

KONZERT

CLAUDIO ABBADO DANIEL BARENBOIM
IVOR BOLTON RICCARDO CHAILLY CHR
ISTOPH ES CHENBACH
LAURENCE EQUIBEY
ADAM FISC HER JOHN
ELIOT GAR DNER DAN
TELE GATTI VALERY GE
RGIEV MIC HAEL GIEL
EN BERNA RD HAITI
NK DANIEL HARDING
NIKOLAUS HARNONC
OURT PAB LO HERAS
CASADO HE INZ HOLLI
GER MARI SS JANSONS
JOHANNES KALTITZKE
ZUBIN MEHTA MARC MINKOWSKI RICCA
RDO MUTI SIMON RATTLE FRANZ WELS
ER-MOST ACCENTUS BERLINER PHILHA
RMONIKER CAMERATA SALZBURG THE
CLEVELAND ORCHESTRA CONCENTUS
MUSICUS WIEN CONCERTGEBOUW ORK
ESTAMSTERDAM THE ENGLISH BAROQ
UE SOLOISTS ENSEMBLE CONTRECHAM
ES GEWANDHAUSORCHESTER LEIPZIG GU
STAV MAHLER JUGENDORCHESTER ISR
EL PHILHARMONIC ORCHESTRA KLANG
ORUM WIEN LONDON SYMPHONY ORCH
ESTRA THE MONTEVERDI CHOIR MOZAR
TEUMORCHESTER SALZBURG NDR SINFO
NIEORCHESTER OENM ORF RADIO-SYM
PHONTEORCHESTER WIEN ORCHESTRA
DEL TEATRO ALLA SCALA ORCHESTRA
MOZART SCHLESWIG-HOLSTEIN FEST
IVAL ORCHESTER WEST-EASTERN DIVAN
ORCHESTRA WIENER PHILHARMONIKER



SALZBURGER FESTSPIELE
20. JULI – 2. SEPTEMBER 2012

PROGRAMME

THOMAS TALLIS • Te lucis ante terminum a 5
THOMAS TALLIS • Suscipe quaeso Domine a 7
WILLIAM BYRD • Laudibus in sanctis a 5 (Psalm CL)
WILLIAM BYRD • Emendemus in melius
WILLIAM BYRD • Turn our captivity, O Lord a 6 (Psalm CXXVI)
WILLIAM BYRD • Civitas sancti tui
ROBERT WHITE • Lamentations of Jeremiah a 6
PETER PHILIPS • Ecce vicit Leo
WILLIAM BYRD • Siderum rector
WILLIAM BYRD • Vigilate a 5
WILLIAM BYRD • Justorum animae
THOMAS TALLIS • O nata lux de lumine a 5
WILLIAM BYRD • Nunc dimittis
THOMAS TOMKINS • Almighty God, the fountain of all wisdom a 5
ROBERT WHITE • Christe qui lux es

PERFORMERS

Sir John Eliot Gardiner, *Conductor*
The Monteverdi Choir,

Salzburg was once referred to as a “sacred city”. To a certain extent this is justified: for centuries the dominance of ecclesiastical power had a decisive impact on the character and appearance of the city. With inspired perception Max Reinhardt recognised the significance of this unique atmosphere when he decided to stage Hugo von Hofmannsthal’s Jedermann against the backdrop of the cathedral façade. The Salzburg Festival 2012 aims to follow on in this tradition by presenting for the first time a concert series of masterpieces of sacred music as a kind of “overture” to the main programme. Two performances of Jedermann are also integrated into this context. The primarily Christian content of the prologue is contrasted by a focus on Jewish music.

The series of concerts will be opened with a performance of Joseph Haydn’s oratorio The Creation dating from 1798. The work reflects how deeply impressed Haydn was by performances in London of the great oratorios by Handel. Haydn brought back from London an English text book about the story of the creation which Baron Gottfried van Swieten arranged for him for the musical composition. What is remarkable about the score are the immensely vivid portrayals of nature; however, of even greater significance is the florid melodic invention of the arias and ensembles, the hymnal splendour of the choruses.

The so-called Via Francigena is one of Europe’s oldest pilgrimage routes. It is the route taken by Sigeric the Serious, Archbishop of Canterbury, when, towards the end of the 10th century he walked the 1,700 kilometres to Rome. Sir John Eliot Gardiner and his Monteverdi Choir follow in his footsteps on a musical pilgrimage along which he intends to highlight the relationship between the architecture of major churches, monasteries and cathedrals with sacred vocal music from around 1450 to 1600. An arc will be spanned from Josquin Desprez to Jean Mouton, Clemens non Papa, Lassus and Palestrina to Claudio Monteverdi, and also includes English composers such as Tallis and Byrd.

Johann Sebastian Bach’s elaborate vocal polyphony led to the culmination of the golden age of the compositional genre of the a cappella motet; in particular in the Motet for double choir “Singet dem Herrn ein neues Lied” and “Komm, Jesu, komm!” Johann Christoph Bach, a distantly related uncle of the Thomaskantor, also devoted himself to the composition of motets. It is possible that he also wrote the Motet BWV Anh. 159 generally ascribed to Johann Sebastian Bach.

Masses by the genius loci Wolfgang Amadé Mozart feature prominently on the programme of the concert series. For the consecration of the Waisenhauskirche on the Rennweg in Vienna

Ouverture spirituelle • A Cappella

Premiere:
21 July, 20:30, Kollegienkirche