings (11 PAX and more) please contact the sales department of Theater an der Wien at +43 (0) 1 588 30-651 or sales@vbw.at

Gift vouchers
Gift vouchers to the value of € 10, 20, 50 und 100 can be obtained by phoning +43 (0) 1 588 85 and are also available at the Theater an der Wien box office. For performances of the Wiener Festwochen at Theater an der Wien these vouchers are not valid.

Wheelchair spaces
Handicapped persons
Wheelchair spaces (incl. one person for escort) can be booked up to one week before the respective performance by phoning +43 (0) 1 588 85. Price: € 10 and 50% discount for the accompanying person. Visitors receive 50% discount on presentation of Disability ID Card up to one week before the respective performance. Tickets are only available at the box office of Theater an der Wien (limited ticket availability).

We point out that Theater an der Wien does not have an elevator. Handicapped persons are advised to choose tickets at the ground floor.

Standing room
Tickets are available at the evening box office at the earliest 1 hour before the performance starts. Price: € 7

Student tickets
Student tickets are available at the evening box office at the earliest half an hour before the performance starts. A valid photo ID must be presented. Price opera: € 15 / Price concert: € 10

Family-Ticket
Up to three children and teens (aged under 16) receive 35% discount for in-house productions when accompanied by an adult with a regular ticket. Tickets are available at all VBV ticket agencies, web shop and Vienna Ticket (plus handling fee).

Guided tours (see p. 67 for details)
Prices: regular: € 7 / reduced: € 5 / schools: € 3
Children under 6: free.
Registration: Tel. +43 (0) 1 588 30-664, E-Mail: fuehrungen@theater-wien.at

Low-priced parking opportunities for visitors near Theater an der Wien
At the WiPark Garage of the Technical University of Vienna, visitors of the Theater an der Wien have the possibility of low-priced parking only 2 minutes from the theatre (first 5 hours € 6.90 instead of € 16.50). This benefit is valid from 5 p.m. to 8 a.m., as well as on Sundays and public holidays.
The required commutation ticket is available at the box office at Theater an der Wien. Address of the WiPark Garage: Operngasse 13 | 1040 Vienna

Ö1 Club
Ö1 Club reductions of 10% for at most 2 tickets are obtainable at the Theater an der Wien box office. The reduction is valid for our own productions only, except standing room. Ö1 Club ID must be presented.

Wiener Festwochen
Tickets for the performances of the Wiener Festwochen in May/June 2011 are only available at the Wiener Festwochen: www.festwochen.at, festival service hotline (+43/1) 589 22 22.
“Every work of art is created the way the universe was created – by way of catastrophes that ultimately form a symphony from the chaotic roaring of the instruments that is called music of the spheres. Creation of art is creation of worlds.”

Vassily Kandinsky, 1913

Commitment to culture brings results. Sponsors and partners share our philosophy, contribute financially to the staging of our opera productions, enjoy many privileges and benefit from the positive image of the new opera house, the Theater an der Wien.

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**KATTUS | LE MÉRIDIEN**

**SCHUHMANUFAKTUR LUDWIG REITER**
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Managing Director Thomas Drozda

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Assistant to Intendant Sylvia Hödl | Artistic Planning Sebastian F. Schwarz, Claudia Stobrawa, Axel Schneider
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Technical Office Rainer Kulczycki, Lena Lentz, Ulrike Ranft | Lighting Ralf Sternberg | Sound Robert Macalik
Makeup Wilhelm Honauer | Dresser Andreas Schaffler | Facility Management Erich Skrobanek

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