

THE
2025/
2026
SEASON

VIENNA  STATE OPERA

PREMIERES

THE BARTERED BRIDE
FIDELIO
LUISA MILLER
LA CLEMENZA DI TITO
LES PÊCHEURS DE PERLES
CALLIRHOE
VISIONARY DANCES
BALLET GALA 2026

REVIVALS AND REPERTOIRE

ANIMAL FARM
ARIADNE AUF NAXOS
IL BARBIERE DI SIVIGLIA
LA BOHÈME
CARMEN
COSÌ FAN TUTTE
DIALOGUES DES CARMÉLITES
ELEKTRA
L'ELISIR D'AMORE
DIE ENTFÜHRUNG AUS DEM SERAIL
EUGENE ONEGIN
FALSTAFF
FAUST
FIN DE PARTIE
DIE FLEDERMAUS
DIE FLEDERMAUS (BALLET)
DER FLIEGENDE HOLLANDER

DON GIOVANNI
GISELLE
LE GRAND MACABRE
HANSEL UND GRETEL
IDOMENEO
IOLANTA
JEWELS
LUCIA DI LAMMERMOOR
MADAMA BUTTERFLY
MANON
MANON (BALLET)
NABUCCO
LE NOZZE DI FIGARO
OTELLO
PARSIFAL
DON PASQUALE
PELLÉAS ET MÉLISANDE

DER RING DES NIBELUNGEN:
DAS RHEINGOLD
DIE WALKÜRE
SIEGFRIED
GÖTTERDAMMERUNG
DER ROSENKAVALIER
RUSALKA
SALOME
SIMON BOCCANEGRA
TANNHAUSER
TOSCA
LA TRAVIATA
IL TRITICO
VĚC MAKROPULOS
WOZZECK
DIE ZAUBERFLÖTE

SPECIAL EVENTS

COSMOS

OPERN AIR: SEASON OPENING
ALESSANDRA FERRI
JONATHAN TETELMAN
ROLANDO VILLAZÓN
MADAMA BUTTERFLY
NIKOLAUS HABJAN

THREE TENORS
KATE LINDSEY
PHILIPP GRIGORIAN
ANNA NETREBKO
JAN LAUWERS
FRANZ WELSER-MØST

GEORG NIGL
THE *RING* IS A MIRROR
JUSTIN PECK
ASMIK GRIGORIAN
LORENZO VIOTTI

SERVICE

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«Mais malheur à l'auteur qui veut toujours instruire !
Le secret d'ennuyer est celui de tout dire.»

“THE SECRET OF HOW TO BE BORING IS TO SAY EVERYTHING.”

(VOLTAIRE, “Discourse in Verse on Man”)

Is it possible that almost 300 years ago, Voltaire foresaw a time in which art would need such drastic warnings? Because it will come to think it should spell out absolutely every last thing, blithely erasing the boundaries between itself and opinion journalism? Because it will come to play for its audiences on the hopelessly out-of-tune instruments of lecturing?



The VIDEO
will be online from
13 April 2025
at 2 pm.

We do not want to be guilty of such tremendous sins. In art, ambiguity is a high virtue. But, as always when it is time to present a new season, we do have quite a lot to say... So much, in fact, that we recorded a two-hour television special in the packed auditorium of the Staatsoper, with our orchestra, choir and countless guests. This QR code takes you straight to the video.

And then, of course, there is the booklet you are holding, with all the information about 2025/26. Not even Voltaire, whom Mozart so tenderly called a “godless arch-rascal”, could object to such helpful completeness. And it’s necessary, too. For example because we have to talk about new productions of masterpieces which have not been shown here for decades – or, in one case, never before.

But in speaking about a house like ours even that is just a detail of the actual, of the whole picture. What this magazine really wants is to give you a feeling for why the planet of opera may be one of the last remaining places in which you are safe from clear-cut “messages”. That’s where we will be waiting for you.

Sincerely yours,
BOGDAN ROŠČIĆ

Director General of the Vienna State Opera

NEST ENTERS ITS SECOND SEASON

TICKETS AND
INFORMATION:



NEST.AT

A group of dancers in various costumes (blue, orange, purple, white, black) are performing a synchronized pose on a paved outdoor area next to a concrete wall. They are all leaning forward with their heads tilted back, creating a dynamic visual effect. The background shows modern buildings and a clear blue sky.

NEST

CIRCLES OF FRIENDS

OF THE VIENNA STATE OPERA
OF THE VIENNA STATE BALLET

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WIRTSCHAFTSKAMMER WIEN

The “Official Circle of Friends of the Vienna State Opera” and the “Circle of Friends of the Vienna State Ballet” were founded during the 2020/21 season. Their donations are devoted exclusively to opening the house to new audiences, promoting emerging artists and expanding the Vienna State Ballet’s healthcare programme.

The projects supported by the “Official Circle of Friends of the Vienna State Opera” include the Opera Studio – a two-year programme of advanced training for talented young singers at the beginning of their professional careers – and the Opera School, whose chorus of children and young people participates in numerous productions. It finances the work of the outreach department, whose activities include creating and producing operas that schoolchildren and students have devised themselves in performances with the Stage Orchestra of the Vienna State Opera. Among other projects, it also organises discussion events for young people and podcasting workshops.

From the 2024/25 season, the “Official Circle of Friends” became even more important: with the opening of NEST, our new venue intended especially for operas for children and young people and as a stage for the house’s young companies, the “Official Circle of Friends” – as the Vienna State Opera’s largest sponsor – has played a decisive role in realising its creative operations thanks to the generous donations of its members.

For the dancers of the Vienna State Ballet, a comprehensive programme of support including preventative health care and physiotherapy is essential to maintaining the highest levels of performance while protecting their bodies from injury. The “Circle of Friends of the Vienna State Ballet” provides targeted funding for medical care, physiotherapy and massages that contribute to the artists’ lasting health.

It also funds the purchase of quality pointe shoes that are essential to safe and professional working practices and makes it possible to invite distinguished guest teachers who inspire the dancers and develop their artistic talents. It enables young talented dancers from the Ballet Academy to reach the top by awarding scholarships and supports the Vienna State Ballet as a production sponsor for new works created by young artists.

Becoming a member of one of the circles of friends will enable you to enjoy an active role in the house’s social and cultural life and to enter dialogues with like-minded people. We organise meet-the-artist sessions with stars, discussion events, visits to ballet rehearsals and backstage tours. We also invite members to the annual season presentation or, at certain membership levels, receptions with the Directorate. Other popular benefits include exclusive rights to purchase tickets in advance for selected performances before they are officially released for advanced sales.

You can find an overview of all the benefits
in the different MEMBERSHIP LEVELS
of both CIRCLES OF FRIENDS at
wiener-staatsoper.at/en/ocof
wiener-staatsoper.at/en/fvsb/



PREMIERE

BEDŘICH SMETANA

THE BARTERED BRIDE

COMIC OPERA in Three Acts Libretto KAREL SABINA
New German version by SUSANNE FELICITAS WOLF
in collaboration with SERGIO MORABITO based on the stage version by
CARL RIHA and WINFRIED HÖNTSCH using passages from
the translations by KURT HONOLKA
and PAUL ESTERHAZY

CONDUCTOR **TOMÁŠ HANUS** DIRECTOR **DIRK SCHMEDING**
STAGE DESIGN **ROBERT SCHWEER** COSTUME DESIGN **ALFRED MAYERHOFER**
CHOREOGRAPHY **ANNIKA DICKEL** LIGHTING **TIM VAN 'T HOF**
VIDEO **JOHANNES KULZ**

KRUŠINA **FRANZ XAVER SCHLECHT** LUDMILA **MARGARET PLUMMER**
MAŘENKA **SLÁVKA ZÁMEČNÍKOVÁ** MÍCHA **IVO STANCHEV** HÁTA **MONIKA BOHINEC**
JENÍK **PAVOL BRESLÍK** VAŠEK **MICHAEL LAURENZ** KECAL **PETER KELLNER**
CIRCUS MASTER **MATTHÄUS SCHMIDLECHNER** ESMERALDA **ILIA STAPLE**
PERFORMER **ALEX ILVAKHIN**

IN THE SECOND SERIES **JULIETTE MARS** SINGS THE PART OF LUDMILA
AND **ZORYANA KUSPLER** THE PART OF HÁTA.

Smetana's *Bartered Bride* is one of the leading comic works in the entire operatic repertoire. He produces a virtuosic depiction of the heady atmosphere that envelops a Czech village during the church fair and a young woman's enduring yet apparently hopeless desire to be with the lover who has betrayed and bartered her. The utopian counterworld of a travelling circus holds a mirror up to the villagers' unbridled appetites, their addictions, fears and hopes.

In his search for a uniquely Czech sound the composer also tried to do justice to his love and admiration for the musical comedies of Mozart and Wagner – and did so with astonishing success. The work progressed from a first performance in two-act singspiel

version with spoken dialogue in 1866 to its through-composed three-act form premiered in 1870.

The 1896 production at the house on the Ring helped the *Bride* break through to worldwide success and it remained a mainstay of the repertoire here until 1991. The new production follows on from this tradition in one respect by deciding to perform the piece in German translation. In another, however, it distances itself from it, as Max Kalbeck's historic translation was hardly faithful to the linguistic virtues of the original libretto and its simple, poetic and direct qualities. The author Susanne Felicitas Wolf has created a new version in close collaboration with the new production's director and musical director.

Sung in German

INTRODUCTORY MATINEE **14 SEPTEMBER 2025**

PREMIERE **28 SEPTEMBER 2025**

PREMIERE SERIES **28 SEPTEMBER 2025 2 5 8 11 13 OCTOBER 2025**

2nd SERIES **23 26 29 31 MARCH 2026**

PREMIERE

LUDWIG VAN BEETHOVEN

FIDELIO

OPERA in Two Acts

Libretto JOSEPH SONNLEITHNER,
STEPHAN VON BREUNING
& GEORG FRIEDRICH TREITSCHKE
after J.N. BOUILLY
Adapted by PAULUS HOCHGATTERER

CONDUCTOR **FRANZ WELSER-MÖST**
DIRECTOR **NIKOLAUS HABJAN**
STAGE DESIGN **JULIUS THEODOR SEMMELMANN** COSTUME DESIGN **DENISE HESCHL**
LIGHTING **FRANZ TSHECK** VIDEO **JUDITH SELENKO**
PUPPET-MAKER **BRUNO BELIL**

DON FERNANDO **ATTILA MOKUS**
DON PIZARRO **CHRISTOPHER MALTMAN** FLORESTAN **DAVID BUTT PHILIP**
LEONORE **MALIN BYSTRÖM**
ROCCO **TAREQ NAZMI** MARZELLINE **FLORINA ILIE**
JAQUINO **DANIEL JENZ**

A prisoner who fought for truth and whose life is now in danger. His heroic wife, disguised as a man in an attempt to rescue him. And a savage governor, who does not shy away from murder. In the end: liberation, jubilation and joy. These are the key points of Ludwig van Beethoven's only opera *Fidelio*, seen by many as the operatic expression of freedom: after all, the final chorus sings jubilantly about the ideals of liberty and fraternity. And what's more, the plot tells how faith, hope and charity start on a small scale but have large effects and can even topple authoritarian systems.

At a second glance, several other nuances become apparent. There is a fellow traveller looking for financial security. A young woman who falls in love with the disguised heroine. And what about the crowd rejoicing in the finale? Does the couple at the heart of the story feel they have been understood? All these aspects are ones that the director Nikolaus Habjan, who makes his house debut at the Vienna State Opera with this production,

particularly wishes to examine. Together with Franz Welser-Möst, the production's musical director, he produces a new scenic version of the opera.

Musically *Fidelio* offers exceptionally familiar moments: such as Florestan's prison aria slipping into fevered visions, Leonore's haunting summoning of hope, Pizarro's cruelly triumphant "Ha, welch ein Augenblick!", the many faceted, gorgeously evocative quartet "Mir ist so wunderbar" and finally the aforementioned, frenetically surging, jubilant chorus to finish.

The work itself has played and continues to play a considerable role in Viennese operatic history: the world premiere (of all three versions) took place in Vienna, *Fidelio* opened the rebuilt Vienna State Opera in 1955, and, with almost 1,000 performances, the work is one of the cornerstones of its repertoire. The fact that this *Fidelio* is the first new scenic production of the final version since 1970, underlines the significance of the approaching premiere all the more.

**"I dared to speak the truth
and these chains have been my reward."**

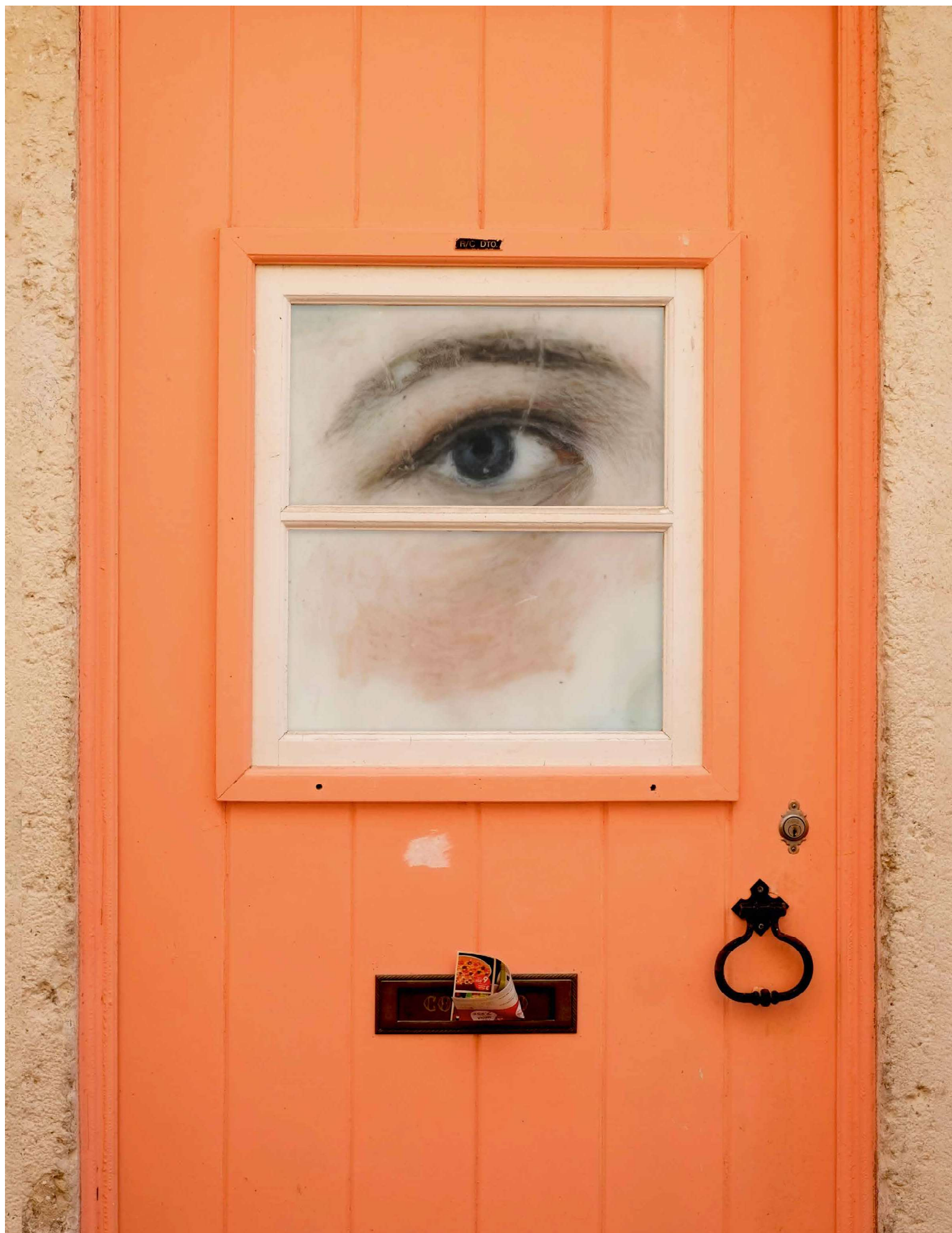
FLORESTAN, ACT 2

INTRODUCTORY MATINEE **30 NOVEMBER 2025**

PREMIERE **16 DECEMBER 2025**

PREMIERE SERIES **16 19 22 27 30 DECEMBER 2025**





PREMIERE

GIUSEPPE VERDI

LUISA MILLER

MELODRAMMA TRAGICO in Three Acts
Libretto SALVADORE CAMMARANO
after FRIEDRICH SCHILLER

CONDUCTOR **MICHELE MARIOTTI**

DIRECTOR & STAGE DESIGN **PHILIPP GRIGORIAN** COSTUME DESIGN **VLADA POMIRKOVANAYA**

CHOREOGRAPHY **ANNA ABALIKHINA** LIGHTING **FRANCK EVIN**

VIDEO **PATRICK K.-H.**

COUNT WALTER **ROBERTO TAGLIAVINI** RODOLFO **FREDDIE DE TOMMASO**

FEDERICA **DARIA SUSHKOVA** WURM **ANDREA MASTRONI** MILLER **GEORGE PETEAN**

LUISA **FEDERICA LOMBARDI** LAURA **TERESA SALES REBORDÃO**

A PEASANT **ADRIAN AUTARD**

Verdi was 36 years old when *Luisa Miller* received its world premiere in Naples in 1849. The opera was therefore written immediately before the popular trilogy of *Rigoletto*, *Troubadour* and *Traviata* (1851-53). Judged by the richness of its musical inspiration, it is a fully achieved work from Verdi's mature period that even prefigures the final scene of *Otello*. Both finales describe a male lover murdering the woman he loves out of jealousy, having been tricked into believing her unfaithful – in this case the key evidence is not a handkerchief, but a letter dictated under duress.

In the German-speaking world, the opera's radicality has been underappreciated, as it is often mistakenly measured by stage play on which it was based, Schiller's "bourgeois tragedy" *Love and Intrigue* (1784). In fact, the opera represents the culmination and end point of the Italian semiseria tradition, where a love across social boundaries consistently led to a happy ending – despite painful calamities and misunderstandings. Here Verdi composes a semiseria with a deadly ending.

What might be misconstrued as Verdi's acquiescence to the conservative Neapolitan censor (relocating the class conflict from an urban to a pastoral setting and turning the mistress Lady Milford into a chaste lover from Rudolf's youth) reveals its cunning when viewed in the context of the genre's conventions, allowing him repeatedly to touch on material with the potential to cause offence. The plot is transposed from Schiller's princely capital in Württemberg to a claustrophobic village in the Tyrolean alps. The music not only celebrates surrendering to great passions, but also the oppressive and disturbing qualities of the gaping chasms they expose.

INTRODUCTORY MATINEE **18 JANUARY 2026**

PREMIERE **7 FEBRUARY 2026**

PREMIERE SERIES **7 16 20 23 26 FEBRUARY 2026 1 MARCH 2026**



PREMIERE

W. A. MOZART

LA CLEMENZA DI TITO

OPERA SERIA in Two Acts

Libretto PIETRO METASTASIO, in an
adaptation by
CATERINO TOMMASO MAZZOLÀ

CONDUCTOR **PABLO HERAS-CASADO**
DIRECTOR, CHOREOGRAPHY & STAGE DESIGN **JAN LAUWERS** CO-DIRECTOR **EMILY HEHL**
COSTUME DESIGN **LOT LEMM** LIGHTING **KEN HIOCO**
CO-CHOREOGRAPHY **PAUL BLACKMAN** DRAMATURGY **ELKE JANSSENS**

TITO **KATLEHO MOKHOABANE**
VITELLIA **HANNA-ELISABETH MÜLLER** SERVILIA **FLORINA ILIE**
SESTO **EMILY D'ANGELO**
ANNIO **ALMA NEUHAUS** PUBLIO **MATHEUS FRANÇA**

A failed assassination of a ruler. Among those implicated: his best friend and the woman the regent wished to marry. But what should he do now? Take revenge? Demonstrate firmness, supposedly for reasons of state? He is torn and ultimately decides to show clemency and forgive everyone. "We shall see what endures longer: the treachery of others or my mercy." The people cheer the outcome. Applause.

What reads like an idealised description of a monarchy certainly resonated in 1791. *La clemenza di Tito* was a work commissioned for the coronation of Emperor Leopold II. as King of Bohemia in Prague. The image of a benevolent monarch was intended to flatter him: even if it was ambiguous, it outlined an imaginary ideal. As generous as Titus was what Leopold should be.

The world premiere itself was not a success, however – too many of the banquets, balls and general festivities surrounding the coronation distracted the audience. And yet, even in the 18th century Franz Xaver Niemetschek, Mozart's first biographer wrote: "The experts are in two minds, whether *Titus* may not surpass *Don Giovanni*."

The new production is conducted by Pablo Heras-Casado, whose broad repertoire never ceases to amaze, with Monteverdi and Wagner, Ligeti and Mozart. Now, following *L'incoronazione di Poppea* and *Le Grand Macabre*, he collaborates for the third time at the Vienna State Opera with the director Jan Lauwers – a master of beguiling and superlative theatrical worlds that consistently offer new ways of looking at the works he explores.

**"We shall see what endures longer:
the treachery of others or my mercy."**

TITO, ACT 2

INTRODUCTORY MATINEE **22 FEBRUARY 2026**
PREMIERE **9 MARCH 2026**
PREMIERE SERIES **9 12 16 21 24 27 MARCH 2026**



FIRST PRODUCTION
BY THE VIENNA
STATE OPERA

GEORGES BIZET

LES PÊCHEURS DE PERLES

(THE PEARL FISHERS)

OPERA in Three Acts

Libretto EUGÈNE CORMON
and MICHEL FLORENTIN CARRÉ

CONDUCTOR **DANIELE RUSTIONI**
DIRECTOR, STAGE & COSTUME DESIGN **ERSAN MONDTAG** VIDEO **LUIS KRAWEN**

LEÏLA **KRISTINA MKHITARYAN**
NADIR **JUAN DIEGO FLÓREZ** ZURGA **LUDOVIC TÉZIER**
NOURABAD **IVO STANCHEV**

With the exception of *Carmen*, until now no other work by Georges Bizet has been recognised at the Vienna State Opera. A great injustice. *The Pearl Fishers*, for example, which has never previously been performed here, not only displays a series of sensational hits that rapidly found their way into concert programmes around the globe, but also the remarkable skill of a composer not yet 25 years old in handling the highly romantic material provided for him by Paris's Théâtre Lyrique.

The opera, composed and premiered in 1863 to a libretto by Eugène Cormon and Michel Florentin Carré, tells of the love triangle between two friends and a beautiful priestess. Vows of friendship, forbidden love, betrayal, forgiveness and

magnanimous renunciation are the main ingredients. Bizet's achievements include his vivid realisation of a dramatic atmosphere through his successful musical depiction of its exotic locale (for which he drew in part on the Arab world) and his use of the human voice to symbolise the opposition between nature and culture: at turning points in the narrative, according to the situation, this can either be a sign revealing forbidden love or an evocative universal power emanating from the sacred space. Here Bizet lent the plot of a priestess who had sworn a vow of chastity and her secret love – one which appeared frequently in different variations during the 19th century – an exciting musical and dramaturgical meta-level.

**"The score of *The Pearl Fishers* does
Bizet the greatest credit!"**

HECTOR BERLIOZ

INTRODUCTORY MATINEE **3 MAY 2026**

PREMIERE **14 MAY 2026**

PREMIERE SERIES **14 17 20 23 26 29 MAY 2026**

PREMIERE

ALEXEI RATMANSKY

CALLIRHOE

BALLET in Two Acts

CHOREOGRAPHY **ALEXEI RATMANSKY**

DRAMATURGY AND LIBRETTO **GUILLAUME GALLIENNE** AFTER THE NOVEL *CALLIRHOE*
BY **CHARITON OF APHRODISIAS**

MUSIC **EXCERPTS FROM GAYANEH WITH INTERPOLATIONS FROM THE
PIANO CONCERTO IN D FLAT MAJOR OP. 38, SONATINA FOR PIANO,
CHILDREN'S ALBUM 2 – SOUNDS OF CHILDHOOD & OSTINATO FROM THREE PIECES
FOR TWO PIANOS** BY **ARAM KHACHATURIAN**
ARRANGED BY **PHILIP FEENEY**

CONDUCTOR **PAUL CONNELLY** STAGE & COSTUME DESIGN **JEAN-MARC PUISSANT**
LIGHTING **DUANE SCHULER** REALISATION COSTUME DESIGN **SUKIE KIRK**
STAGING **NANCY RAFFA, ERIC TAMM**
ORCHESTRA OF THE VIENNA STATE OPERA

"In fact, her beauty was not so much human as divine, not that of a Nereid or mountain nymph, either, but of Aphrodite herself. Reports of this incredible vision spread far and wide: suitors came pouring into Syracuse, (...)." These are the opening words used by Chariton of Aphrodisias, who describes himself as "clerk of the lawyer Athenagoras", in his prose romance of Callirhoe and Chaereas, whose joyous wedding is followed by all manner of conflicts, disasters, abductions and dangers before they are finally reunited.

The oldest surviving complete novel *Callirhoe*, which was probably written in the 1st century AD, tells of the "jealousy of mortals and the whims of the gods" and describes such great emotions as love, envy, loss and forgiveness. Star choreographer Alexei Ratmansky, who has long been fascinated by ancient art and culture, turned it into a story ballet which had its world premiere in 2020 with the American Ballet Theatre: a work that offers a contemporary choreographic portrait of an ancient world. The European premiere of *Callirhoe* with the Vienna State Ballet – to the splendid and poetic music of Aram Khachaturian – promises both epic drama and exceptional dancing.

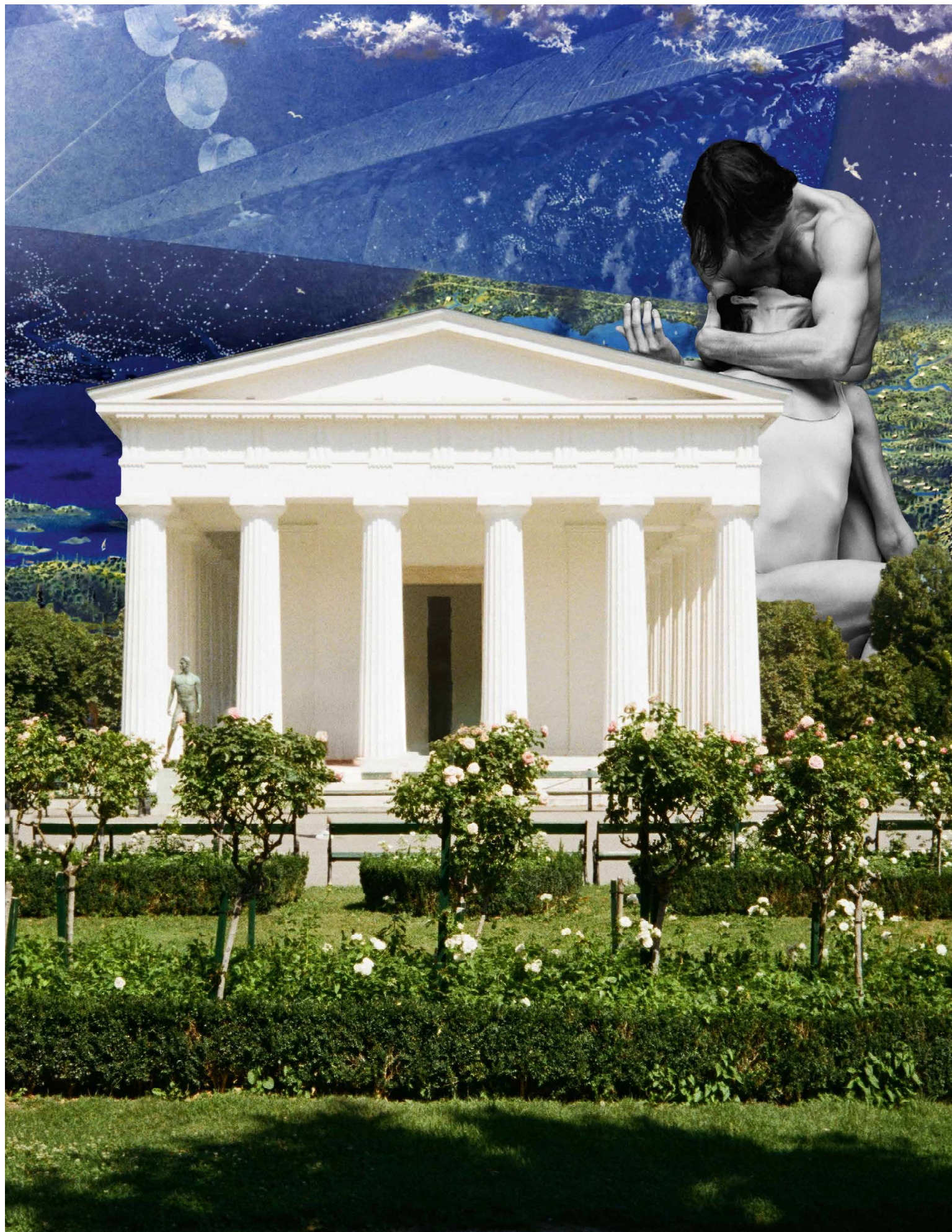
**"It's about a great love – and adventures.
A first love, which then returns as mature emotion,
cemented by the experience of horrible
misfortunes."**

ALEXEI RATMANSKY

INTRODUCTORY MATINEE **12 OCTOBER 2025**

PREMIERE **19 OCTOBER 2025**

PERFORMANCES **22 26 28 31 OCTOBER 2025 10 NOVEMBER 2025**
4 5 7 12 JANUARY 2026



PREMIERE

JUSTIN PECK
WAYNE MCGREGOR
TWYLA THARP

VISIONARY DANCES

HEATSCAPE

CHOREOGRAPHY **JUSTIN PECK** MUSIC **PIANO CONCERTO NO. 1 D MAJOR H 149**
BY **BOHUSLAV MARTINŮ** CONDUCTOR **GAVIN SUTHERLAND**
STAGE DESIGN **SHEPARD FAIREY** COSTUME DESIGN **REID BARTELME & HARRIET JUNG**
LIGHTING **BRANDON STIRLING BAKER** STAGING **MICHAEL BREEDEN,**
ERIC TROPE PIANO **YOKO KIKUCHI**
ORCHESTRA OF THE VIENNA STATE OPERA

The evening opens with Justin Peck's *Heatscape*. Peck belongs to the most sought-after and highly acclaimed choreographers of his generation. For *Heatscape* he was inspired both by the differing temperatures of human relationships and the energetic streets of Miami. Together with the artist Shepard Fairey, Peck creates a fusion of ballet and street art.

YUGEN

CONCEPT, DIRECTION & CHOREOGRAPHY **WAYNE MCGREGOR** MUSIC **CHICHESTER PSALMS**
BY **LEONARD BERNSTEIN** STAGE DESIGN **EDMUND DE WAAL**
COSTUME DESIGN **SHIRIN GUILD** LIGHTING **LUCY CARTER**
CONDUCTOR **GAVIN SUTHERLAND** CHOIR DIRECTOR **ERWIN ORTNER**
ARNOLD SCHOENBERG CHOR
ORCHESTRA OF THE VIENNA STATE OPERA

Co-Production by The Royal Ballet and Dutch National Ballet

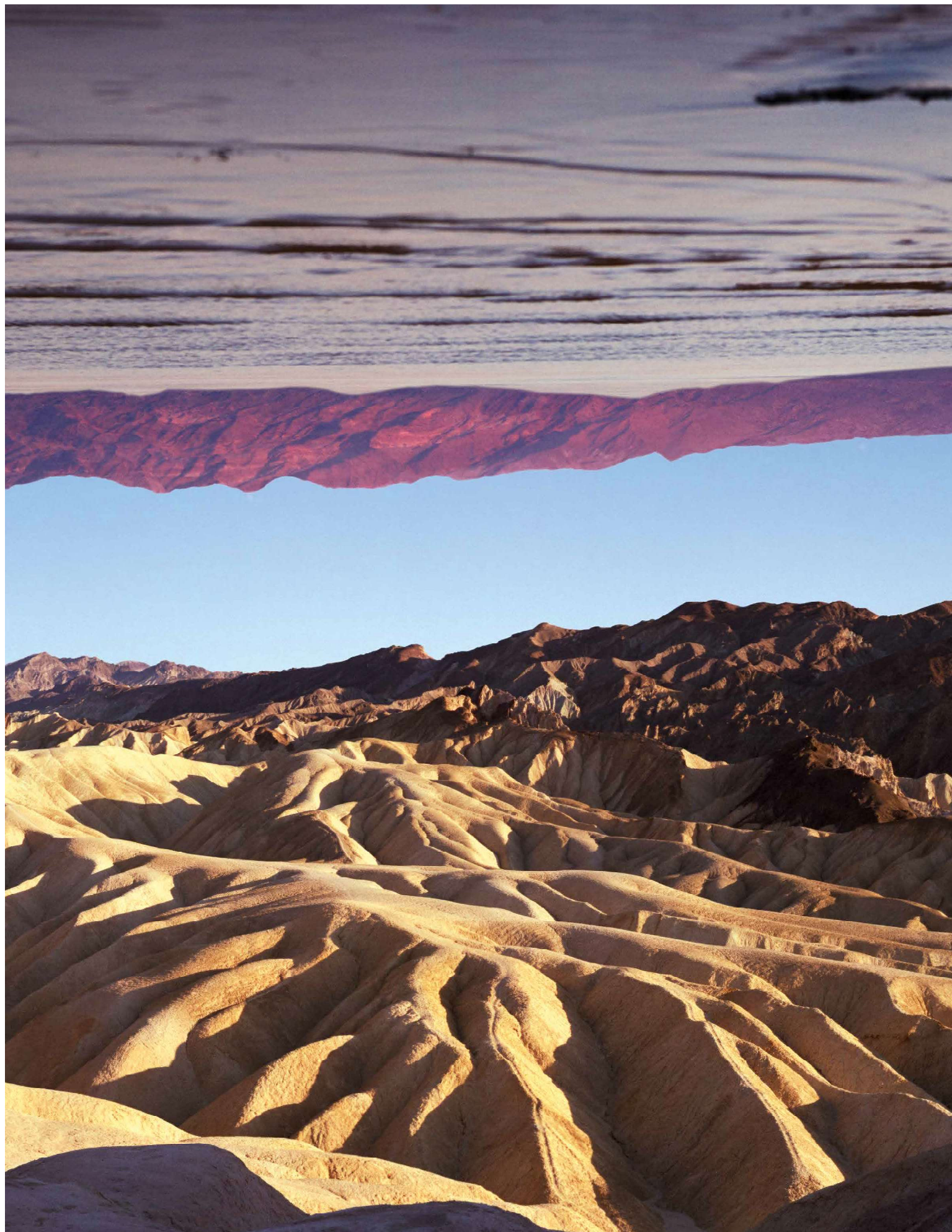
Yugen is an evocation of mercurial beauty through simple means. A term derived from Japanese aesthetic theory, the work presents and explores a mysterious profound grace through the relationships of eleven bodies on stage. Set to and inspired by Leonard Bernstein's evocative *Chichester Psalms*, Wayne McGregor collaborated with ceramist and author Edmund de Waal to create a pure aesthetic on stage.

IN THE UPPER ROOM

CHOREOGRAPHY **TWYLA THARP** MUSIC **PHILIP GLASS**
COSTUME DESIGN **NORMA KAMALI** LIGHTING **JENNIFER TIPTON**
STAGING **SHELLEY WASHINGTON**

"One of the greatest ballets of all time" is how the *New York Times* described Twyla Tharp's 1986 work *In the Upper Room*. Tharp, one of the most important contemporary choreographers, broadens the boundaries of ballet and modern dance alike. Set to a score by Philip Glass, *In the Upper Room* unites a wide spectrum of movement: classical vocabulary meets athleticism, pointe shoes appear alongside sneakers, and raw power is combined with remarkable grace.

INTRODUCTORY MATINEE **22 MARCH 2026**
PREMIERE **28 MARCH 2026**
PERFORMANCES **30 MARCH 2026 1 4 6 7 10 14 17 APRIL 2026**





BALLET GALA 2026

dedicated to SIR FREDERICK ASHTON

RHAPSODY

CHOREOGRAPHY & STAGE DESIGN **FREDERICK ASHTON**
MUSIC **RHAPSODY ON A THEME OF PAGANINI OP. 43** BY **SERGEI RACHMANINOFF**
COSTUME DESIGN **WILLIAM CHAPPELL** RECONSTRUCTED BY **NATALIA STEWART**
LIGHTING **PETER TEIGEN** STAGING **GRANT COYLE, CHRISTOPHER CARR**
PIANO **YOKO KIKUCHI**

WITHIN THE GOLDEN HOUR

CHOREOGRAPHY **CHRISTOPHER WHEELDON**
MUSIC **ANTONIO VIVALDI, EZIO BOSSO** STAGE DESIGN **INGOLF BRUUN**
COSTUME DESIGN **JASPER CONRAN** LIGHTING **PETER MUMFORD**
STAGING **JASON FOWLER**

GEMS

DIVERTISSEMENTS FROM THE REPERTOIRE OF **FREDERICK ASHTON**

DIAMONDS from JEWELS

CHOREOGRAPHY **GEORGE BALANCHINE** © THE GEORGE BALANCHINE TRUST
MUSIC **PYOTRI I. TCHAIKOVSKY** COSTUME DESIGN **KARINSKA**
LIGHTING **MARK STANLEY** STAGING **DIANA WHITE**

THE FULL PROGRAMME WILL BE PUBLISHED AT A LATER DATE

“Our gala pays tribute to Sir Frederick Ashton as part of *Ashton Worldwide 2024–2028*, the Frederick Ashton Foundation’s international festival celebrating the work and legacy of this legendary choreographer. We are thrilled to present two exquisite premieres: Frederick Ashton’s *Rhapsody* and Christopher Wheeldon’s *Within the Golden Hour*.

Christopher Wheeldon, regarded as a natural heir to Frederick Ashton, bridges the legacies of Ashton and George Balanchine, both of whom deeply respected and influenced one another. This celebration of dance takes the audience on a journey through their shared artistic lineage. The program includes a section called “Gems”, which leads us through the most iconic moments of Ashton choreography. The Gala will close with Balanchine’s stunning *Diamonds*, bringing the evening full circle and leaving the audience with an unforgettable experience.”

ALESSANDRA FERRI
Director of the Vienna State Ballet

CONDUCTOR **DAVID COLEMAN**
ORCHESTRA OF THE VIENNA STATE OPERA

PERFORMANCE **29 JUNE 2026**





REVIVALS AND REPERTOIRE

OPERA

in chronological order
(R = Revival)

W. A. MOZART

DIE ZAUBERFLÖTE

(THE MAGIC FLUTE)

A GERMAN OPERA in Two Acts

Libretto EMANUEL SCHIKANEDER

1st Series 3 5 9 12 SEPTEMBER 2025

Conductor	PATRICK LANGE
Director	BARBORA HORÁKOVÁ
Sarastro	CHRISTOF FISCHESSE
Tamino	JULIAN PRÉGARDIEN
Speaker	CLEMENS UNTERREINER
Queen of the Night	SERENA SÁENZ
Pamina	YING FANG
1 st Lady	ANNA BONDARENKO
2 nd Lady	ALMA NEUHAUS
3 rd Lady	STEPHANIE MAITLAND
Papageno	MICHAEL NAGL
Papagena	ILIA STAPLE
Monostatos	MATTHÄUS SCHMIDLECHNER

2nd Series 22 24 26 28 JUNE 2026

Conductor	IVOR BOLTON
Sarastro	GÜNTHER GROISSBÖCK
Tamino	PAVOL BRESLIK
Speaker	ADRIAN ERÖD
Queen of the Night	JESSICA PRATT
Pamina	FLORINA ILIE
1 st Lady	JENNI HIETALA
2 nd Lady	ALMA NEUHAUS
3 rd Lady	STEPHANIE MAITLAND
Papageno	MICHAEL NAGL
Papagena	ILIA STAPLE
Monostatos	MATTHÄUS SCHMIDLECHNER

GIUSEPPE VERDI

OTELLO

DRAMMA LIRICO in Four Acts

Libretto ARRIGO BOITO

after WILLIAM SHAKESPEARE

Dates 4 8 11 SEPTEMBER 2025

Conductor	BERTRAND DE BILLY
Director	ADRIAN NOBLE
Otello	ARSEN SOGHOMONYAN
Iago	LUDOVIC TÉZIER
Desdemona	MALIN BYSTRÖM

PYOTR I. TCHAIKOVSKY

IOLANTA

LYRIC OPERA in One Act

Libretto MODEST I. TCHAIKOVSKY

Dates 6 10 13 16 SEPTEMBER 2025

Conductor	TIMUR ZANGIEV
Director	EVGENY TITOV
René	IVO STANCHEV
Robert	BORIS PINKHASOVICH
Count Vaudémont	DMYTRO POPOV
Ibn-Hakia	ATTILA MOKUS
Iolanta	SONYA YONCHEVA

RICHARD WAGNER

TANNHAUSER

UND DER SANGERKRIEG AUF WARTBURG

GRAND ROMANTIC OPERA in Three Acts

Libretto RICHARD WAGNER

Dates 14 17 21 24 SEPTEMBER 2025

Conductor	AXEL KOBER
Director	LYDIA STEIER
Hermann	GEORG ZEPPENFELD
Tannhäuser	CLAY HILLEY
Wolfram von Eschenbach	LUDOVIC TÉZIER
Walther von der Vogelweide	JÖRG SCHNEIDER
Biterolf	MATHEUS FRANÇA
Heinrich der Schreiber	LUKAS SCHMIDT
Reinmar von Zweter	MARCUS PELZ
Elisabeth	CAMILLA NYLUND
Venus	EKATERINA GUBANOVA
A Young Shepherd	ILEANA TONCA

GIACOMO PUCCINI

TOSCA

MELODRAMMA in Three Acts

Libretto GIUSEPPE GIACOSA & LUIGI ILLICA

1st Series 20 25 27 29 SEPTEMBER 2025

Conductor	PIER GIORGIO MORANDI
Director	MARGARETE WALLMANN
Tosca	ELENA STIKHINA
Cavaradossi	JONATHAN TETELMAN
Scarpia	LUDOVIC TÉZIER

2nd Series 12 15 18 20 APRIL 2026

Conductor	DANIEL OREN
Tosca	ANNA NETREBKO
Cavaradossi	IVAN GYNGAZOV
Scarpia	CHRISTOPHER MALTMAN

GIOACHINO ROSSINI

IL BARBIERE DI SIVIGLIA

(THE BARBER OF SEVILLE)

COMMEDIA in Two Acts

Libretto CESARE STERBINI

Dates 26 SEPTEMBER 2025
1 4 9 OCTOBER 2025

Conductor	GIANLUCA CAPUANO
Director	HERBERT FRITSCH
Conte d'Almaviva	LIPARIT AVETISYAN
Don Bartolo	PAOLO BORDOGNA
Rosina	VASILISA BERZHANSKAYA
Don Basilio	ERWIN SCHROTT
Figaro	DAVIDE LUCIANO

GYÖRGY KURTÁG

FIN DE PARTIE

OPERA in One Act

Libretto GYÖRGY KURTÁG after SAMUEL BECKETT

Dates 30 SEPTEMBER 2025
3 6 10 OCTOBER 2025

Conductor	SIMONE YOUNG
Director	HERBERT FRITSCH
Nagg	CHARLES WORKMAN
Nell	HILARY SUMMERS
Hamm	PHILIPPE SLY
Clov	GEORG NIGL

W. A. MOZART

DIE ENTFÜHRUNG AUS DEM SERAIL

(THE ABDUCTION FROM THE SERAGLIO)

GERMAN SINGSPIEL in Three Acts

Libretto CHRISTOPH FRIEDRICH BRETZNER /

JOHANN GOTTLIEB STEPHANIE THE YOUNGER

Dialogue Version HANS NEUENFELS

Dates 12 15 17 21 24 OCTOBER 2025

Conductor	IVOR BOLTON
Director	HANS NEUENFELS
Bassa Selim	MARCUS BLUHM
Konstanze	SERENA SÁENZ
Blonde	FLORINA ILIE
Blonde – Actress	STELLA ROBERTS
Belmonte	SEBASTIAN KOHLHEPP
Belmonte – Actor	CHRISTIAN NATTER
Pedrillo	LUKAS SCHMIDT
Pedrillo – Actor	LUDWIG BLOCHBERGER
Osmin	ANTE JERKUNICA

W. A. MOZART

COSÌ FAN TUTTE

DRAMMA GIOCOSO in Two Acts
Libretto LORENZO DA PONTE

1st Series 16 18 23 25 OCTOBER 2025

Conductor	ADAM FISCHER
Director	BARRIE KOSKY
Fiordiligi	RUZAN MANTASHYAN
Dorabella	ALMA NEUHAUS
Guglielmo	MARKUS WERBA
Ferrando	DOVLET NURGELDIYEV
Despina	ISABEL SIGNORET
Don Alfonso	LUCA PISARONI

2nd Series 13 15 17 19 JUNE 2026

Conductor	LOUIS LANGRÉE
Fiordiligi	ELSA DREISIG
Dorabella	ANGELA BROWER
Guglielmo	PETER KELLNER
Ferrando	FILIPPE MANU
Despina	MARIA NAZAROVA
Don Alfonso	CHRISTOPHER MALTMAN

R CLAUDE DEBUSSY

PELLÉAS ET MÉLISANDE

DRAME LYRIQUE in Five Acts
Libretto MAURICE MAETERLINCK

Dates 27 30 OCTOBER 2025
2 5 NOVEMBER 2025

Conductor	ALAIN ALTINOGLU
Director, Stage	
& Lighting	MARCO ARTURO MARELLI
Costume Design	DAGMAR NIEFIND
Arkel	JEAN TEITGEN
Geneviève	MONIKA BOHINEC
Pelléas	ROLANDO VILLAZÓN
Golaud	SIMON KEENLYSIDE
Mélisande	KATE LINDSEY
Yniold	HANNAH-THERES WEIGL

At its heart lies the story of a family on the verge of its demise: four generations entangled together in a web of illness, death and stagnation. All their hopes come to rest on the mysterious stranger Mélisande. However, the brothers Pelléas and Golaud become fatally snared by their love for this young woman. Viewed crudely, one can see an almost naïve love triangle in *Pelléas et Mélisande*. Beneath this deceptive surface, however, there glistens a second, almost bottomless and unaccountable dimension from which the symbolic piece draws its deeper meaning. Claude Debussy's only completed opera is considered an outlier in musical history. A delicacy that stands alone – and in Vienna almost a hidden gem.

W. A. MOZART

DON GIOVANNI

DRAMMA GIOCOSO in Two Acts
Libretto LORENZO DA PONTE

Dates 29 OCTOBER 2025
1 4 7 NOVEMBER 2025

Conductor	CHRISTOPH KONCZ
Director	BARRIE KOSKY
Don Giovanni	MATTIA OLIVIERI
Commendatore	TAREQ NAZMI
Donna Anna	ADELA ZAHARIA
Don Ottavio	BOGDAN VOLKOV
Donna Elvira	TARA ERRAUGHT
Leporello	PHILIPPE SLY
Zerlina	ANITA MONSERRAT
Masetto	ANDREI MAKSIMOV

CHARLES GOUNOD

FAUST

OPÉRA in Five Acts
Libretto JULES BARBIER & MICHEL CARRÉ

Dates 6 9 12 15 NOVEMBER 2025

Conductor	FRÉDÉRIC CHASLIN
Director	FRANK CASTORF
Faust	JOHN OSBORN
Marguerite	OLGA KULCHYNSKA
Méphistophélès	ALEX ESPOSITO
Valentin	STEFAN ASTAKHOV

GIUSEPPE VERDI

FALSTAFF

COMMEDIA LIRICA in Three Acts
Libretto ARRIGO BOITO
after WILLIAM SHAKESPEARE

Dates 8 11 14 17 NOVEMBER 2025

Conductor	PIER GIORGIO MORANDI
Director	MARCO ARTURO MARELLI
Falstaff	AMBROGIO MAESTRI
Ford	DAVIDE LUCIANO
Fenton	IVÁN AYÓN RIVAS
Alice	RUZAN MANTASHYAN
Nannetta	EMILY POGORELC
Mrs. Quickly	MONIKA BOHINEC

R GAETANO DONIZETTI

LUCIA DI LAMMERMOOR

DRAMMA TRAGICO in Three Acts
Libretto SALVADORE CAMMARANO

Dates 16 19 22 25 NOVEMBER 2025

Conductor	ROBERTO ABBADO
Director & Costume Design	LAURENT PELLY
Stage Design	CHANTAL THOMAS
Lighting	DUANE SCHULER
Enrico	MATTIA OLIVIERI
Lucia	ADELA ZAHARIA
Edgardo	BEKHZOD DAVRONOV
Raimondo	ADAM PALKA

This key work of Italian romantic opera lives from its rich melodies and an impressive musical-psychological characterisation of its cast, especially the central characters Lucia-Edgardo-Enrico, whom Donizetti masterfully embeds in an emotional triangle of love, hatred and passion. The present production portrays the mentally fragile Lucia as the victim of the male world surrounding her, one that exploits her mercilessly.

R LEOŠ JANÁČEK

VĚC MAKROPULOS

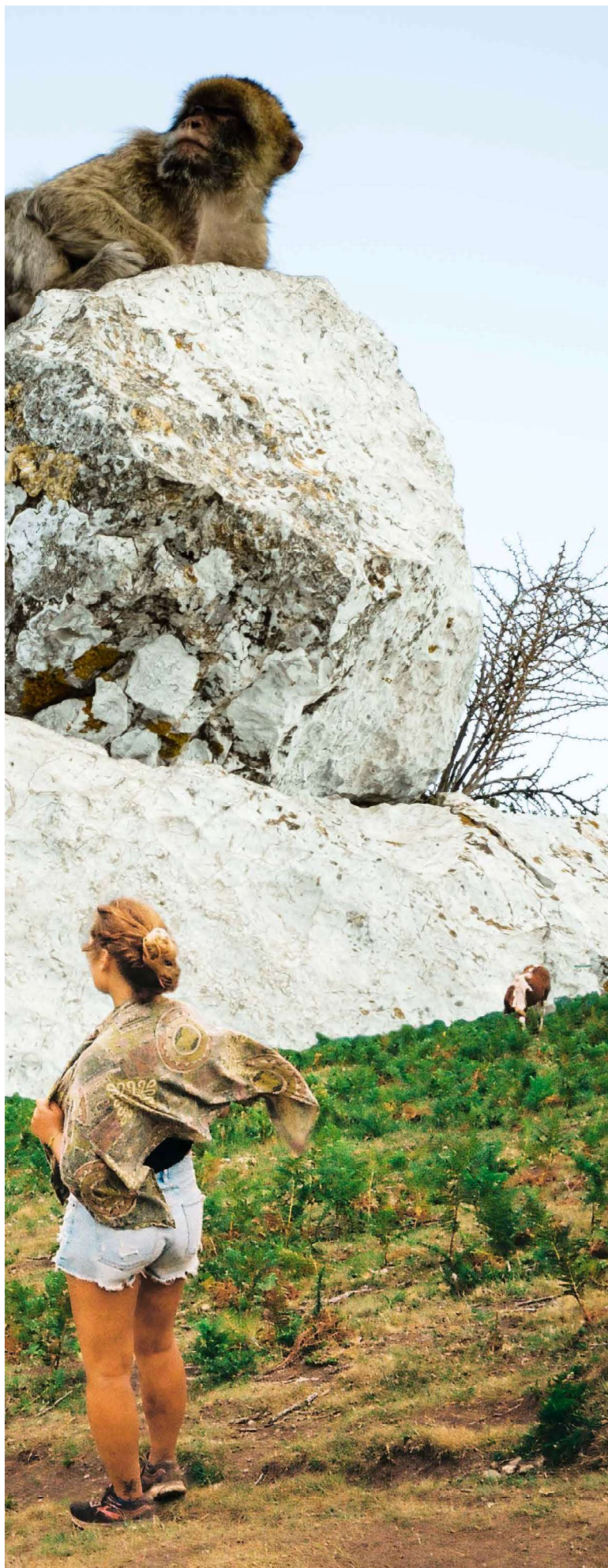
(THE MAKROPULOS AFFAIR)
OPERA in Three Acts
Libretto LEOŠ JANÁČEK after KAREL ČAPEK

Dates 30 NOVEMBER 2025
3 6 DECEMBER 2025

Conductor	TOMÁŠ HANUS
Director	PETER STEIN
Stage Design	FERDINAND WÖGERBAUER
Costume Design	ANNAMARIA HEINREICH
Lighting	JOACHIM BARTH
Make-Up	CÉCILE KRETSCHMAR
Emilia Marty	MARLIS PETERSEN
Dr. Kolenatý	WOLFGANG BANKL
Albert Gregor	PAVEL ČERNOCH
Jaroslav Prus	BO SKOVHUS

The composer Leoš Janáček was in the autumn of his life when he came to write *Věc Makropulos*. An opera that is intensely occupied with death and the question of whether an eternal life in this world makes sense. Janáček, some 70 years of age and wistfully enamoured of his muse Kamila Stösslová, made his own views clear: "We are happy because we know our life will not last too long. That is why every moment must be used, lived to the full." The first performance at the State Opera of this 1926 work that revolves around a mysterious, life-prolonging elixir, took place in 2015 – now it returns in a revival with a sparkling cast.





FRANCIS POULENC

DIALOGUES DES CARMELITES

OPERA in Three Acts

Libretto FRANCIS POULENC

after GEORGES BERNANOS

Dates 20 23 26 29 NOVEMBER 2025

Conductor	ROBIN TICCIATI
Director	MAGDALENA FUCHSBERGER
Blanche	OLGA KULCHYNSKA
Le Chevalier	BOGDAN VOLKOV
Madame de Croissy	SYLVIE BRUNET-GRUPPOSO
Madame Lidoine	MARIA MOTOLYGINA
Mère Marie	JULIE BOULIANNE
Marquis de la Force	MICHAEL KRAUS
Sœur Constance	MARIA NAZAROVA

GIACOMO PUCCINI

MADAMA BUTTERFLY

TRAGEDIA GIAPPONESE

Libretto GIUSEPPE GIACOSA & LUIGI ILLICA

1st Series 5 7 9 12 DECEMBER 2025

Conductor	GIAMPAOLO BISANTI
Director	ANTHONY MINGHELLA
Director & Choreography	CAROLYN CHOA
Cio-Cio-San	ELEONORA BURATTO
Suzuki	DARIA SUSHKOVA
Pinkerton	LUCIANO GANCI
Sharpless	LEONARDO NEIVA

2nd Series 7 10 14 17 MARCH 2026

Conductor	MARCO ARMILIATO
Cio-Cio-San	ERMONELA JAHO
Suzuki	STEPHANIE MAITLAND
Pinkerton	SAIMIR PIRGU
Sharpless	ATTILA MOKUS

Based on an original co-production by
THE METROPOLITAN OPERA, ENGLISH NATIONAL OPERA
and the LITHUANIAN NATIONAL OPERA AND
BALLET THEATRE

RICHARD STRAUSS

ELEKTRA

TRAGEDY in One Act

Libretto HUGO VON HOFMANNSTHAL

Dates 14 17 20 23 DECEMBER 2025

Conductor	ALEXANDER SODDY
Director	HARRY KUPFER
Klytämnestra	NINA STEMME
Elektra	AUŠRINĖ STUNDYTĖ
Chrysothemis	CAMILLA NYLUND
Aegisth	JÖRG SCHNEIDER
Orest	DEREK WELTON



GIACOMO PUCCINI

LA BOHÈME

OPERA in Four Scenes

Libretto GIUSEPPE GIACOSA & LUIGI ILLICA after
HENRI MURGER

Dates 15 18 21 25 DECEMBER 2025

Conductor	GIACOMO SAGRIPANTI
Director & Stage Design	FRANCO ZEFFIRELLI
Rodolfo	JUAN DIEGO FLÓREZ
Mimi	NICOLE CAR
Marcello	ANDREY ZHILIKOVSKY
Schaunard	JUSUNG GABRIEL PARK
Colline	IVO STANCHEV
Musetta	ANNA BONDARENKO

ANTONÍN DVOŘÁK

RUSALKA

LYRIC FAIRY-TALE in Three Acts

Libretto JAROSLAV KVAPIL

Dates 8 10 13 15 JANUARY 2026

Conductor	ROBERT JINDRA
Director	SVEN-ERIC BECHTOLF
The Prince	PIOTR BECZALA
The Foreign Princess	ELIŠKA WEISSOVÁ
Water Goblin	ALEXANDER VINOGRADOV
Rusalka	NICOLE CAR
Ježibaba	MONIKA BOHINEC

ENGELBERT HUMPERDINCK

HANSEL UND GRETEL

FAIRY-TALE OPERA in Three Scenes

Libretto ADELHEID WETTE

Dates 26 28 29 DECEMBER 2025
2 JANUARY 2026

Conductor	CORNELIUS MEISTER
Director	ADRIAN NOBLE
Peter Besenbinder	CLEMENS UNTERREINER
Gertrud	REGINE HANGLER
Hänsel	ALMA NEUHAUS
Gretel	MARIA NAZAROVA
Knusperhexe	MICHAEL LAURENZ

JULES MASSENET

MANON

OPÉRA COMIQUE in Five Acts

Libretto HENRI MEILHAC & PHILIPPE GILLE
after ABBÉ PRÉVOST

Dates 9 11 14 17 JANUARY 2026

Conductor	BERTRAND DE BILLY
Director	ANDREI ȘERBAN
Manon Lescaut	KRISTINA MKHITARYAN
Chevalier Des Grieux	BENJAMIN BERNHEIM
Count Des Grieux	MATHEUS FRANÇA
Lescaut	STEFAN ASTAKHOV

JOHANN STRAUSS

DIE FLEDERMAUS

(THE BAT)

COMIC OPERETTA in Three Acts

Libretto RICHARD GENÉE & KARL HAFFNER

Dates 31 DECEMBER 2025
1 3 6 JANUARY 2026

Conductor	MARKUS POSCHNER
Director	OTTO SCHENK
Gabriel von Eisenstein	JONAS KAUFMANN
Rosalinde	DIANA DAMRAU
Frank	JOCHEN SCHMECKENBECHER
Orlofsky	DARIA SUSHKOVA
Alfred	JÖRG SCHNEIDER
Falke	ADRIAN ERÖD
Adele	ILIA STAPLE
Frosch	MICHAEL NIAVARANI

On 1 JANUARY, ERICA ELOFF will sing
the part of Rosalinde
and MATTHÄUS SCHMIDLECHNER
the part of Eisenstein.

R W. A. MOZART

IDOMENEO

DRAMMA PER MUSICA in Three Acts

Libretto GIAMBATTISTA VARESCO

Dates 16 19 23 25 JANUARY 2026

Conductor	BERTRAND DE BILLY
Director	KASPER HOLTEN
Stage Design	MIA STENSGAARD
Costume Design	ANJA VANG KRAGH
Lighting & Video Design	JESPER KONGSHAUG
Movement Director	SIGNE FABRICIUS
Idomeneo	BERNARD RICHTER
Idamante	KATE LINDSEY
Elettra	ELEONORA BURATTO
Ilia	YING FANG

With *Idomeneo*, Mozart – though only 25 years old – was already writing for the opera stage as a mature composer. It tells the story taken from Greek mythology of Idomeneo, the King of Crete, who is returning home from the Trojan War when he is forced to choose between the life of his son Idamante and the good of his people. Director Kasper Holten exposes him as a corrupt ruler who has become accustomed to power and can no longer let it go. At the same time, in common with most of the characters in the story, he remains burdened by the events of that decisive war. The one positive exception is Idamante – which is why he more than all others is needed to make a fresh start.

W. A. MOZART

LE NOZZE DI FIGARO

(THE MARRIAGE OF FIGARO)

COMMEDIA PER MUSICA in Four Acts

Libretto LORENZO DA PONTE after BEAUMARCHAIS

Dates 18 20 24 26 28 JANUARY 2026

Conductor	ADAM FISCHER
Director	BARRIE KOSKY
Conte d'Almaviva	HUW MONTAGUE RENDALL
Contessa d'Almaviva	ADRIANA GONZÁLEZ
Figaro	RICCARDO FASSI
Susanna	SERENA SÁENZ
Cherubino	PATRICIA NOLZ

GAETANO DONIZETTI

L'ELISIR D'AMORE

MELODRAMMA GIOCOSO in Two Acts

Libretto FELICE ROMANI

1st Series 27 31 JANUARY 2026
2 FEBRUARY 2026

Conductor	PIER GIORGIO MORANDI
Director	OTTO SCHENK
Adina	MARIA NAZAROVA
Nemorino	EDGARDO ROCHA
Belcore	STEFAN ASTAKHOV
Dulcamara	NICOLA ALAIMO

2nd Series 5 7 11 MAY 2026

Conductor	GIANLUCA CAPUANO
Adina	PRETTY YENDE
Nemorino	MICHAEL SPYRES
Belcore	CLEMENS UNTERREINER
Dulcamara	AMBROGIO MAESTRI

GIUSEPPE VERDI

LA TRAVIATA

MELODRAMMA in Three Acts

Libretto FRANCESCO MARIA PIAVE

after ALEXANDRE DUMAS fils

Dates 1 3 6 FEBRUARY 2026

Conductor	GIAMPAOLO BISANTI
Director	SIMON STONE
Violetta Valéry	NADINE SIERRA
Alfredo Germont	XABIER ANDUAGA
Giorgio Germont	ARTUR RUCIŃSKI

A co-production with
the OPÉRA NATIONAL DE PARIS.





RICHARD STRAUSS

ARIADNE AUF NAXOS

OPERA in One Act with a Prologue

Libretto HUGO VON HOFMANNSTHAL

Dates **19 22 25 FEBRUARY 2026**

Conductor	CORNELIUS MEISTER
Director	SVEN-ERIC BECHTOLF
Prima Donna/Ariadne	ANJA KAMPE
Tenor/Bacchus	CLAY HILLEY
Music Teacher	JOCHEN SCHMECKENBECHER
Composer	SAMANTHA HANKEY
Zerbinetta	ERIN MORLEY
Harlequin	STEFAN ASTAKHOV
Major Domo	BERNHARD SCHIR

A co-production with
the SALZBURG FESTIVAL.

GEORGES BIZET

CARMEN

OPÉRA COMIQUE in Four Acts

Libretto HENRI MEILHAC & LUDOVIC HALÉVY
after PROSPER MÉRIMÉE

1st Series **21 24 28 FEBRUARY 2026**
3 MARCH 2026

Conductor	YVES ABEL
Director	CALIXTO BIEITO
Carmen	VICTORIA KARKACHEVA
Don José	PIOTR BECZAŁA
Escamillo	ALEXEY MARKOV
Micaëla	ANNA BONDARENKO

2nd Series **1 3 5 8 11 JUNE 2026**

Conductor	ASHER FISCH
Carmen	ELMINA HASAN
Don José	FREDDIE DE TOMMASO
Escamillo	CHRISTIAN VAN HORN
Micaëla	ANNA BONDARENKO

The VIENNA STATE OPERA production
originally premiered at SAN FRANCISCO OPERA
in co-production with
BOSTON LYRIC OPERA.

GIUSEPPE VERDI

NABUCCO

DRAMMA LIRICO in Four Parts

Libretto TEMISTOCLE SOLERA

Dates **27 FEBRUARY 2026**
2 5 8 MARCH 2026

Conductor	MARCO ARMILIATO
Director	GÜNTER KRÄMER
Nabucco	AMARTUVSHIN ENKHBAT
Ismaele	IVAN MAGRÌ
Zaccaria	ALEXANDER VINOGRADOV
Abigaille	ANNA NETREBKO
Fenena	MONIKA BOHINEK

GAETANO DONIZETTI

DON PASQUALE

DRAMMA BUFFO in Three Acts

Libretto GIOVANNI RUFFINI & GAETANO DONIZETTI

Dates 6 11 13 MARCH 2026

Conductor	FRANCESCO IVAN CIAMPA
Director	IRINA BROOK
Don Pasquale	NICOLA ALAIMO
Ernesto	DMITRY KORCHAK
Malatesta	STEFAN ASTAKHOV
Norina	PRETTY YENDE

R GYÖRGY LIGETI

LE GRAND MACABRE

OPERA in Four Scenes

Libretto MICHAEL MESCHKE & GYÖRGY LIGETI

after LA BALADE DU GRAND MACABRE by

MICHEL DE GHELDERODE

Dates 15 20 22 25 MARCH 2026

Conductor	PABLO HERAS-CASADO
Director, Choreography & Stage Design	JAN LAUWERS
Costume Design	LOT LEMM
Lighting	KEN HIOCO
Co-Choreography	PAUL BLACKMAN
Nekrotzar	GEORG NIGL
Chief of the Gepopo / Venus	SARAH ARISTIDOU
Prince Go-Go	XAVIER SABATA
Amanda	MARIA NAZAROVA
Amando	ISABEL SIGNORET
Astradamors	WOLFGANG BANKL
Mescalina	MARINA PRUDENSKAYA
Piet the Pot	GERHARD SIEGEL
White Party Minister	DANIEL JENZ
Black Party Minister	HANS PETER KAMMERER

György Ligeti's bold and boisterous master opera tells of a prosperous land of plenty, a dubious prophet of doom and the end of the world – that isn't. The grotesque story surrounding bizarre warnings of an apocalypse is presented in lavish and ludicrous images by director Jan Lauwers, who creates a breathtaking theatrical scherzo: absurd, luscious, exuberant and highly compelling!

RICHARD WAGNER

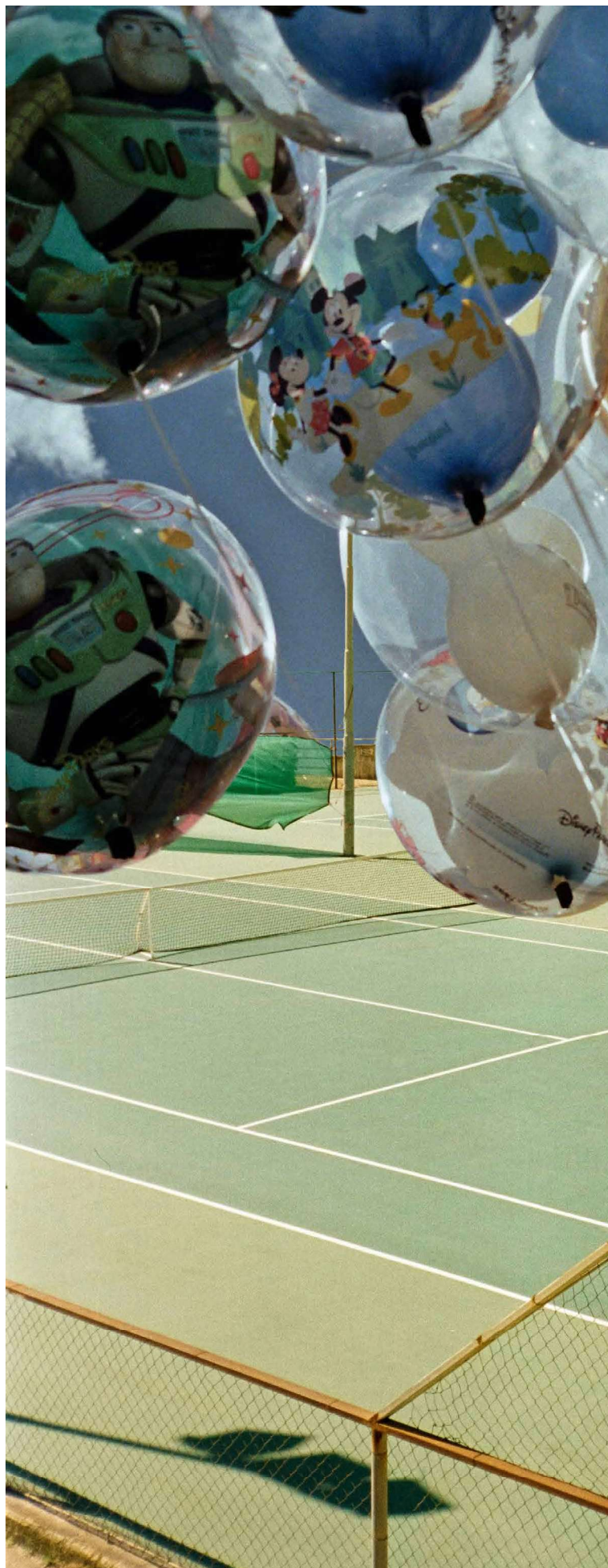
PARSIFAL

SACRED FESTIVAL DRAMA in Three Acts

Libretto RICHARD WAGNER

Dates 2 5 8 APRIL 2026

Conductor	AXEL KOBER
Director, Stage & Costume Design	KIRILL SEREBRENNIKOV
Amfortas	GERALD FINLEY
Gurnemanz	FRANZ-JOSEF SELIG
Parsifal	KLAUS FLORIAN VOGT
Klingsor	WERNER VAN MECHELEN
Kundry	JENNIFER HOLLOWAY





R ALBAN BERG

WOZZECK

OPERA in Three Acts

Libretto ALBAN BERG after GEORG BÜCHNER

Dates 9 11 13 APRIL 2026

Conductor	FRANZ WELSER-MÖST
Director	SIMON STONE
Wozzeck	JOHANNES MARTIN KRÄNZLE
Marie	MARLIS PETERSEN
Drum Major	DMITRY GOLOVNIK
Captain	JÖRG SCHNEIDER
Doctor	DMITRY BELOSSELSKIY

GIUSEPPE VERDI

SIMON BOCCANEGRA

MELODRAMMA in A Prologue and Three Acts

Libretto FRANCESCO MARIA PIAVE & ARRIGO BOITO
after ANTONIO GARCÍA GUTIÉRREZ

Dates 16 19 21 24 APRIL 2026

Conductor	MICHELE MARIOTTI
Director	PETER STEIN
Simon Boccanegra	LUDOVIC TÉZIER
Jacopo Fiesco	KWANGCHUL YOUN
Amelia Grimaldi	FEDERICA LOMBARDI
Gabriele Adorno	JOSHUA GUERRERO
Paolo	ATTILA MOKUS

R RICHARD WAGNER

DER FLIEGENDE HOLLÄNDER

(THE FLYING DUTCHMAN)

ROMANTIC OPERA in Three Acts

Libretto RICHARD WAGNER

Dates 22 25 29 APRIL 2026
3 MAY 2026

Conductor	BERTRAND DE BILLY
Director	CHRISTINE MIELITZ
Stage & Costume Design	STEFAN MAYER
Holländer	TOMASZ KONIECZNY
Senta	ERICA ELOFF
Erik	ANDREAS SCHAGER
Daland	FRANZ-JOSEF SELIG
Steuermann	HIROSHI AMAKO
Mary	STEPHANIE MAITLAND

Richard Wagner discovered the old ghost story of the Flying Dutchman in Heinrich Heine, who described with ironic verve how a sailor, cursed by the Devil, has to sail the world's seas until the love of a faithful woman redeems him. For its time, the opera Wagner wrote was unusually novel in its harmonic structure, instrumentation, characterisation and dramaturgy. The work is still indebted to his composing forebears Weber and Marschner, but its overall treatment already gives a clear sense of the operatic master to come.

RICHARD STRAUSS

SALOME

MUSIC DRAMA in One Act

Libretto after OSCAR WILDE's drama translated
by HEDWIG LACHMANN

Dates 1 4 6 10 MAY 2026

Conductor	SEBASTIAN WEIGLE
Director	CYRIL TESTE
Herodes	GERHARD SIEGEL
Herodias	MONIKA BOHINEC
Salome	ELENA STIKHINA
Jochanaan	TOMASZ KONIECZNY
Narraboth	DANIEL JENZ
Page	ISABEL SIGNORET

RICHARD WAGNER

DIE WALKÜRE

First Day of the Festival Drama

DER RING DES NIBELUNGEN

Libretto RICHARD WAGNER

Dates 25 MAY 2026

7 JUNE 2026

Conductor	PABLO HERAS-CASADO
Director	SVEN-ERIC BECHTOLF
Siegmund	MICHAEL SPYRES
Hunding	GÜNTHER GROISSBÖCK
Wotan	MICHAEL VOLLE
Sieglinde	SIMONE SCHNEIDER
Brünnhilde	CAMILLA NYLUND
Fricka	SZILVIA VÖRÖS

RICHARD STRAUSS

DER ROSENKAVALIER

(THE KNIGHT OF THE ROSE)

COMEDY FOR MUSIC in Three Acts

Libretto HUGO VON HOFMANNSTHAL

Dates 9 12 15 18 MAY 2026

Conductor	ALEXANDER SODDY
Director	OTTO SCHENK
Marschallin	CAMILLA NYLUND
Baron Ochs auf Lerchenau	GÜNTHER GROISSBÖCK
Octavian	SAMANTHA HANKEY
Sophie	NIKOLA HILLEBRAND
Faninal	ADRIAN ERÖD
Sänger	MICHAEL SPYRES

RICHARD WAGNER

SIEGFRIED

Second Day of the Festival Drama

DER RING DES NIBELUNGEN

Libretto RICHARD WAGNER

Dates 30 MAY 2026

10 JUNE 2026

Conductor	PABLO HERAS-CASADO
Director	SVEN-ERIC BECHTOLF
Siegfried	ANDREAS SCHAGER
Brünnhilde	CAMILLA NYLUND
Wanderer	MICHAEL VOLLE
Alberich	GEORG NIGL
Erda	WIEBKE LEHMKUHL
Mime	GERHARD SIEGEL
Fafner	MATHEUS FRANÇA
Waldvogel	FLORINA ILIE

RICHARD WAGNER

DAS RHEINGOLD

Prologue to the Festival Drama

DER RING DES NIBELUNGEN

Libretto RICHARD WAGNER

Dates 19 MAY 2026

6 JUNE 2026

Conductor	PABLO HERAS-CASADO
Director	SVEN-ERIC BECHTOLF
Wotan	MICHAEL VOLLE
Loge	MATTHÄUS SCHMIDLECHNER
Donner	CLEMENS UNTERREINER
Froh	DANIEL JENZ
Fricka	SZILVIA VÖRÖS
Freia	JENNI HIETALA
Erda	WIEBKE LEHMKUHL
Alberich	GEORG NIGL
Mime	GERHARD SIEGEL
Fasolt	SIMONAS STRAZDAS
Fafner	MATHEUS FRANÇA

RICHARD WAGNER

GÖTTER- DÄMMERUNG

Third Day of the Festival Drama

DER RING DES NIBELUNGEN

Libretto RICHARD WAGNER

Dates 4 14 JUNE 2026

Conductor	PABLO HERAS-CASADO
Director	SVEN-ERIC BECHTOLF
Siegfried	ANDREAS SCHAGER
Gunther	ATTILA MOKUS
Hagen	GÜNTHER GROISSBÖCK
Alberich	GEORG NIGL
Brünnhilde	CAMILLA NYLUND
Gutrune	REGINE HANGLER
Waltraute	SZILVIA VÖRÖS



PYOTR I. TCHAIKOVSKY
EUGENE ONEGIN

LYRIC SCENES in Three Acts

Libretto PYOTR I. TCHAIKOVSKY and
KONSTANTIN K. SHILOVSKY after
ALEXANDER PUSHKIN

Dates **22 24 28 31 MAY 2026**

Conductor	TIMUR ZANGIEV
Director & Stage Design	DMITRI TCHERNIAKOV
Tatyana	ASMIK GRIGORIAN
Olga	DARIA SUSHKOVA
Eugene Onegin	BORIS PINKHASOVICH
Lensky	BOGDAN VOLKOV
Gremin	DMITRY ULYANOV

The VIENNA STATE OPERA
production was originally premiered
by the BOLSHOI THEATRE
in Moscow.

R **ALEXANDER RASKATOV**
ANIMAL FARM

OPERA in Two Acts, Nine Scenes & An Epilogue

Libretto IAN BURTON & ALEXANDER RASKATOV
after GEORGE ORWELL

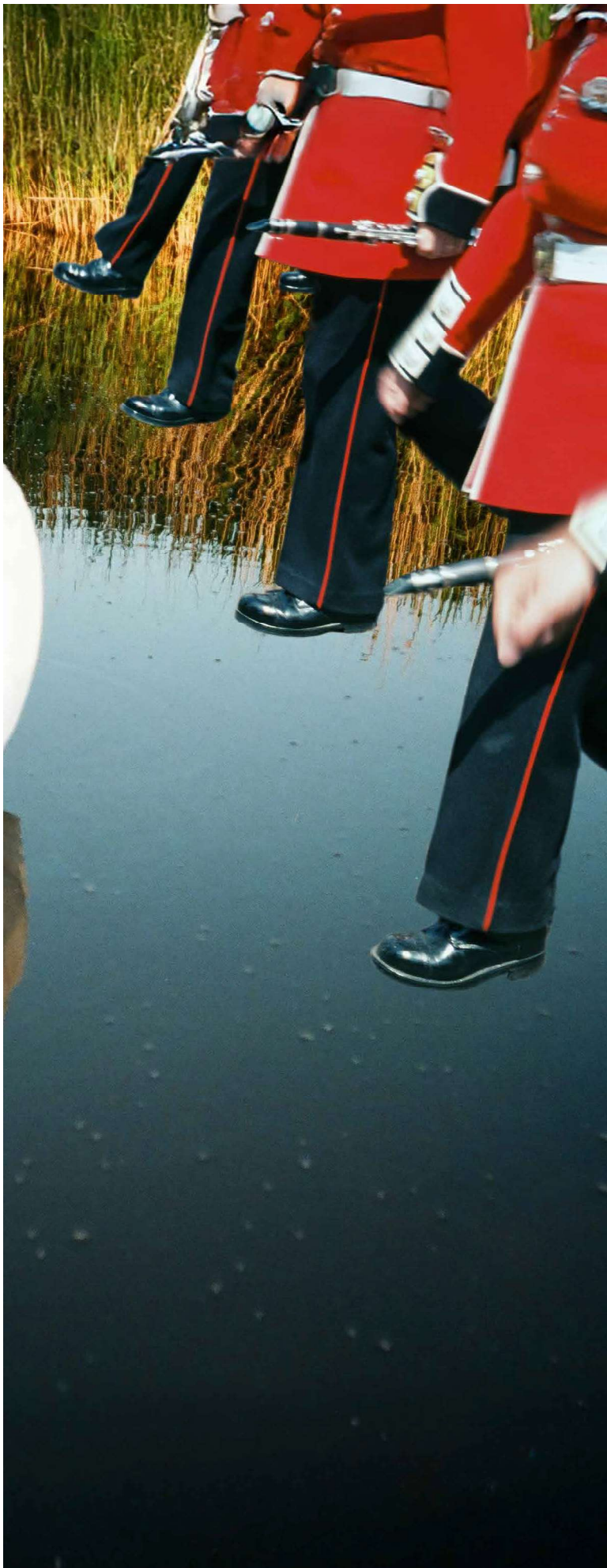
Dates **12 16 18 23 JUNE 2026**

Conductor	ALEXANDER SODDY
Director	DAMIANO MICHIELETTO
Old Major	GENNADY BEZZUBENKOV
Napoleon	WOLFGANG BANKL
Snowball	MICHAEL GNIFFKE
Squealer	ANDREI POPOV
Boxer	STEFAN ASTAKHOV
Benjamin/Young Actress	KARL LAQUIT
Minimus	ARTEM KRUTKO
Clover	MARGARET PLUMMER
Muriel	ISABEL SIGNORET
Blacky	ELENA VASSILIEVA
Mollie	HOLLY FLACK
Mr. Jones	DANIEL JENZ
Ms. Jones	JENNI HIETALA
Mr. Pilkington	CLEMENS UNTERREINER

A Co-production and Co-commission of
DUTCH NATIONAL OPERA AMSTERDAM,
WIENER STAATSOOPER, TEATRO MASSIMO PALERMO
and FINNISH NATIONAL OPERA
& BALLET HELSINKI.

It starts with the revolution: the farm animals rise up against their tyrannical human owners, wanting to spend their future living in liberty, equality and fraternity. However, they soon end up under the yoke of new rulers from among their own ranks. And they have to learn: "All animals are equal, but some are more equal than others." Alexander Raskatov's opera, premiered in 2023, is based on the famous novel by George Orwell, who wanted to open eyes in the West to the brutal course the Soviets had taken from revolution to totalitarian violence. In the State Opera production director Davide Michieletto outlines the path to repression in dystopian images and creates a memorable and haunting evening.





GIACOMO PUCCINI

IL TRITTIKO

Dates 21 25 27 30 JUNE 2026

Conductor
Director

LORENZO VIOTTI
TATJANA GÜRBACA

IL TABARRO

OPERA in One Act

Libretto GIUSEPPE ADAMI after DIDIER GOLD

Michele
Giorgetta
Luigi
Tinca
Talpa
Frugola

MICHAEL VOLLE
NICOLE CAR
ARSEN SOGHOMONYAN
ANDREA GIOVANNINI
DAN PAUL DUMITRESCU
MONIKA BOHINEC

SUOR ANGELICA

OPERA in One Act

Libretto GIOVACCHINO FORZANO

Sister Angelica
Princess
Abbess
Mistress of the Novices
Monitress
Sister Genovieffa
Nursing Sister
Alms Seeker

NICOLE CAR
VIOLETA URMANA
MONIKA BOHINEC
JULIETTE MARS
DARIA SUSHKOVA
ILEANA TONCA
TERESA SALES REBORDÃO
ANA GAROTIĆ

GIANNI SCHICCHI

OPERA in One Act

Libretto GIOVACCHINO FORZANO after
Canto 30 of the INFERNO from

THE DIVINE COMEDY by DANTE ALIGHIERI

Gianni Schicchi
Lauretta
Zita
Rinuccio
Gherardo
Nella
Betto di Signa
Simone
Marco
La Ciesca
Maestro Spinelloccio
Amantio di Nicolao

AMBROGIO MAESTRI
NICOLE CAR
VIOLETA URMANA
KANG WANG
ANDREA GIOVANNINI
ANNA BONDARENKO
JUSUNG GABRIEL PARK
DAN PAUL DUMITRESCU
ATTILA MOKUS
DARIA SUSHKOVA
HANS PETER KAMMERER
SIMONAS STRAZDAS



REVIVALS AND REPERTOIRE

BALLET

in chronological order
(R = Revival)

ELENA TCHERNICHOVA

GISELLE

BALLET in Two Acts

Dates 18 19 22 23 SEPTEMBER 2025
23 26 (double show) 30 APRIL 2026
2 8 MAY 2026

Choreography

& Director

after

ELENA TCHERNICHOVA

JEAN CORALLI

JULES PERROT

MARIUS PETIPA

THÉOPHILE GAUTIER

Libretto

JULES-HENRI VERNON DE SAINT-GEORGES

JEAN CORALLI

after

HEINRICH HEINE

Music

ADOLPHE ADAM

with an insert by

FRIEDRICH BURGMÜLLER

Conductor

LUCIANO DI MARTINO

Stage Design

INGOLF BRUUN

Costume Design

CLARISSE PRAUN-MAYLUNAS

Coaching

JULIO BOCCA

ORCHESTRA

OF THE VIENNA STATE OPERA

R

ROLAND PETIT

DIE FLEDERMAUS

BALLET in Two Acts

Dates 18 21 24 27 28 NOVEMBER 2025
8 (double show) 13 DECEMBER 2025

Choreography

ROLAND PETIT

Music

JOHANN STRAUSS II

arranged & orchestrated by

DOUGLAS GAMLEY

Conductor

LUCIANO DI MARTINO

Stage Design

JEAN-MICHEL WILMOTTE

Costume Design

LUISA SPINATELLI

Lighting

JEAN-MICHEL DESIRÉ

Staging

LUIGI BONINO

GILLIAN WHITTINGHAM

ORCHESTRA

OF THE VIENNA STATE OPERA

Humour meets elegance, classical ballet meets mime and slapstick, waltz meets cancan. Roland Petit's ballet, freely adapted from the much-loved operetta, is a genuine dance spectacular to familiar and popular melodies of Johann Strauss II.

R G E O R G E B A L A N C H I N E

JEWELS

EMERALDS / RUBIES / DIAMONDS

Dates 30 JANUARY 2026
 4 5 8 9 14 15 FEBRUARY 2026

Choreography	GEORGE BALANCHINE
	© THE GEORGE BALANCHINE TRUST
Music	GABRIEL FAURÉ
	IGOR STRAVINSKY
	PYOTR I. TCHAIKOVSKY
Conductor	PAUL CONNELLY
Stage Design	PETER HARVEY
Costume Design	KARINSKA
Lighting	MARK STANLEY
Staging	NANETTE GLUSHAK
	DIANA WHITE
Piano	ANNA MALIKOVA
	ORCHESTRA
	OF THE VIENNA STATE OPERA

George Balanchine's *Jewels* is considered the first evening-length ballet without a story and as the "perfect introduction to ballet". Inspired by a visit to the Van Cleef & Arpels jewellery store in New York, the choreographer decided in 1967 to create a work based on the properties of various precious gemstones for his New York City Ballet. In each of the three parts, a different "jewel" – emerald, ruby, diamond – is the focal point of the choreography, in which George Balanchine, a true visionary of the art of dance, combines the tradition of romantic ballet with a contemporary approach to the classical vocabulary. In unique costumes by designer Karinska, *Jewels* unites delicate poetry, noble grace and humorous coolness.

R K E N N E T H M A C M I L L A N

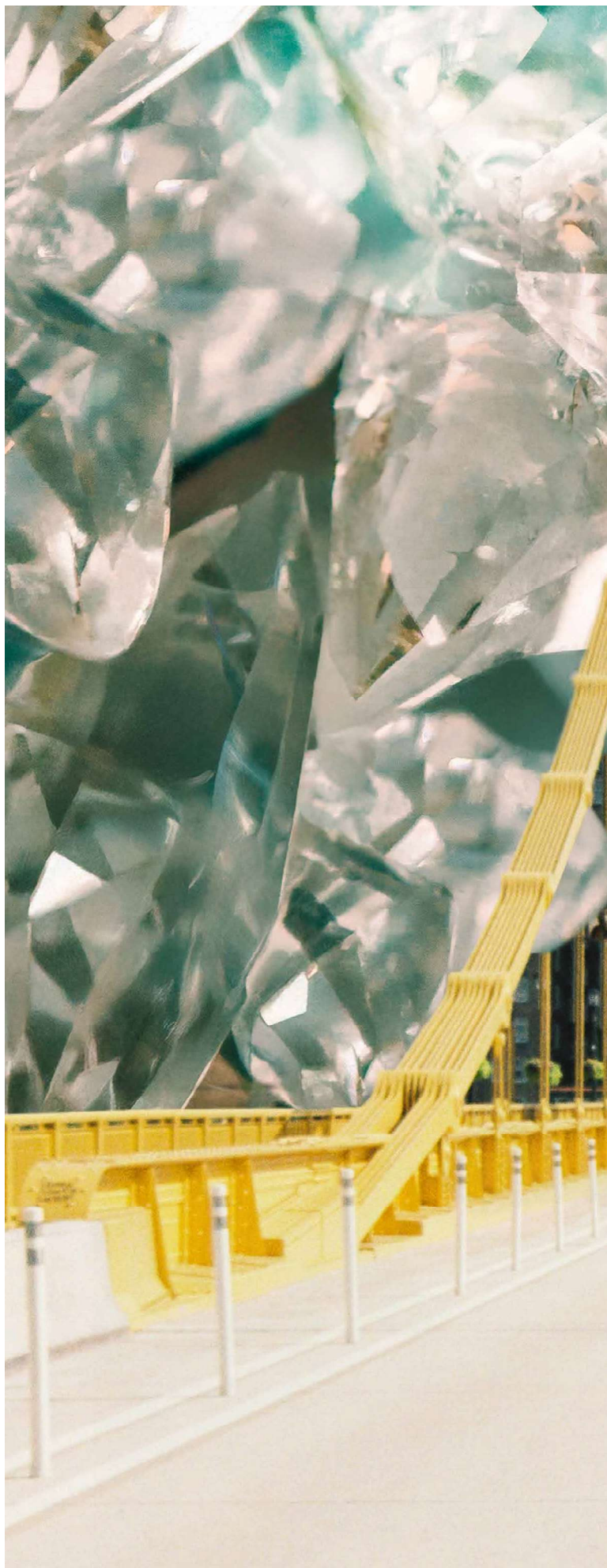
MANON

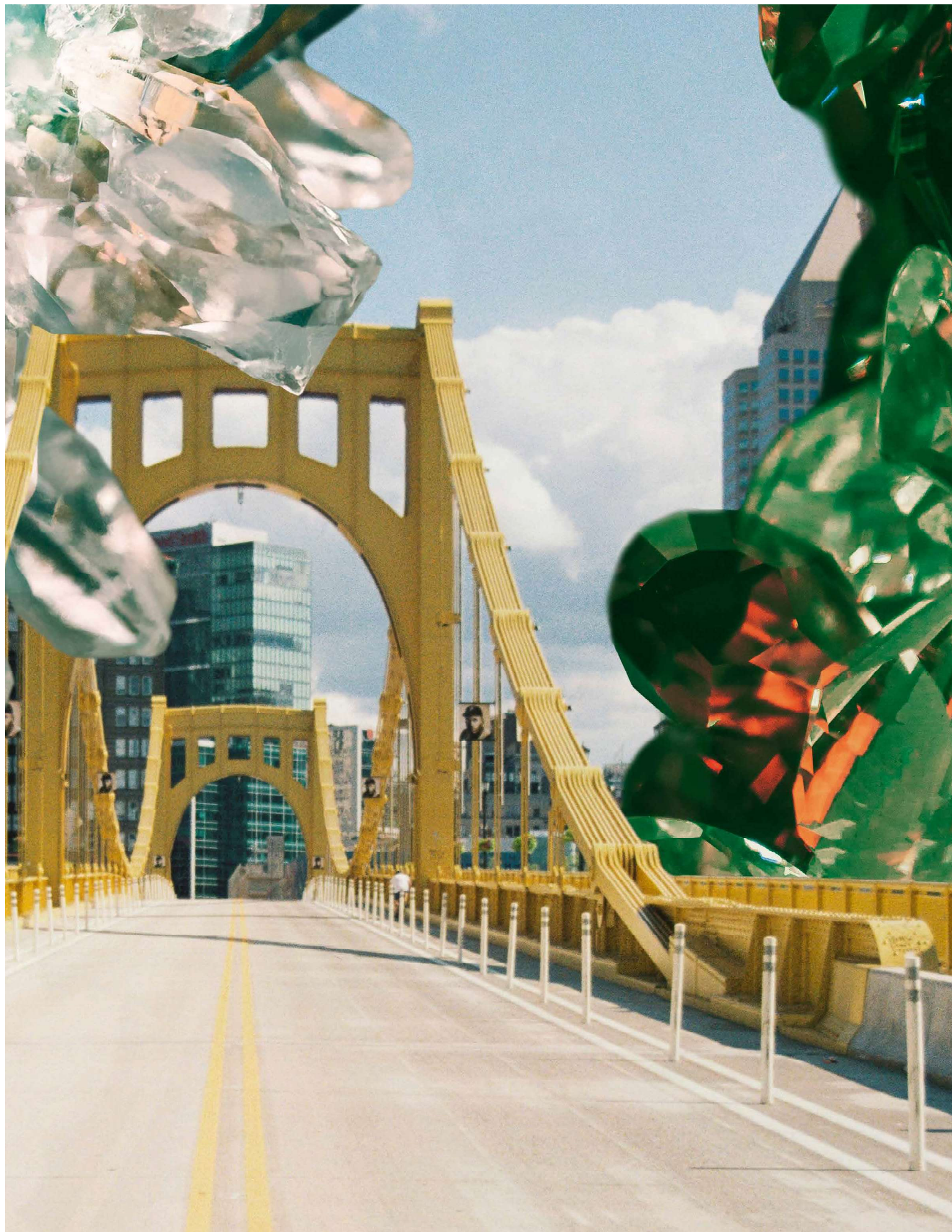
BALLET in Three Acts

Dates 16 21 27 MAY 2026
 2 9 20 21 (mornings) JUNE 2026

Choreography	KENNETH MACMILLAN
Music	JULES MASSENET
compiled by	LEIGHTON LUCAS
in collaboration with	HILDA GAUNT
orchestrated by	MARTIN YATES
Conductor	ERMANNO FLORIO
Stage & Costume Design	PETER FARMER
Staging	GREGORY MISLIN
	LAURA MOREIRA
	ORCHESTRA
	OF THE VIENNA STATE OPERA

Kenneth MacMillan's *Manon*, based on the novel *Histoire du Chevalier Des Grieux et de Manon Lescaut* by Abbé Prévost, is a masterpiece of the literary ballet genre and tells the story, beginning passionately and ending in inconsolable sorrow, of the title character's love for Des Grieux in a world that shifts between splendour and poverty: "Manon is not so much afraid of being poor as ashamed of being poor. Poverty in that period was the equivalent of long, slow death." (Kenneth MacMillan)







VIENNA STATE BALLET AT THE VOLKSOPER

(P = Premiere)
(R = Revival)

P **THIERRY MALANDAIN**

MARIE ANTOINETTE

Premiere **20 DECEMBER 2025**
Dates **22 26 28 DECEMBER 2025**
3 JANUARY 2026
6 11 13 FEBRUARY 2026
29 31 MARCH 2026
5 APRIL 2026

Workshop **16 DECEMBER 2025**
Choreography **THIERRY MALANDAIN**
Music **JOSEPH HAYDN**
CHRISTOPH WILLIBALD GLUCK
Conductor **CHRISTOPH ALTSTAEDT**
ORCHESTRA
OF THE VIENNA VOLKSOPER

In his ballet set to music by Joseph Haydn and Christoph Willibald Gluck, Thierry Malandain offers a choreographic interpretation of the life of the controversial French queen, Marie Antoinette, in the context of the royal court of Versailles. The neoclassical choreography portrays a queen who not only revelled in pomp, opulence and vanity, but also a woman who succumbed to melancholy and became the pawn of others throughout her life.

R **VESNA ORLIĆ**

PETER PAN

Dates **16 20 22 25 30 NOVEMBER 2025**
13 22 25 MARCH 2026

Choreography **VESNA ORLIĆ**
Music **ERICH WOLFGANG KORNGOLD**
MAX STEINER
FRANZ WAXMAN ET AL.
Conductor **WOLFRAM-MARIA MÄRTIG**
ORCHESTRA & CHILDREN'S
CHOIR OF THE VIENNA VOLKSOPER
STAGE ORCHESTRA OF THE VIENNA STATE OPERA

The Vienna State Ballet invites you on a ballet adventure for the whole family with the revival of *Peter Pan* at the Volksoper. In Vesna Orlić's choreography based on the novel of the same name by J. M. Barrie, Peter Pan, Wendy Darling and her siblings, Tinkerbell, the lost girls and boys meet Captain Hook and experience many a surprise in magical Neverland.

P **JEROME ROBBINS / PAM
TANOWITZ / LAR LUBOVITCH /
JESSICA LANG**

AMERICAN SIGNATURES

Premiere **9 MAY 2026**
Dates **12 15 17 19 22 30 MAY 2026**

INTERPLAY

Choreography **JEROME ROBBINS**
Music **MORTON GOULD**

Performed by permission of The Robbins Rights Trust through special arrangement with Music Theatre International (MTI) www.mtishows.com

DISPATCH DUET

Choreography **PAM TANOWITZ**
Music **TED HEARNE**

EACH IN THEIR OWN TIME

Choreography **LAR LUBOVITCH**
Music **JOHANNES BRAHMS**

LET ME MINGLE TEARS WITH THEE

Choreography **JESSICA LANG**
Music **GIOVANNI BATTISTA PERGOLESI**
Soprano **ANITA GOETZ**
Alto **JASMIN WHITE**

Conductor **BEN GLASSBERG**
ORCHESTRA
OF THE VIENNA VOLKSOPER

The second ballet premiere at the Volksoper presents a cross-section of American dance that demonstrates not only its openness but also its influence on the international ballet world. Choreographies by Jerome Robbins, one of the most important ballet creators of the 20th century, and Lar Lubovitch, a true giant of the American dance scene, meet the creative voices of Pam Tanowitz and Jessica Lang.

**VIKTOR ULLMANN /
WOLFGANG AMADEUS MOZART**

KAISERREQUIEM

DER KAISER VON ATLANTIS
by VIKTOR ULLMANN & REQUIEM D-MOLL KV 626 by
WOLFGANG AMADEUS MOZART

Dates **16 19 23 26 28 JUNE 2026**
Musical Version **OMER MEIR WELLBER**
Conductor **TOBIAS WÖGERER**
MICHAEL PAPADOPOULOS
Director & Choreography **ANDREAS HEISE**
Death **JOSEF WAGNER**
Emperor Overall **DANIEL SCHMUTZHARD**
Harlequin **SEIYOUNG KIM**
A Soldier **JUNHO YOU**
Drummer **WALLIS GIUNTA**
Bubikopf **REBECCA NELSEN**

CHOIR & ORCHESTRA
OF THE VIENNA VOLKSOPER

There are alternating casts.

SPECIAL EVENTS

SOLO CONCERTS

TUE 14	OCTOBER 2025	ROLANDO VILLAZÓN
SUN 26	OCTOBER 2025 (MATINEE)	DIE LETZTEN TAGE DER MENSCHLICHKEIT GEORG NIGL NICHOLAS OFCZAREK VLADIMIR JUROWSKI
TUE 2	DECEMBER 2025	ASMIK GRIGORIAN HYUNG-KI JOO
THU 11	DECEMBER 2025	JULIA KLEITER GÜNTHER GROISSBÖCK MALCOLM MARTINEAU
THU 22	JANUARY 2026	NADINE SIERRA
WED 18	FEBRUARY 2026	ANNA NETREBKO
TUE 28	APRIL 2026	MICHAEL SPYRES

ENSEMBLE MATINEES

SUN 21	SEPTEMBER 2025	DARIA SUSHKOVA LEONARDO NEIVA
SUN 9	NOVEMBER 2025	ILIA STAPLE LUKAS SCHMIDT
SUN 7	DECEMBER 2025	ANNA BONDARENKO SIMONAS STRAZDAS
SUN 1	MARCH 2026	JENNI HIETALA JUSUNG GABRIEL PARK
SUN 19	APRIL 2026	ALMA NEUHAUS MATHEUS FRANÇA
SUN 17	MAY 2026	ISABEL SIGNORET STEFAN ASTAKHOV

CHAMBER MUSIC VIENNA PHILHARMONIC ORCHESTRA

SAT 4	OCTOBER 2025
SAT 20	DECEMBER 2025
SAT 17	JANUARY 2026
SAT 21	FEBRUARY 2026
SAT 21	MARCH 2026
SAT 11	APRIL 2026
SAT 25	APRIL 2026
SAT 9	MAY 2026
SAT 30	MAY 2026
SAT 13	JUNE 2026

STUDIO CONCERTS

SAT 27	SEPTEMBER 2025
SAT 22	NOVEMBER 2025
SAT 14	MARCH 2026
SUN 28	JUNE 2026

MATINEE OF THE BALLET ACADEMY OF THE VIENNA STATE OPERA

SUN 31 MAY 2026

VIENNA OPERA BALL

THU 12 FEBRUARY 2026

INTRODUCTORY MATINEES

SUN 14	SEPTEMBER 2025	THE BARTERED BRIDE
SUN 12	OCTOBER 2025	BALLET: CALLIRHOE
SUN 30	NOVEMBER 2025	FIDELIO
SUN 18	JANUARY 2026	LUISA MILLER
SUN 22	FEBRUARY 2026	LA CLEMENZA DI TITO
SUN 22	MARCH 2026	BALLET: VISIONARY DANCES
SUN 3	MAY 2026	LES PÊCHEURS DE PERLES

INTRODUCTIONS

O	DIE ZAUBERFLÖTE IOLANTA TANNHÄUSER THE BARTERED BRIDE FIN DE PARTIE PELLÉAS ET MÉLISANDE LUCIA DI LAMMERMOOR DIALOGUES DES CARMÉLITES VĚC MAKROPULOS FIDELIO IDOMENEO LUISA MILLER LA CLEMENZA DI TITO LE GRAND MACABRE WOZZECK DER FLIEGENDE HOLLÄNDER LES PÊCHEURS DE PERLES ANIMAL FARM
B	CALLIRHOE VISIONARY DANCES

DIRECTOR PORTRAITS

Dates can be found in the monthly schedules, in the magazine *Opernring 2* and in the programme at wiener-staatsoper.at.

GUIDED TOURS

Many of our visitors are not only interested in the performances but also in the architecture and history of the house on the Ring. The Vienna State Opera therefore offers guided tours of the building lasting around 40 minutes (in eight languages) that offer an exclusive insight into the history of the opera house, its special features and working practices. All information, dates and prices can be found at wiener-staatsoper.at.

SYMPOSIA

FRI 31 OCTOBER 2025 to
SUN 2 NOVEMBER 2025
**THE OPERAS OF VINCENZO BELLINI:
“LIRICO PURO” OR
“UOMO DI TEATRO”?**

In co-operation with the Institute of Musicology at the University of Vienna
WED 8 APRIL 2026 to
SAT 11 APRIL 2026
WOZZECK 100

In co-operation with MDW – the University for Music and Performing Arts Vienna

GUEST PERFORMANCES

STAGED GUEST PERFORMANCES IN JAPAN
5 7 9 11 12 OCTOBER 2025
LE NOZZE DI FIGARO
20 22 24 26 OCTOBER 2025
DER ROSENKAVALIER
GUEST CONCERT PERFORMANCE IN MONTE-CARLO
9 FEBRUARY 2026
COSÌ FAN TUTTE

THE MAGIC FLUTE FOR CHILDREN

Two performances in the sets for the Vienna Opera Ball. Registration and tickets: only for school classes (school grades 4 and 5) at Austrian state schools.
FRI 13 FEBRUARY 2026

DANCE MOVIES

In cooperation with the Vienna State Ballet the Filmcasino and Filmhaus am Spittelberg are programming the film series DANCE MOVIES. Based on the ballet programme four matinees, followed by an audience discussion, open extraordinary perspectives on dance and the artists represented in the 2025/26 season. The dates and the programme can be found in our monthly leaflets, in the *Opernring 2* magazine and on filmcasino.at.



OMV



Creating a stage for the future.

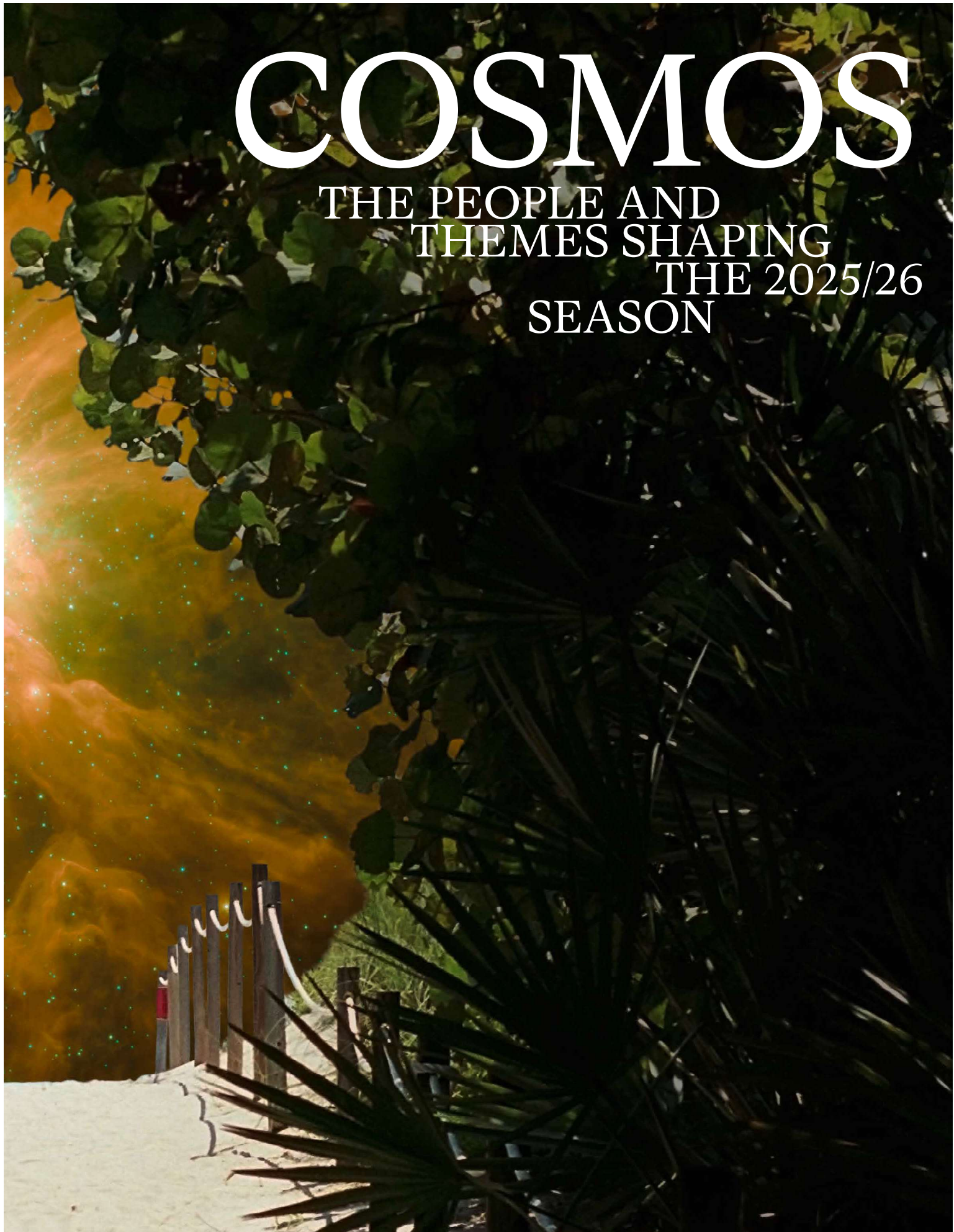
As Future Partner of the Vienna State Opera, we support projects for education and young talent, such as the Opera School, the Ballet Academy, the Opera Studio and participatory workshops. We are actively committed to the next generation of artists and young audiences, enabling access to art and culture for young people. Together, we are shaping the future of culture!

Forward for Good 



COSMOS

THE PEOPLE AND
THEMES SHAPING
THE 2025/26
SEASON



OPERN AIR: OPENING TO THE SEASON 2025/26

Sunday

7 SEPTEMBER 2025

IN THE BURGGARTEN

Just imagine: a mild late-summer evening in one of the most beautiful parks in Vienna and thousands of people have come to enjoy an exquisite programme of opera with exceptional artists. They will hear excerpts from great works, and on a specially constructed stage some of the most sought-after singers in the world appear, along with the State Opera orchestra, of course, a great conductor and the Vienna State Opera Chorus. An event of pure operatic joy: music of the very highest quality, in an informal atmosphere as

part of one large community. This is the State Opera's official opening to the 2025/26 season – which will be held for the first time outdoors in the Burggarten with entry free of charge. The cast includes Kammersängerin Elina Garanča, Sonya Yoncheva, Benjamin Bernheim and Kammersänger Jonas Kaufmann, conducted by one of the honorary members of the Vienna State Opera: Bertrand de Billy. The programme will be a potpourri from the most popular operas in the State Opera's extensive repertoire.

“A celebration of opera with good friends
in an historic location, in the open air
surrounded by nature and just a
stone's throw away from the opera house:
it whets the appetite
for an exciting season!”

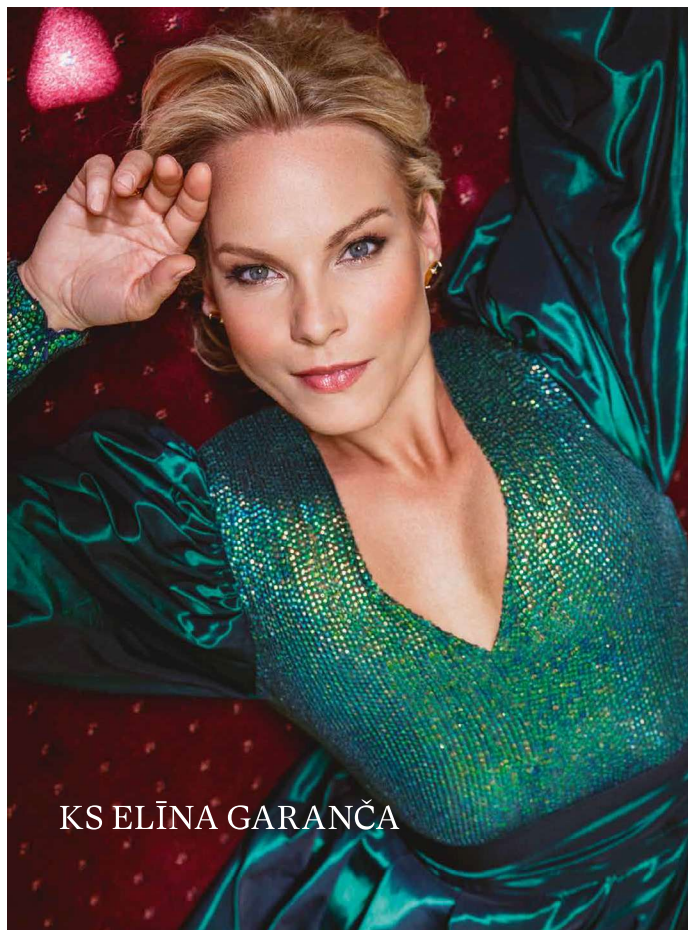
BERTRAND DE BILLY

FREE OF CHARGE

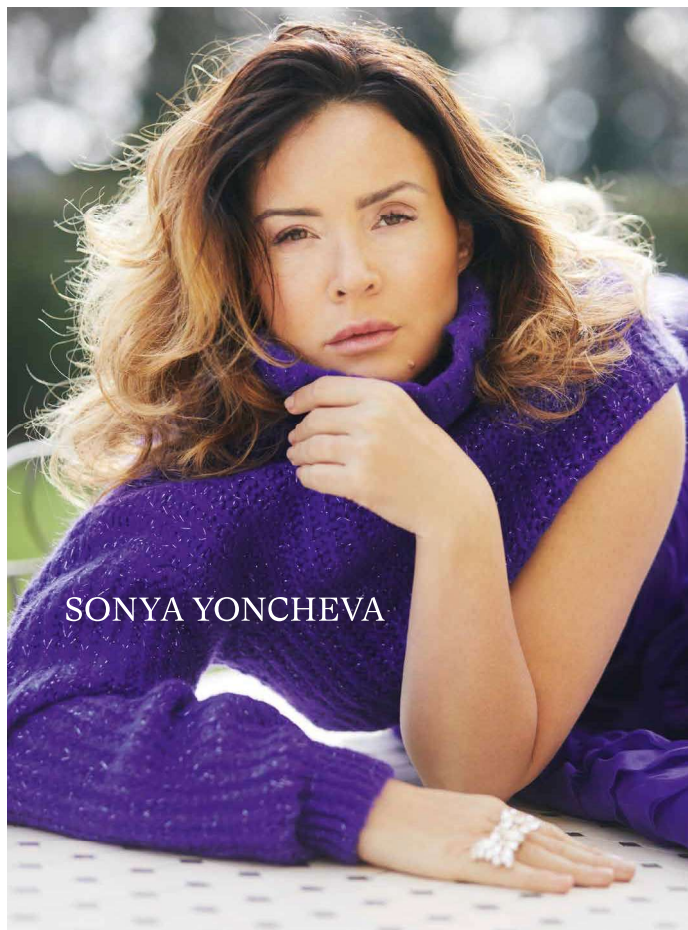
A CELEBRATION OF OPERA FOR EVERYONE



BENJAMIN BERNHEIM



KS ELĪNA GARANČA



SONYA YONCHEVA



KS JONAS KAUFMANN

ALESSANDRA FERRI

CLASSICAL BALLET
OF TODAY

THE NEW DIRECTOR OF THE VIENNA
STATE BALLET CAN LOOK BACK ON A UNIQUE
AND EXTRAORDINARY
CAREER:

As an internationally acclaimed dancer, she has worked with the most important choreographers, who have also created numerous works especially for her. She was a principal dancer at the Royal Ballet in London and the American Ballet Theatre in New York, is Prima Ballerina Assoluta at La Scala in Milan and has performed at all the major theatres and companies worldwide. In recent years, she has not only continued to perform successfully as a dancer, but also directed the dance department of the renowned Spoleto Festival from 2008 to 2014, acted as a producer of international touring productions and devoted herself to teaching and leading rehearsals at the Royal Ballet, English National Ballet and American Ballet Theatre, among others.

In an interview with Nastasja Fischer,
Alessandra Ferri shares
her thoughts on her first
season.

① WHEN YOU TAKE OVER AS DIRECTOR OF THE VIENNA STATE
BALLET, YOU WILL BE LEADING AN ENSEMBLE
FOR THE FIRST TIME. WHAT INSPIRED YOU TO ACCEPT
THE POSITION?

AF

It's the need to share that inspired me to take on the position of a director. I want to pass on the vast experience I've gained all over the world with other wonderful companies, great choreographers, amazing partners. I am part of the last generation to have worked with the masters who wrote the history of ballet: Frederick Ashton, Kenneth MacMillan, Roland Petit, Jerome Robbins, Twyla Tharp and others. Sharing the direct experience of knowing what these choreographers wanted to do with their ballets is essential to providing dancers with information that would otherwise be lost. Now is the right time for me, I feel comfortable with the knowledge I have. It was a surprise when I was asked to direct the Vienna State Ballet, it is not a company I have been associated with in the past. But it is a first-class company and has all the ingredients to be one of the leading companies in the world. The fact that I don't have a personal history here gives me the freedom to be objective. There is no personal attachment to anything. It is a challenge not to know the inside of the company, the theatre, the city, but it's exciting.



ALESSANDRA FERRI (AF)

is **BALLET DIRECTOR**
of the VIENNA STATE BALLET
with the 2025/26 SEASON

②
YOU ONCE SAID THAT THE VIENNA STATE
BALLET SHOULD LOOK LIKE THE
CITY OF VIENNA ITSELF. WHAT DO YOU
MEAN BY THAT?

AF

Vienna is an amazing cultural centre, it is a very elegant city, it has an incredible history that is still present. When you walk around Vienna, you feel that history is part of the present and the future. The Vienna State Opera is magnificent, as is the orchestra. I think the company should reflect that. The Vienna State Ballet also has an incredible history, it is one of the oldest companies in the world. Roots are extremely important, they make the tree grow. I think it is essential to respect the roots and to reflect the glamour and elegance that the city has, even when approaching new works. That should be the identity of the company.

③
WHAT WAS YOUR APPROACH
WHEN CREATING THE PROGRAMME FOR
THE 2025/26 SEASON? WHAT DID
YOU FOCUS ON?

AF

There were a couple of aspects that came to mind. It's to begin to understand what this company is, which is a great classical company, rooted in the past, the present and the future. I want to ask what classical ballet is today, which doesn't mean rejecting the classical vocabulary, but moving forward with it and manifesting it in today's style. So, I find that the choreographers I choose are contemporary choreographers. There is Alexei Ratmansky, Justin Peck, Christopher Wheeldon, Wayne McGregor, Twyla Tharp. All contemporary choreographers who can create for a classical dancer. It's important to keep classical ballet alive in today's world. For the repertoire, we go back from a *Giselle* to these choreographers and everything in between. We have Roland Petit, Kenneth MacMillan, George Balanchine, Frederick Ashton. We present the full range of the journey of classical ballet.

④
WHAT ARE YOU LOOKING FOR
IN A DANCER?

AF

George Balanchine once said "I don't want people who want to dance, I want people who have to dance." I look for dancers who are in touch with their soul, who have an inner desire to dance. A dancer who has the courage to look inside and show who they are. I want to get to the real person and let them express themselves through dance. Of course, you need the technical ability of a strong, trained classical dancer to dance this range of repertoire. Those two aspects have to be there.

⑤
THE OPENING OF SEASON WILL BE
ALEXEI RATMANSKY'S STORY
BALLET *CALLIRHOE*. WHY DID YOU DECIDE
TO CHOOSE THIS PIECE FOR YOUR
FIRST PREMIERE?

AF

It is a classical ballet of today by one of the most prominent choreographers of our time. It will be a European premiere, a ballet that only Vienna has and a beautiful spectacle for the audience. *Callirhoe* is a powerful but elegant piece that suits the company very well. It is a showcase for the dancers. Alexei Ratmansky is not only a great choreographer, but also a great coach. He can get the dancers to move in a way that I really love. Working with someone who knows so much about dance is extremely important for the dancers.

⑥
THE SECOND PREMIERE YOU NAMED
VISIONARY DANCES AND
IT WILL PRESENT WORKS BY
JUSTIN PECK, WAYNE MCGREGOR AND
TWYLA THARP.

WHAT IS VISIONARY ABOUT THESE THREE
DANCE ARTISTS?

AF

They have stretched classical ballet and pushed it in new directions. Twyla Tharp was the first to open this door with her iconic work *In the Upper Room*. For the first time, she brought together two different worlds: modern and classical. It is a piece that has left its mark on the history of ballet. Justin Peck and Wayne McGregor have found their style in very different ways. They have created their own voices and expanded into different areas. Justin Peck does Broadway, films, he has a very specific American language. *Heatscape* is one of his most classical pieces. Wayne McGregor has taken classical ballet to the extreme. He has broken the rules. *Yugen* shows a different side of him, it is very lyrical, moving and fragile. I love this side of Wayne McGregor because he can explore the real depth of an emotion in an abstract way. I can relate to that. The music for all three choreographies is also wonderful.

⑦ JUSTIN PECK AND WAYNE MCGREGOR HAVE WORKED WITH ARTISTS FROM OTHER ART FORMS FOR THEIR STAGE DESIGNS. HOW INTERDISCIPLINARY AND OPEN TO OTHER ART FORMS SHOULD BALLET BE?

WHAT CAN ONE GAIN FROM SEARCHING FOR CONNECTIONS WITH OTHER ARTISTS?

AF

Vienna is extremely stimulating culturally. Everywhere you go, you are inspired. I am very open to conversations between different art forms. Two art forms come together and create a new “baby”. I love that. Art is art, I don’t like to put everything in a box, in a compartment. It’s a sensual experience, it’s visual, it’s music, it’s space. Personally, I have always been inspired by other arts. Sometimes when I am coaching, I start describing a painting. Inspiration comes from the unexpected.

⑧ THE ANNUAL BALLET GALA WILL ALSO BE A FIXED POINT IN EACH SEASON. HOW DID YOU PLAN THE PROGRAMME FOR THIS SEASON’S GALA?

AF

A good gala is a festive event, but its planning is complex. It must balance fun and glamour with an approach to the arts. We are performing two beautiful ballets in our gala, Frederick Ashton’s *Rhapsody* – this piece is part of *Ashton Worldwide 2024–2028*, the Frederick Ashton Foundation’s international festival celebrating the work and legacy of the choreographer – and Christopher Wheeldon’s *Within the Golden Hour*, which is a stunningly beautiful, elegant ballet. The costumes are inspired by Gustav Klimt, so there is a small homage to the city and cultural scene of Vienna. We will have a lot of fun with the other choreographies – the dancers and the audience.

⑨ FOR THE NEXT YOU HAVE INVITED ROBERT BINET TO CREATE A NEW WORK FOR THE YOUTH COMPANY.

STRAUSS 2225: DANCES FOR THE FUTURE IS A COOPERATION WITH *JOHANN STRAUSS 2025 WIEN*. WHY DID YOU ENGAGE HIM?

AF

When this project was proposed to me by the festival, which celebrates the composer’s 200th birthday in 2025, I was thinking of an artist who could do something surprising, who could take an idea and develop it in a way we don’t expect. Robert Binet is an incredibly intelligent man, curious and open.

⑩ YOU WILL ALSO BE THE ARTISTIC DIRECTOR OF THE BALLET ACADEMY OF THE VIENNA STATE OPERA.

AF

The Ballet Academy is very important to me for many reasons. The most obvious is that it should train dancers for the company. Patrick Armand, the new director of the Academy, shares the same vision and speaks my artistic language. For me it is essential that we are on the same artistic and idealistic path, which is to create a style that comes from the use of technique. I want to educate dancers who can work internationally. Nowadays everyone goes everywhere, dancers must be prepared to have access to companies all over the world. I want the students to learn to be disciplined, to be committed, because this is the way to your freedom. Without being able to develop a passion, you are not free. All this is not done through harshness, but by teaching them the love of quality, the appreciation of art, the control of their own art, their own grace. Learning to be graceful is hard, but it is a great asset and an important message that we will pass on in a very loving and nurturing environment.

⑪ YOU ALSO WANT TO FORM A DEEP CONNECTION WITH THE MUSICAL DEPARTMENTS. HOW IMPORTANT IS MUSIC TO YOU?

AF

I started dancing because of the music. I wanted to be the music and melt with it. That’s what inspired me to become a dancer. It was my way of living through music, so it is very important to me. Every interpretation of a ballet comes from the music. Music is everything. The ballet is part of this incredible opera house and I would love to build relationships and work together. We share a home and it should be natural.

JONATHAN TETELMAN

SINGS CAVARADOSSI (TOSCA)
IN SEPTEMBER 2025

ALL TENORS
WANT TO SING
CAVARADOSSI

Born in Chile and raised in New Jersey, the tenor Jonathan Tetelman has been praised by the critics for his “golden tone with liquid phrasing, tenderness and ardour in equal measure” (*Gramophone*) and has thrilled audiences on all the world’s greatest stages. He made his debut at the Vienna State Opera in 2025 as Turiddu in *Cavalleria rusticana* and now returns in September 2025 with another central role of the international opera repertoire: as Cavaradossi in *Tosca*.

①

CAN YOU REMEMBER WHEN YOU SAW
YOUR FIRST *TOSCA*?

JT

Let me think... Hm, maybe when I was in college, there was a production at the Metropolitan Opera in New York. But I can’t remember exactly. The first performance of *Tosca* that left a really lasting impression came when I had already become a professional singer. At the Deutsche Oper Berlin, with Jorge de León and Sondra Radvanovsky. That was impressive!

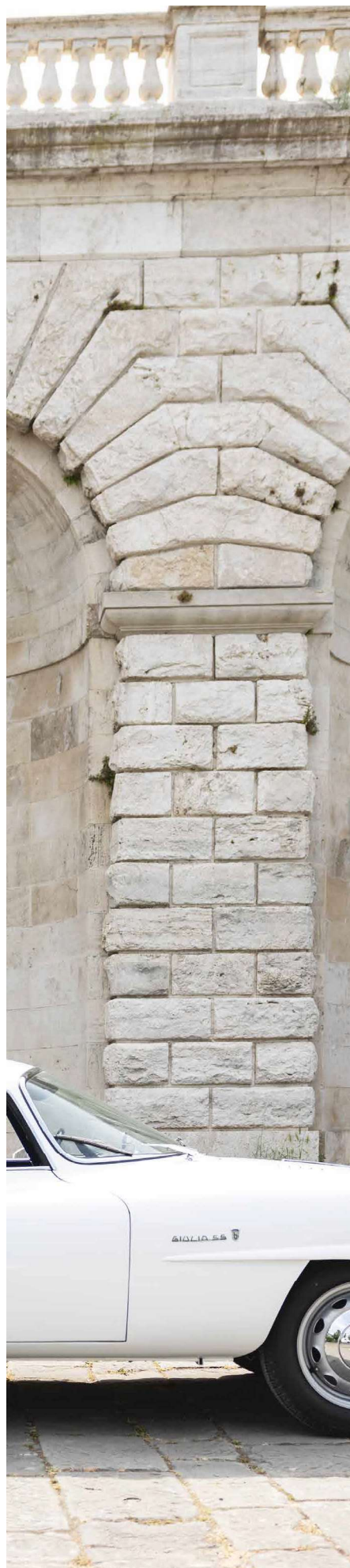
②

WHO IS THIS CAVARADOSSI, WHO YOU WILL NOW SING
FOR THE FIRST TIME AT THE VIENNA STATE OPERA,
FOR YOU? HE’S A PAINTER – SO DOES THAT MAKE HIM
A FELLOW ARTIST? OR JUST AN IMPACTFUL
TENOR ROLE?

JT

For me, Cavaradossi is a figure I look up to, a kind of mentor, maybe, whom I admire. I like the fact that his character has many sides to it: he is passionate as an artist, passionate as a lover and passionate as a friend. For many young men that makes him a hero. It’s a delight to follow in the footsteps of such a wonderful character! Every tenor wants to sing Cavaradossi. But even more they want to be Cavaradossi...





③

AND WHEN YOU SING CAVARADOSSI – WHAT DO YOU LOOK OUT FOR? WHAT ARE THE CHALLENGES?

JT

Well, the biggest challenge seems to me to be that it's not a true spinto role, Cavaradossi is also a lyric part. You need to possess a range of vocal qualities, to be able to strike gentle tones in some moments while being very vigorous in others. In other words: as a singer, you need to have done your homework and be ready for everything. Aside from that, Puccini is not especially kind to us tenors. There is a lot going on in the orchestra, so you need a lot of stamina to be able to sing this part. And let's not forget: it's a long evening!

④

HOW MUCH FREEDOM DOES THE COMPOSER PUCCINI PERMIT FOR SHAPING THE ROLE? HOW MUCH FREEDOM DO YOU GIVE YOURSELF?

JT

I needed roughly three productions to really understand how the role needs to be sung. The first times we were getting acquainted, that was a nice experience. But I only gradually began to truly comprehend what the role requires. It's no surprise that a great tenor like Franco Corelli was afraid of the role to start with and took a lot of time to prepare. Maybe I should have emulated him a bit more there (*laughs*). As I said, Puccini demands a lot of the singers: a huge amount of knowledge and vocal skills, and a great deal of intelligence. But within that framework, he leaves you a lot of freedom. You need to understand what Puccini wants – and then incorporate that into your personal interpretation, rather than attempting to push it in a different direction.

⑤

WHEN IT COMES TO ONE OF THE GREATEST “HITS” IN THE HISTORY OF OPERA, CAVARADOSSI'S ARIA “E LUCEVAN LE STELLE” IN ACT THREE, DO YOU APPROACH THIS ARIA WITH THE SAME PLEASURE AS THE AUDIENCE? OR IS IT HARD WORK?

JT

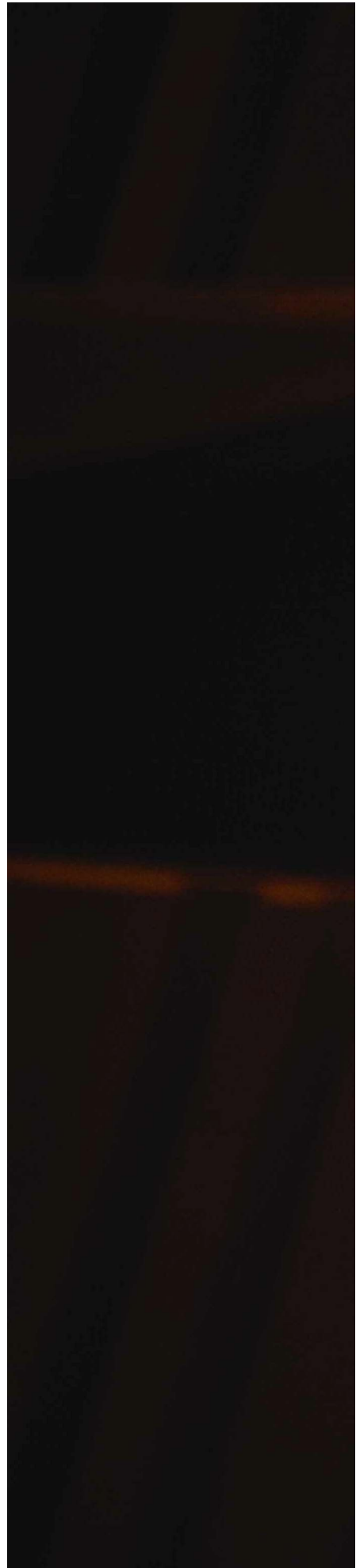
It's never exclusively one or the other. It's much more of a balance between pleasure and, yes, let's call it work. Of course, I have to enjoy what I do. I have to enjoy inhabiting the character, inhabiting the music and savouring particular moments on stage. However: I can't let myself become too caught up in this. Otherwise, the performance becomes completely egotistical. I also have a task to perform, which is to use Puccini's music and my voice to enable the listeners to go on an emotional journey. If I can achieve that, then that really is the greatest pleasure that singing can give me.

ROLANDO VILLAZÓN

IT'S ABOUT DISCOVERING
A NEW WORLD

“*Pelléas et Mélisande* is a fairy tale for adults. A form of meditation but full of fire and emotion. A fantastic journey. Its story is entirely concrete, but it is depicted in the colours of a magical world. The peerless impressionistic music of Claude Debussy, whose huge surges and smaller waves evoke the story’s wonderful, unfathomably broad and deep cosmos before us. After a performance of this masterpiece, everyone leaves the theatre transformed because it is an opera that touches both the spirit and the intellect in equal measure. And, like every great work of art, it asks questions. Asking questions is one of art’s key tasks. *Pelléas et Mélisande* asks a great many questions and everyone in the audience will find their own personal answers.”

ROLANDO VILLAZÓN



A full-page photograph of a man with dark, curly hair, wearing a dark suit jacket over a white shirt. He is standing on a stage, looking upwards and to the left, with his right arm raised and hand open. The background is dark and out of focus, suggesting a concert hall.

ROLANDO VILLAZÓN

sings **PELLÉAS**
(PELLÉAS ET MÉLISANDE)

in OCT/NOV 2025

and gives a **SOLO CONCERT**
in OCTOBER 2025

MADAMA BUTTERFLY

IN DECEMBER 2025
& MARCH 2026

The Vienna State Opera staging is a poetic one that employs Japanese stylistic elements to tell of the love and suffering of the geisha Cio-Cio-San. Created by the Oscar Award-winning Hollywood director Anthony Minghella (*The English Patient*, *The Talented Mr. Ripley*), it is re-staged for the Vienna State Opera by his widow Carolyn Choa, who also created the choreography. This Olivier Award-winning production can be seen in two series at the Vienna State Opera in the 2025/26 season.





“My *Butterfly* remains
what it is:
the most heart-felt
and expressive opera
I have ever
written.”

GIACOMO PUCCINI

NIKOLAUS HABJAN

A STORY,
THAT GIVES US
COURAGE

WHAT DOES BEETHOVEN'S *FIDELIO* MEAN TO YOU?
IS IT AN OPERA ABOUT FREEDOM? OR A WORK THAT SHOWS
HOW MUCH CONCEPTS OF THIS KIND ARE
OPEN TO ABUSE? AFTER ALL, THE OPERA HAS BEEN
INSTRUMENTALISED IN ALL SORTS OF WAYS - NOT ONLY
BY THE NAZI REGIME.

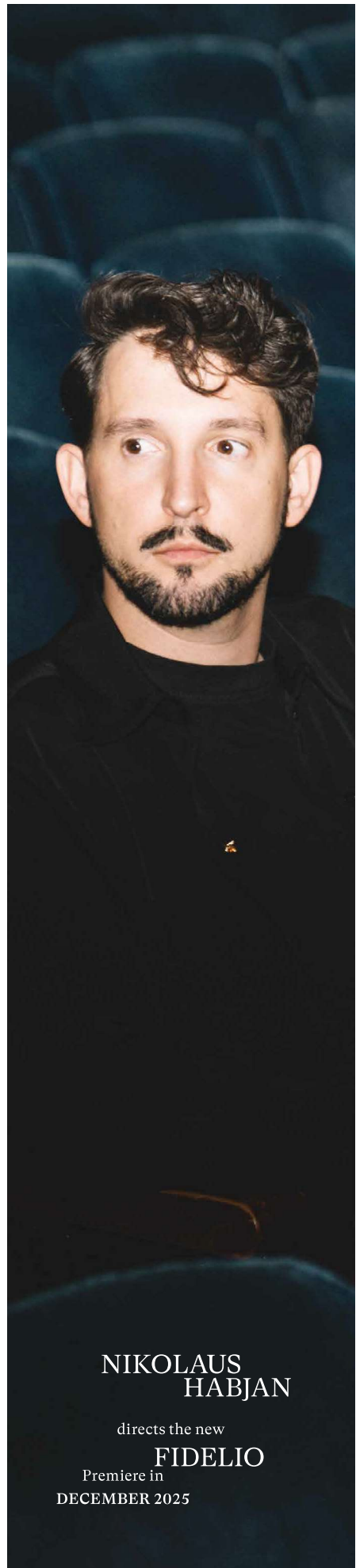
NH

For me, *Fidelio* is an opera about freedom that is based on great ideals. However, the thing about ideals and concepts is that they can be stolen very quickly and misused. This, as you say, is what happened to *Fidelio* during the time the Nazis were in power. But the opera can't help that! I am convinced that this opera must be viewed in terms of grand ideals. And not as a work that is in some way dystopic.

② ONE CHARACTER IN THE OPERA WHO IS PARTICULARLY IMPORTANT TO YOU IS THE JAILER, ROCCO. SOMEONE WHO TYPICALLY GOES ALONG WITH THINGS AND AT THE BEGINNING SUPPORTS THE DESPOT PIZARRO. WHAT AROUSES YOUR INTEREST IN HIM?

NH

He is the only character who genuinely develops from his first appearance to his last. And for me that is what is exciting about him. He starts off as a small, opportunistic worm – there is no other way to put it – as someone who is extremely conventional and under the influence of the governor, Don Pizarro. However, in the course of the action he gradually turns more and more towards Leonore's influence and changes sides. He becomes more independent and suddenly begins to question things. He wants to know why the prisoners have been locked up for no reason. Why he is not supposed to give the prisoner Florestan anything to drink. Why he is supposed to take on any job, even murder. And at the end of the opera, he does something that the Rocco in Act One would never have done: he interrupts the most important politician, Don Fernando, who has been sent by the King, with the words "Wohlan, so helfet! Helft den Armen!" – help these poor people. A wonderful moment! And this is also, I believe, the message of *Fidelio*. You do not have to be a hero. We all, and none of us can claim to be an exception here, go along with things on some level. But we can decide whose influence we will turn to. And that is exactly what Rocco does. And he turns towards good.



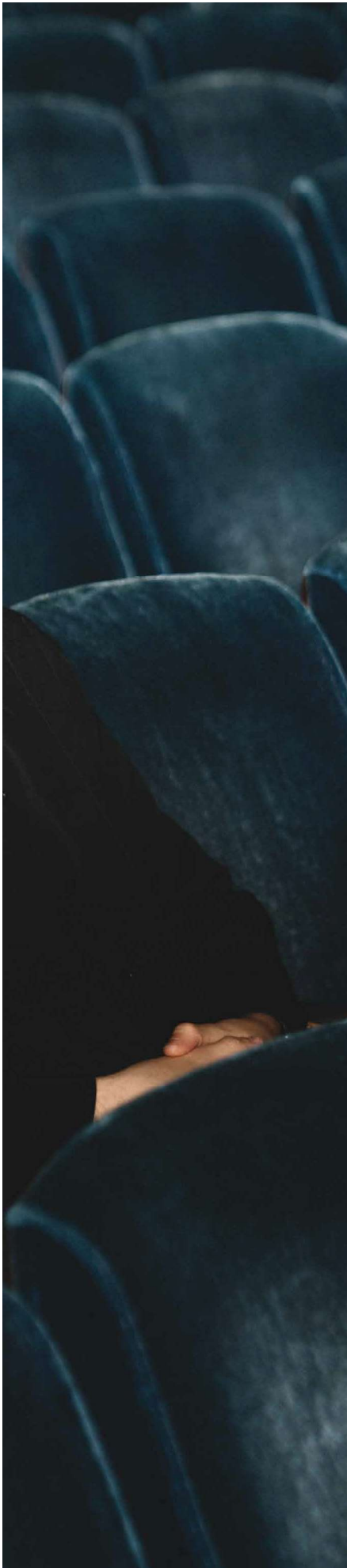
NIKOLAUS
HABJAN

directs the new

FIDELIO

Premiere in

DECEMBER 2025



③

THE FINAL, EUPHORIC CHEERS AT THE END:
CAN THEY BE TRUSTED? OR ARE THEY ULTIMATELY ANOTHER
THING IMPOSED FROM ABOVE?

NH

I think the time is over when a finale of this kind should be read negatively, as something imposed from above. If you look back at theatre history, you notice one thing: if the times are good, then people like to make dystopian theatre. But if the times themselves are becoming increasingly dystopic – and unfortunately that cannot be denied now – then we need to create art that helps people to be courageous. The great theatre-maker Michael Vogel once said a beautiful and incredibly important line: “What I wish for is that after a performance the people will come out of the theatre a little bit braver than when they went in.” I think that is exactly how *Fidelio* is intended. And therefore, we should treat the courageous act of rescue that Leonore commits in an appropriate – and euphoric – way. The fact that this is done in the opera so emphatically is also a result of Beethoven’s character.

④

IN WHAT PERIOD WILL YOUR PRODUCTION BE SET?
PAST, PRESENT, FUTURE?
OR IN SOME UNSPECIFIED TIMELESS WORLD?

NH

I don’t want to see another *Fidelio* that is set on the border between East and West Germany. Or any production that tells of a very specific political or social situation. To my mind, *Fidelio* only works if it remains generalised. It needs to be understood as a fairy tale, a fable. If the work is located too specifically in time and geography, it loses meaning. Apart from which, this also risks that the production will be outdated aesthetically in a few years.

⑤

IF *FIDELIO* IS A FABLE: DO YOU WANT TO DELIBERATELY PRESENT
THE WORK IN CLEAR BLACK-AND-WHITE TERMS?
TO CATEGORISE CHARACTERS – APART FROM ROCCO – AS:
THESE ARE THE BAD GUYS, AND THESE ARE
THE GOOD ONES?

NH

Of course, they are all archetypes, including Rocco. It’s what they are in the libretto, and they’re clearly defined in this way in the music too: we can hear how Rocco thinks, what Marzelline is like, what makes Florestan and Leonore who they are. Ultimately, we encounter stereotypical characters and not – as in Mozart, for example – highly complex, psychologically detailed personalities. No, here everything is very clear, almost like a woodcut. But this is what makes the work so appealing!

3 TENORS

BECZAŁA
FLÓREZ
KAUFMANN

Where else but at the Vienna State Opera? Three greats of the opera world, Kammersänger Juan Diego Flórez, Piotr Beczala and Jonas Kaufmann, line up within a few days of each other to play the tenor role in different productions. As Rodolfo, Eisenstein and the Prince in *Rusalka*.

You can read here what the three greats have to say about their voices and their lives as singers.

Opera singing is like a high-performance sport. Only very few people make it all the way to the top. To what extent must the rest of your life be subordinated to this passion? Are there moments of “normal” life?

JK There are, only not as often as I'd like. On my days off I definitely feel I'm leading a normal life. If I'm in Italy, for example, and have enough time between performances, I like to visit museums and churches, take in exhibitions, go on day trips, meet friends for dinner and enjoy “la dolce vita”. On performance days, though, everything revolves around the work. But I never go so far as to not speak a single word before the performance. Christa Ludwig would only whisper or remain resolutely silent. I could never do that.

JDF Opera singing requires immense dedication—it's truly a lifestyle rather than just a profession. You have to prioritise your voice, your health, and your craft in virtually every aspect of your life. However, balance is essential; I'm fortunate to have supportive people around me, my two wonderful children, and amazing friends outside of the opera world, which allows me to enjoy “normal” moments. To relax, I enjoy playing tennis, soccer and also skiing. I am also passionate about cooking and sharing moments with friends over a glass of good wine.

PB Yes, we are elite athletes, there's no denying that... And ultimately a great deal is subordinate to our profession, that's clear. But it always depends on what is coming next and how the performances are timed. For example, if there

is only one day off in a whole series of performances, then you really can't do very much. But normally that would be the exception. If there



KS JONAS KAUFMANN (JK)
sings EISENSTEIN (DIE FLEDERMAUS)
in DECEMBER 2025 / JANUARY 2026
and at the SEASON OPENING
on 7 SEPTEMBER 2025

are several days in between performances, then – within limits – you can actually lead a normal life. Play sport, have barbecues, meet friends and so on. Even you are still thinking about the next performance somewhere in the back of your head.

When you wake up in the morning; is your voice the first thing you think about? In terms of: how do you feel today?

PB No! As long as I'm healthy, not at all! It's a little different if I'm singing that evening, then I have my routine: plenty of sleep, a light breakfast, go out for a bit, have a rest in the afternoon, then go to the opera house, warm up – and go on stage. It's essentially quite straightforward and very relaxed.

JK If I have a performance that evening, I certainly do ask myself those questions, though not only about my voice, but overall. Singing doesn't just require a voice, it requires your whole body. And of course, your mental state is important too. As Callas once put it so beautifully: “Only a happy bird can sing.”

JDF Not really, maybe on the day of a performance yes, but not on other days. However, our voice is integral to who we are as singers. It's both our instrument and a reflection of our well-being. But I was never obsessed about this, I lead a pretty normal life.

How is your relationship with your voice? Is it friendly? A business relationship? A loving relationship?

JDF My voice is an essential part of me – something I nurture and cherish. Like any close relationship, it has good days and challenging days. Sometimes it's effortless, sometimes

more demanding. I try to maintain patience, gratitude, and respect. Treating it kindly ensures I can continue to share music with honesty and passion.

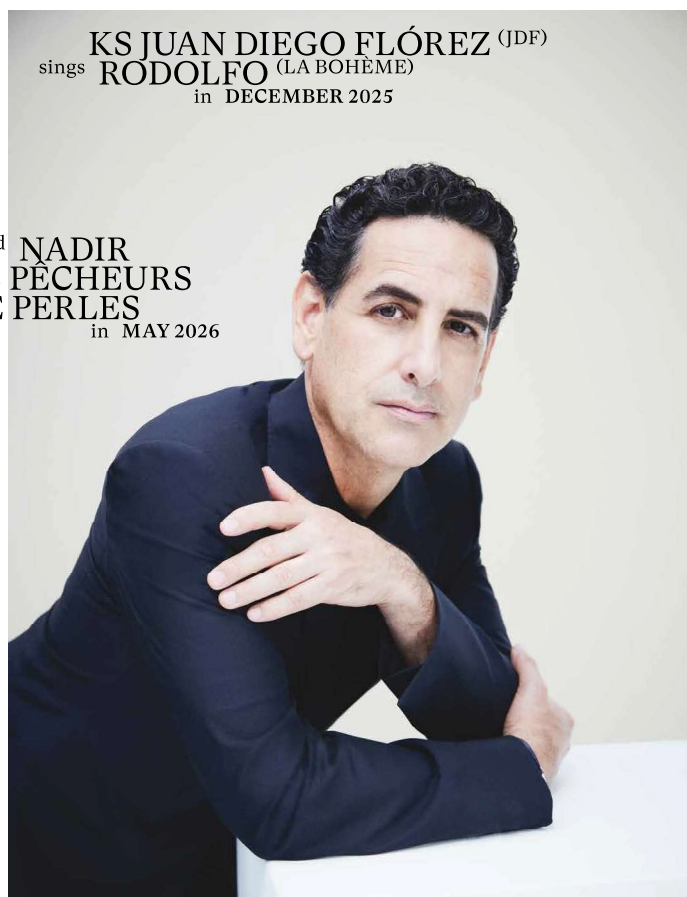
PB Well, I wouldn't call it a “relationship”. It's my instrument. It needs to be cared for, I

have to look after it to make sure it stays healthy. But: I do use it. It's not like there's someone else in there who I talk about in the third person. Or that I'll plead with it before a particularly difficult passage: "Please, don't leave me!" No, the relationship is like the one a racing driver has with the engine of his car. This doesn't mean I don't think about it. I know it, I know its needs and what it's capable of. And I try to make ideal use of it.

JK It's mainly amicable. Even though it takes a lot of patience sometimes, for example, with stubborn infections. Then all you can do is wait until your voice is healthy again. That sort of friendly respect is the basis for a good business relationship too.

Your profession requires a delight in acting and public appearances. Is there something like a "theatre gene" that draws you into the spotlight?

JK When you look at acting dynasties like the Hörbigers, then it is easy to infer that there is something like a "theatre gene." Whether that's actually the case, I don't know. I think it primarily has to do with the environment they grow up in: theatre is their parents' daily life, with exercises, rehearsals and performances. That's what it was like for Antonio Pappano and many other artists I've worked with. In my case, the whole family were classical music enthusiasts: opera, operettas and symphony music were part of our lives every day. As I see it, growing



up in this sort of "milieu" is no less important than inheriting a gene. And as far as wanting to appear in the spotlight goes: I remember what Josef Metternich told me in one of our very first lessons, in his typical Rhineland way: "Boy, I'm going to rouse the beast in you. And once that gets out, it's never going back in its box!"

PB You do need a strong theatrical inclination, otherwise it's no use. The profession requires that pleasure at being on stage, the feeling that: this is where I want to be! And you have to reach the point where acting becomes second nature to you. On the other hand, if you feel uncomfortable in the spotlight, that you can't get behind the performance or you'd like to get off stage again as soon as possible – the audience will be able to tell. To put it bluntly: you have to love the theatre – otherwise it's no use.

JDF I believe there's a definite spark or inherent passion that leads some of us to the stage. It's not solely about being in the spotlight – it's the thrill of storytelling, of sharing emotions through music, and of connecting deeply with audiences. From a young age, I felt a pull toward performing when singing popular music in Lima with my guitar. It's a blend of curiosity, passion and the sheer joy of communication that keeps drawing me back.

KATE LINDSEY

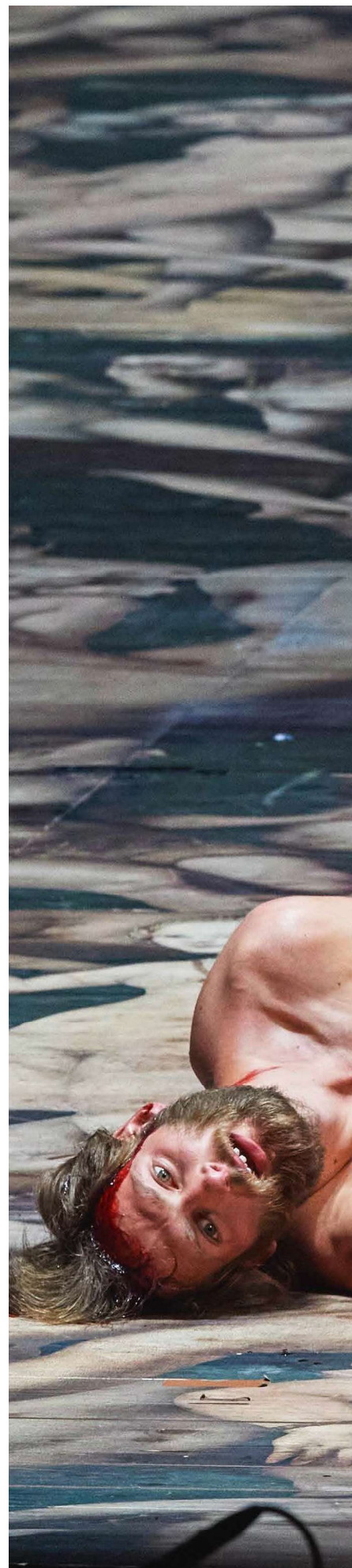
sings **MÉLISANDE** (PELLÉAS ET MÉLISANDE)
in OCTOBER/NOVEMBER 2025

and **IDAMANTE** (IDOMENEO)
in JANUARY 2026

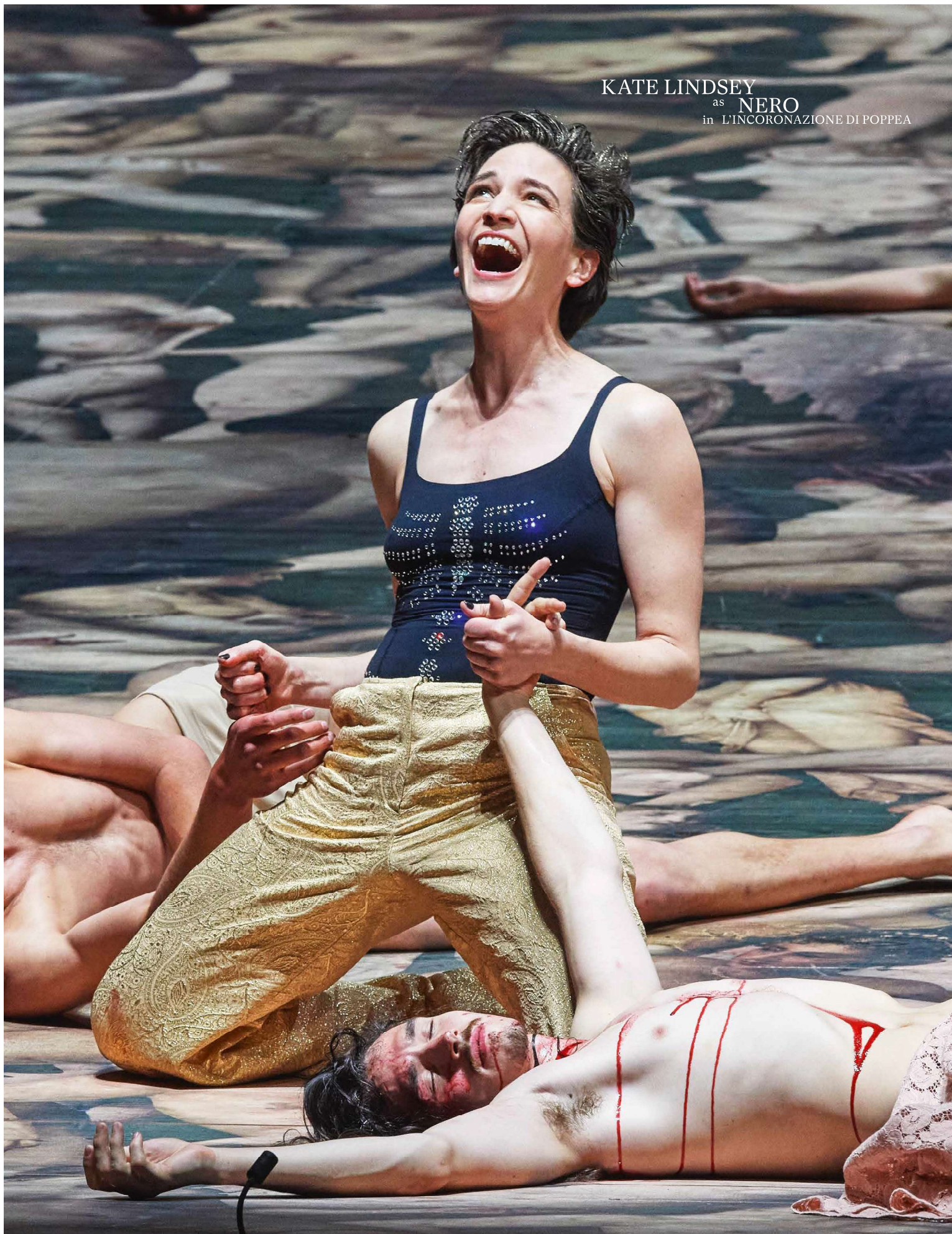
She sings Claudio Monteverdi and Olga Neuwirth. Richard Strauss and Jules Massenet. Thomas Adès and Gioachino Rossini. And, of course, Mozart. Her repertoire contains operas in French, German, Italian and English – as well as *Lieder*, obviously. There are comic parts, breeches roles, tragic characters, rulers and lovers, wives and allegorical figures. And that is just one section of the musical world of the mezzo soprano Kate Lindsey, who – at the Vienna State Opera alone – sings roles spanning four centuries. Here she is remembered for her compelling performance as the Emperor Nero, for her Despina, for Miranda in *The Tempest* and for the effusive Composer in *Ariadne auf Naxos*. Two new roles await at the State Opera in the 2025/26 season: Kate Lindsey will sing Idamante in the revival of Mozart's *Idomeneo* and the female title role in Claude Debussy's *Pelléas et Mélisande*.

“Why do I maintain such a broad repertoire and remain open to so many offers? I think every work, every style not only stands for itself, it also influences all the others and enriches my knowledge of music. Singing different things means that I am continually able to push back the boundaries of my artistic understanding, giving me more freedom, more options. Even when I leave the world of opera behind, it influences how I perform styles that seem very far away. If I perform jazz, for example, that has repercussions on the knowledge, courage and ability with which I can improvise singing Georg Friedrich Handel or Claudio Monteverdi. It's only by having this breadth of repertoire that I can feel intellectually and artistically fulfilled. But Mozart is the heart of everything. He is medicine for my voice, he is a constant inspiration, constantly learning and growing. However my repertoire and my voice may change, I want him always to be part of my work and for his operas to have a constant place in my singing – and in my life.”

KATE LINDSEY



KATE LINDSEY
as **NERO**
in L'INCORONAZIONE DI POPPEA



PHILIPP GRIGORIAN

BEHIND THE VEIL OF REALITY

Telling someone about
Philipp Grigorian
immediately means having
too much to tell them
at once.

Whether the piece
is classical
or modern,
a drama or
opera,

whatever Grigorian
turns his hand to,
he will approach
the material
from several directions
simultaneously.

HE IS A DIRECTOR
WITH THE EYE OF
A DRAUGHTSMAN,

THE EAR OF A
MUSICIAN,

THE CONCENTRATION
OF A PERFORMER
AND THE
SKILL
OF A
CRAFTSMAN.

However, this does not mean that his theatre is produced singlehandedly (even though Grigorian is usually his own stage designer and there is an unmistakably strong focus on the production's visual dimension). Quite the opposite. His own versatility requires a matching response. The stage interests him most as a place of complexity and for encounters – in all its richness, with all its elements; technical, artistic and personal. The universal, versatile dimension is one he brings with him – but he also demands from the organisation in return.

As a student, Grigorian “only” studied classical theatre, but this was in the Roaring Nineties in Moscow and at by far the best acting school in the Soviet Union: the Shchukin Theatre Institute, part of the Vakhtangov

Theatre. Here theatre was taught, learnt and practised as an eccentric game, a sharp and colourful tool for dissecting the world. The Vakhtangov tradition itself dates back to the revolutionary 1920s but as early as the 30s it was sacrificed in favour of the hypocritical, pseudo-realistic artistic system in the Soviet Union that ate up many people and would outlive Stalinism.

After the Second World War, the Shchukin Institute was the only place where students were not forced to idolise “stage realism”. Even this partly hidden tradition that endured for decades found itself in a decrepit state by the 90s – but it was probably the only suitable starting point for Grigorian to enter the theatre (without completely abandoning his other careers – as a visual artist and performer).

If one had to name a key point in his theatrical system, where all its perspectives and aspects come together, then it would have to be called “distrust of assumed realities, i.e. what can be recognised and generally acknowledged.” In Grigorian's world a prescribed reality of this kind can only be a curtain, a veil, behind which something entirely different is lurking. Looking behind the curtain, behind the edge, is the gesture the director uses in every one of his productions, sometimes quite literally. And behind those curtains Grigorian always finds many unusual and fascinating things:

Something that reality
does not
necessarily explain
but which
coincides with it in a
telling way.

So, for example, in *Tartuffe* (Electrotheatre, Moscow, 2016) behind Molière's characters he discovers 100 years of Russian history as comics. In the novel *A Clockwork Orange* (Theatre of Nations, Moscow, 2016) – he finds a pop crime story where a text turns into a murder weapon. And in Lermontov's *Masked Ball* (Drama Theatre, Perm, 2022 – currently Grigorian's last production in Russia) the museum atmosphere conceals an archaic but virulent spirit of Romanticism that wanders through the contemporary world, killing no less swiftly than a hired assassin.

On the opera stage this “glimpse behind the curtain” proves to be an even more natural gesture as the reality of opera libretti frequently contains numerous holes – Grigorian makes no attempt to repair them, preferring to gaze through them with curiosity. In his hands, Offenbach's *Périchole* (Bolshoi Theatre, Moscow, 2019) develops into a bright and gleaming triumph of female power, the *Love of Three Oranges* (Opera Theatre, Perm, 2021) into a very complex tangle of scientific visions and mass myths and *Bluebeard's Castle* (Opera Wuppertal, 2022) offers an exciting view of an horrendous family idyll that borders the kingdom of the dead.

His relentless curiosity
is the motor
that drives these
productions.
And the only certainty
that audiences
can rely on
with
Philipp Grigorian is:

There is no
theatrical text
that only tells
one story.

OLGA FEDYANINA



PHILIPP GRIGORIAN

directs **LUISA MILLER**
Premiere in FEBRUARY 2026

A full-length portrait of opera singer KS Anna Netrebko. She is wearing a light blue, double-breasted suit with a matching long skirt. The suit is cinched at the waist with a large, light blue fabric bow. Underneath the suit, she wears a dark blue, sequined, strapless top. Her hair is dark and pulled back. She is posing with her arms outstretched, her right hand pointing upwards and her left hand held lower. The background is a plain, light-colored studio backdrop.

KS ANNA NETREBKO

sings **TOSCA** (TOSCA)
in APRIL 2026

and **ABIGAILLE** (NABUCCO)
in FEBRUARY/MARCH 2026

and gives a **SOLO CONCERT**
in FEBRUARY 2026

ANNA NETREBKO

AN OPERATIC ICON

It is no accident that Kammersängerin Anna Netrebko is an operatic icon. After all, ever since her international breakthrough she has played a leading role in performance history around the world.

And reading the following lines from the artist, it is not hard to see her deep affection for the Vienna State Opera. In 2025/26 alone she will perform here not only as Tosca and Abigaille but also with her own solo evening.

“Even when I was training as a singer in Russia, I constantly dreamed that one day I would be able to appear at the Vienna State Opera. I gave my first concert in Vienna in 1997, and my first performance at the Salzburg Festival in 1998. And then in 2003 it finally happened: at last, I could make my debut on this stage as Violetta in *La traviata*. Now I’ve been living in Vienna for almost 20 years, and I have always deliberately chosen apartments within walking distance of the opera house. The Vienna State Opera is not just important to me, it has become part of my life.

On one hand its history, tradition and quality give this legendary opera house its unique significance; the countless remarkable singers that have stood on this stage, the almost mythical conductors who have done their work in this orchestra pit. But also, its clearly engaged and knowledgeable audience, that seems to fill the auditorium with great enthusiasm up to the very last seat, has always impressed me. And not least its equally enthusiastic members of staff – with whom I have had the privilege of bringing so many opera productions to life.

No wonder that I associate so many beautiful memories with the Vienna State Opera: not only as a singer, but also as a member of the audience! The first three that immediately come to mind are the 40-minute standing ovation for Edita Gruberova after a performance of *Lucia di Lammermoor*, my arrival in a horse-drawn carriage at the Vienna Opera Ball in 2007, and, more recently, the absolutely magical atmosphere of a performance of *Manon Lescaut*, in which I appeared on stage together with the tenor Joshua Guerrero.”

ANNA NETREBKO



JAN LAUWERS

THE *CLEMENZA* DIRECTOR
ON THE RELEVANCE OF
MOZART'S OPERA

“‘Clemenza’ or grace is a word one does not come across much on social media. Nor are there many examples in the world of power that make grace or forgiveness important. The finest ‘clemenza’ example, of course, is Nelson Mandela’s Ubuntu-based forgiveness. 25 years of solitary confinement and then upon release forgiving the white torturers. It is almost inhuman.

We cannot listen to this opera today without the realisation that we are living in a lightning-fast, revolutionary time. We see it happening all over Europe: democracy slipping into ochlocracy, the dictatorship of populism. This form of dictatorship could still be reversible in earlier times, but the power of social media has made it more ruthless and an almost unstoppable negative force. What does this have to do with the last work of Mozart, the outspoken humanist who prioritised love and compassion as the most important sign of civilisation? How can we understand this work today, as the power of populism

takes hold? The fact that Mozart wrote this opera just after the French revolution makes him an unconscious(?) visionary. As if he knows the power cycles of our political scene inside out. After the revolution comes the dictatorship of the tyrant, after the dictatorship comes democracy again, after democracy comes ochlocracy, which then culminates in a new tyranny. (The Dutch writer Pfeijffer describes this lucidly in his latest novel *Alkibiades*.) Tito is no Mandela, but neither is Trump. Tito is both. That is the paradox in this opera and a phenomenal feat of great art. Art is only great when it stands beside its time. No fashionable moralising message confirming the viewer’s opinion. Mozart treats his audience with respect. As a collection of individuals who do not wish to be manipulated. That alone is a great achievement. In these times when everything is politicised in a vulgar way, it is a challenge to direct this work without the drivel of the times we live in.”

FRANZ WELSER-MOST

THOUGHTS ON
WOZZECK

“My first encounter with *Wozzeck* was the legendary production at the Vienna State Opera with Franz Grundheber, Hildegard Behrens and Claudio Abbado in the pit. I was Abbado’s assistant at the time and was able to witness the complete rehearsal process. That was when it grabbed me...

Alban Berg’s *Wozzeck* is without doubt a masterpiece. Encapsulated in its objective brevity, it tells the story of a human creature rejected and tormented by human society in an exceptionally intense, concise and compelling way. Because music fundamentally aims deep within the human subconscious and leaves behind an incomparable impression on our emotions, Berg’s score intensifies the emotional force of Georg Büchner’s remarkable original by several degrees.

This opera’s worldwide success relies not least on the emotionality of its music, whose underlying position is a late Romantic one – even if the composer had

already transcended traditional tonality. Alban Berg also succeeded in anchoring something profoundly Austrian in his music for *Wozzeck*, what might be called a musical ‘dialect’, characterised by typically Austrian dance forms such as ländler, waltzes, marches and polkas. For me, the emotional high point in *Wozzeck* is definitely the ‘Hopp, hopp’ at the end of the opera, in which the whole



tragedy of the story can be experienced through the innocence of the child. A small child, suddenly orphaned, with no inkling of how alone and unprotected it is now, utterly at the mercy of the world and the human race.”





GEORG NIGL

sings **NEKROTZAR** (LE GRAND MACABRE)
in MARCH 2026

In 2023, the audience celebrated the sold-out performances of György Ligeti's *Le Grand Macabre*. At the centre of the production was Georg Nigl as Nekrotzar, alias Death, alias the demonic Grand Macabre, who heralds the impending destruction of both the world and the frivolous human race. This brilliant production directed by Jan Lauwers will be revived in March – with the premiere cast!

“Sadly, people like Nekrotzar also exist in real life, especially in politics. When a Putin strides up and down in a stadium making speeches, he’s not very far away from the insane postures of this fictional prophet of death. Of course, the fact that Nekrotzar is eventually defeated by the oddest, craziest, most marginalised characters in the entire story reflects the work’s dark humour – a sense of humour that Ligeti is constantly refining. But it can also be seen as a form of hope that even the most dangerous characters can be brought down by figures from the fringes of society.”

GEORG NIGL

THE *RING* IS A MIRROR

PABLO HERAS-CASADO
MICHAEL VOLLE

Performances of Richard Wagner's tetralogy
Der Ring des Nibelungen
are considered special highlights
of the opera calendar.

This magnificently all-encompassing work,
which many regard as the most
important in the music theatre repertoire,
is a tale of gods and mortals,
of love and unbridled greed, of will
and power.

Pablo Heras-Casado conducts this four-part work
at the Vienna State Opera for the first time
while Michael Volle – also for the first time at the house
on the *Ring* – performs Wotan/
The Wanderer.

The tenor Stephen Gould once remarked that after performing *Siegfried* he felt like he'd been in a car crash. Can you relate to that feeling, applied to the *Ring* as a whole?

PHC It's exactly the same for a conductor. I know no other work that is in any way comparable with the *Ring*. There is no other opera, no symphony, simply nothing. And I'm not only referring to the scale of the entire construct: it's not just a matter of the strength you need, the work is demanding on all levels. There is a physical challenge, a mental one, a spiritual one and so on. The *Ring des Nibelungen* simply cannot be compared with anything in music literature.

MV Yes, obviously, many of these roles have great demands. If I think of the Wotan in *Walküre*, for example: as Pablo said, he's very exhausting not just vocally, but also mentally and emotionally – the most challenging of the three Wotan/Wanderer characters. Whereas in *Rheingold* Wotan is largely a matter of "concentrated conversational singing", in *Walküre* the monologues but also the big duets demand an enormous amount. Something else that makes the three operas so complex is that they are so different. You have to adapt to different

circumstances. If you're singing a cycle within a week, you realise quite clearly that opera singing is also a physical achievement.
(laughs)

Your first experience of the *Ring* was in Bayreuth: it was a production conducted by Adam Fischer. Can you still remember the impression it made?

PHC Of course, because not only was it a very good production, for me it was like stepping into a new world. I was still young, though entirely familiar with Richard Wagner – and yet the *Ring*, this great theatrical experience, was new territory to me. And what can I say... the whole thing turned out to be a real shock. I could scarcely comprehend a lot of it – simply because it was so new to me. It's well known that the Bayreuth Festival always has very long intervals between the acts. I actually needed that hour-long interval to recompose myself. It was simply an incredible, impressive experience and afterwards I was no longer the same person I'd been before.

As a conductor, do you think of the *Ring* as a whole? Or are they four operas that you approach individually?

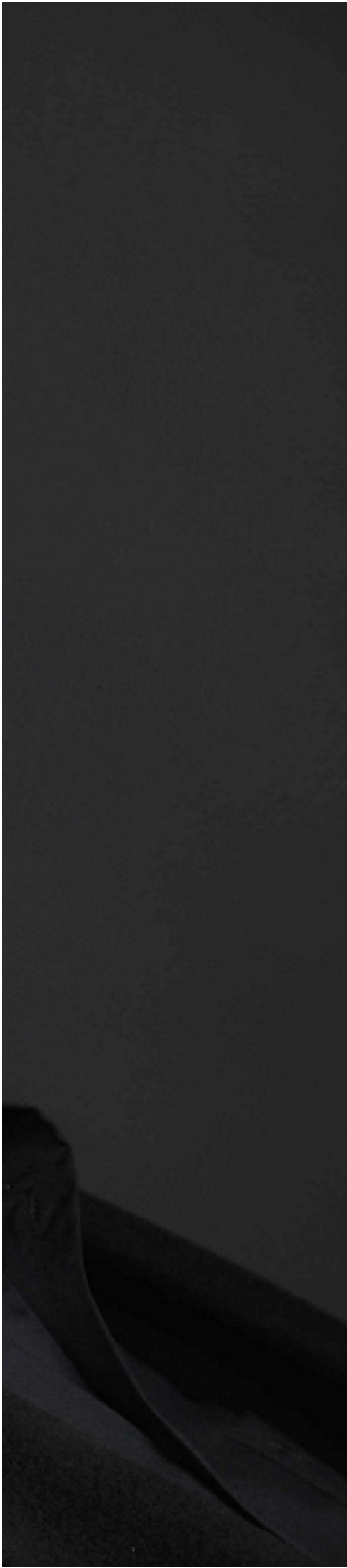
PHC The first time I conducted *Ring*, I viewed the four parts more independently. Now I

A close-up portrait of Pablo Heras-Casado, a man with wavy, salt-and-pepper hair and a beard, looking directly at the camera with a slight smile. He is wearing a dark blue or black jacket over a dark t-shirt. The background is a soft, out-of-focus wooden wall.

PABLO HERAS-CASADO (PHC)
conducts the *RING DES NIBELUNGEN*
in MAY/JUNE 2026



MICHAEL VOLLE ^(MV)
sings WOTAN/WANDERER (DER RING DES NIBELUNGEN)
in MAY/JUNE 2026



see them more as one great whole: for example, I can now understand *Rheingold* as a prologue, as the beginning of a journey. For me the tetralogy is a vast arc that should be viewed in its entirety.

When we think of individual moments like “Wotan’s farewell” in the *Walküre*: at this point almost everyone in the audience is deeply moved and literally melting into tears. To what extent do you feel the same way singing Wotan?

MV Of course this scene is the culmination of the entire evening. We have reached the summit of a psychological portrait: the father has a fierce disagreement with his daughter Brünnhilde – the person in the world he loves most, even more than his wife. And he has to part from her. If you’re not really careful through all the ins and outs of this scene, you will be overcome by the emotion – and you won’t be able to sing any further. So as Wotan I need to put up a little emotional wall to protect myself. On the other hand, I have to react to what is coming from Brünnhilde and in terms of empathy I can’t completely seal myself off. So I’m walking a tightrope!

Does this human suffering make Wotan sympathetic?

MV I think it does. When I think about the reactions of many listeners after a performance, then I can tell that he is not seen as someone who is aloof – which is how he presents himself initially in *Rheingold* – but there is this very human side to him. This becomes very clear in the confrontations with Brünnhilde that we’ve talked about. You have to become completely involved in order to communicate the inner conflict and humanity of this god credibly. The result of this is that the Wotan of the *Walküre* tears you apart. In a positive sense. And he needs to do that!

Is Wotan the character you find most exciting?

PHC I have great sympathy for Loge. He does not take the side of the gods: at times he wants to be close to them, but not too close. He doesn’t want to commit completely to any one side. Ultimately, he’s not entirely at home anywhere – and his music demonstrates that.

The orchestra also has a very special function in the *Ring*. Among other things, it tells us a lot about what is happening underground, in the unconscious, which has been hidden. Does it therefore require special treatment from the conductor?

PHC In Wagner the orchestra offers far more than beautiful music or an imposing sound. It is a powerful source for the narrative as a whole, and absolutely essential to understanding the work. A great deal of detailed information is given through the motifs, how they are adapted, the sound, the timbres and the textures that makes the *Ring* properly com-

prehensible. The orchestra provides a practically inexhaustible fund of knowledge, of observations and commentary, and it forms the lynchpin of the dramatic work. Giving it the space it deserves and needs is one of the key tasks for every conductor of the *Ring*.

The American author Donna Tartt once remarked that people sometimes have to try to understand a small section of the world in order to be able to grasp life as a whole. Does that apply to the *Ring*? Is it a model to make sense of the world?

MV I definitely believe it is. How the different individual fates and relationships develop, how it all ends in the finale of *Götterdämmerung* and how something new can then be created out of that: this is an image that symbolises the cycles of life. However, I only understood this when I sang Wotan for the first time. Before that, for me it was an ancient Nordic drama that is underlaid with fantastic music. However, once you become thoroughly absorbed in the *Ring* and follow the characters, you realise how great, how wonderful this tetralogy is! Precisely because it is not located a long way away from human behaviour, not some old story about gods and mortals but shows a profound grasp of life and portrays many aspects of humanity and the world. Richard Wagner really did create a work of genius here! Musically, of course, but also in its complexity and the possibilities it offers to immerse yourself in its world.

PHC The *Ring* is a very good guide to understanding the world. Even the modern, contemporary world. Of course, a great deal has changed since Wagner wrote this cycle: politics, society, economics are all entirely different. And yet, all the many levels that it represents through the myth, through the actions of its numerous characters – whether they are gods or mortals – still have so much to say to us today. Think about how it deals with nature, for example, with the destruction of resources – that is intensely topical. But also, the way it analyses how people live together, how they treat each other – it absolutely hits the nail on the head there. If we look at the *Ring*, we will understand ourselves a little better. Or let’s put it this way: Wagner’s *Ring des Nibelungen* is like a giant mirror in which humanity can look at itself.

JUSTIN PECK

ARCHITECTURE OF DANCE

AMERICAN CHOREOGRAPHER JUSTIN PECK,
RESIDENT CHOREOGRAPHER OF THE NEW YORK CITY BALLET,
IS ONE OF THE HIGHLY ACCLAIMED DANCE ARTISTS
OF HIS GENERATION.

HIS WORKS CAN BE SEEN WITH THE WORLD'S MOST
PRESTIGIOUS COMPANIES, HE LOVES TO
WORK ACROSS GENRES AND IS AS SUCCESSFUL
ON BROADWAY AS HE IS
IN FILM.

WITH *HEATSCAPE*, PART OF THE VIENNA STATE BALLET'S
TRIPLE BILL *VISIONARY DANCES*,
JUSTIN PECK MAKES HIS DEBUT AT THE
VIENNA STATE OPERA.

IN AN INTERVIEW WITH NASTASJA FISCHER,
HE SHARES INSIGHTS INTO HIS
CHOREOGRAPHY AND UNDERSTANDING OF THE ART
OF BALLET.

In a promotional video for the Miami City Ballet's premiere of *Heatscape*, we see you walking around Miami with headphones on and suddenly dancers appear and start moving as if they were dancing images inspired by the environment you are in. What was the initial inspiration for your piece?

JP *Heatscape* was made at a point where I was coming into my own as a choreographer and I was very much curious about exploring the classical ballet form and how to tweak it, subvert it and push it a little further. It was a commission by the Miami City Ballet, one of my first major commissions outside of New York City Ballet. I had built a very close relationship with those dancers and the company, and I wanted to make something that felt distinct for them – not just for who they are as artists, but also for where they existed in terms of place. I made this ballet that created a world inspired slightly by the art scene happening in the Wynwood Art District of Miami. What was so unique about that neighbourhood is that it became this explosion of street art, you could walk around and everywhere were these huge murals that had just been made within the last couple of years. It was a new kind of explosion of artwork, and I had never seen any place like that. It was so inspiring, it brought art to the people, to the public. I spent a lot of time getting to know those artists, who can be seen there, and ultimately

wanted to commission one of them to create an emblem backdrop for this ballet. I decided to shoot for the stars and reach out to Shepard Fairey, who is the “godfather” of street art in a lot of ways. To my surprise and delight, he said yes and committed to creating a stage design for my choreography. A lot of the architecture of the ballet is inspired by certain techniques of drawing, painting and patterning. The movement structure became a reflection of what Shepard Fairey painted for the backdrop. There is a lot of interplay between the architecture of the dance and the architecture of his work.

How did you and Shepard Fairey work together on the piece as the art involved in the stage design also inspired the dance?


JP It was very much a collaboration. We passed a lot of ideas back and forth. Shepard started by sharing four or five options for what the drop could be. Then I edited what he shared with me or gave him feedback to reach the final composition. That ended up being an in-depth process. He likes to use a lot of repetition with certain symbols in his work. A lot of the building blocks of the backdrop are part of his identity as an artist. For example, there is a bird symbol and that was something Shepard had done in preexisting work, but I really encouraged him to include it because the bird is such a symbol of ballet. In ballet's history you have all these stories of the *Firebird* and *Swan Lake*,



JUSTIN PECK (JP)
makes his HOUSE DEBUT

A black and white photograph of Justin Peck. He is standing in a room, leaning against a wall. He is wearing a dark, open suit jacket over a light-colored shirt. His hands are in his pockets. To his left, there is a large window with horizontal blinds, and bright light is streaming in, creating strong shadows on the wall and floor. The overall mood is dramatic and artistic.

JUSTIN PECK (JP)
makes his HOUSE DEBUT



the bird is a constant character that exists in ballet. There's something about the quality of a bird that is ephemeral and fleeting and that quality is so much what it's like to experience ballet. That was one specific that I wanted to include. Then of course I loved how we evolved the design so that it almost felt like the bottom quarter of the backdrop is its own art mural wall. It reflected what it feels to be in Wynwood.

What is hidden behind the title *Heatscape* apart from the reference to the hot streets of Miami?

JP The title was partly inspired by a dance that Merce Cunningham made, called *Summerspace*. When Merce created that, he described it as a dance that could go on beyond the confines of the stage, space and the wings. I loved that way of thinking about dance. I tried to apply that quality to this choreography in terms of its energy, its expanse. It feels almost like it's busting at the seams.

You've created on Bohuslav Martinů's Piano Concerto No. 1. What did inspire you to choreograph on this composition?

JP I've always loved the music of Martinů. He is an intriguing character and I was really drawn to this Piano Concerto, which he wrote when he was very young. It had so much energy, felt very danceable, and it also defied the period it was written in. It has a lot of references to composers of the past, there are some Baroque references in there, but then there are moments in the score that feel like way ahead of its time. That was really fascinating to me.

What is your own approach to the classical ballet?

JP I think of classical ballet as being a language that one can use to compose a dance or to create something. When I make a classical ballet, it's about how do I use this technique and this alphabet to write something. A lot of people think about classicism as something of the past or of a certain era, but to me it's a language that we can use in many ways. That's how I try and think about making a ballet. It's a craft-based process, which uses the language to build out a whole world. That extends to not just the steps that the dancers are doing, but also the design, the visual world, the music. Ballet has always been this meeting point for different artistic mediums to come together and create a cohesive experience that exists at a very specific place and time.

You are an artist, who works interdisciplinary. You not only choreograph ballets, but also for musical and film.

JP I'm lucky that the common factor in all those things is dance and whether it's theatre or ballet, it's a language that I know how to speak. I've always been really fascinated by the expression of these other me-

diums. I grew up seeing Broadway shows and musicals and of course watching a lot of films so I'm very inspired to participate in the making of those mediums. I never like to be stuck doing just one thing. The diversity of the work is what keeps me alive creatively. Those different mediums balance one another out and I learn a lot from each respective genre that I can bring into the next one. Because they all function a little bit differently and I love that influence as well.

You are part of Alessandra Ferri's first season as a director of the Vienna State Ballet. What does it mean for you and to work with the Vienna State Ballet for the first time?

JP It means the world to me that Alessandra Ferri invited me in. It's a huge honour that my work can be a part of her curation. She is someone that I've admired for a very long time. I would watch her perform both on video and live at American Ballet Theatre, I even got to observe how she works as a curator and director at Spoleto Festival. We've been engaging with each other and in admiration of one another for so many years, almost decades, and finally we're getting a chance to collaborate through this new exciting role that she's taking on. I'm so excited about it and I can't wait to work with the dancers. I've heard amazing things about the Vienna State Ballet. To share my work with the Viennese audience as one of the most sophisticated audiences is special too.

ASMIK GRIGORIAN

sings TATYANA (EUGENE ONEGIN)
in MAY 2026

“I have never
tried to act
anything.
I’m always me.
That’s
something
that is perhaps
special
and that creates
the intense
relationship
I share with
my
audience.”

and gives a SOLO CONCERT
in DECEMBER 2025



LORENZO VIOTTI

conducts **IL TRITTICO**
in JUNE 2026

"I HAVE LEARNT A GREAT DEAL
AS A PERSON,
WHILE STANDING
AT THE CONDUCTOR'S
STAND.

AND BECAUSE I HAVE EXPERIENCED A LOT
AS A PERSON, HOPE I'VE ALSO
LEARNT A FEW THINGS AS
A CONDUCTOR."

LORENZO VIOTTI

ABILITY,
PASSION & LOVE

Anyone who has seen him rehearse will remember those moments for ever: here is a young man, who is friendly and focussed, knowledgeable, talking in images with intensity and fascination, always to the point, always speaking from the heart, and always extremely profound. Listeners hang on his every word... And these are just the rehearsals! Now think of the performances: after which his dedicated fans cheer, international audiences cheer, and the media are left purring.

This success is no accident. In addition to his talent, Lorenzo Viotti showed at an early stage that he was an intelligent craftsman, who could understand the music business as a whole. Which led to him concentrating not only on the podium and the conductor's baton, but also learning percussion, singing and piano, among other things, and embarking on a study tour of the most varied sections in a range of locations within the cultural world. In the case of the Vienna State Opera: he substituted for a percussionist in the orchestra, learnt the repertoire from the standing places and helped out in the music archive. All smaller and larger pieces of the mosaic that made him what he is today. Which is: Chief Conductor of the Dutch National Opera and Netherlands Philharmonic Orchestra in Amsterdam, and a conductor of top-flight orchestras such as the Vienna and Berlin Philharmonics, the Royal Concertgebouw Orchestra, the Sächsische Staatskapelle Dresden, the Gewandhausorchester Leipzig and the Cleveland Orchestra.

Despite this great success, he remains a very thoughtful musician, who regards serious work as sacred and knows how to take a back seat. No, he does not want to produce any CDs yet, because how could he now, at the age of 35, offer a definitive, mature view of a work? And, as full of flair and enthusiasm as he is, one can always sense, not only in his music but also in his conversation, that his glowing enthusiasm is tempered with considered thought. Of course, at times there is a twinkle in his eye: he likes to tell people how once as the percussionist for Giacomo Puccini's *La bohème* at the Vienna State Opera he missed a cue – because he was so spell-bound by the production, the music and the singing. A beautiful image! Though what is even more beautiful is his approach to the collective work and as he is keen to stress – the partnership – in opera: “We are working with people, so we have to love people for it to turn out well!” And do works such as Puccini's *Il trittico* need – which Viotti will conduct at the Vienna State Opera in June 2026 – if not a great love and understanding of people? Even if they are only the characters in an opera...

ARTISTS

E Member of the Vienna State Opera Ensemble OS Member of the Young Artist Program of the Vienna State Opera
 KS Kammersängerin/Kammersänger KSCH Kammerschauspieler
 ° Vienna State Opera Debut

SINGERS, ACTORS, ACTRESSES,
CONDUCTORS, PIANISTS

ABBADO ROBERTO	26	FASSI RICCARDO	30	KRUTKO ARTEM	36
ABEL YVES	31	FINLEY GERALD	32	KULCHYNSKA OLGA	25, 27
ALAIMO NICOLA	30, 32	FISCH ASHER	31	KUSHPLER ZORYANA E	7
ALTINOGLU ALAIN	25	FISCHER ADAM	25, 30	LANGE PATRICK	23
AMAKO HIROSHI E	33	FISCHESSER CHRISTOF	23	LANGRÉE LOUIS	25
ANDUAGA XABIER	30	FLACK HOLLY	36	LAQUIT KARL	36
ARISTIDOU SARAH	32	FLÓREZ JUAN DIEGO KS	15, 29	LAURENZ MICHAEL E	7, 29
ARMILIATO MARCO	27, 31	FLORIO ERMANNO	40	LEE DOHOON OS	
ASTAKHOV STEFAN E	25, 29, 30, 31, 32, 36, 44	FRANÇA MATHEUS ° E	13, 24, 29, 34, 44	LEHMKUHL WIEBKE °	34
AUTARD ADRIAN OS	11	GANCI LUCIANO	27	LEPORE TOMMASO	
AVETISYAN LIPARIT	24	GARANČA ELĪNA KS	48	LINDSEY KATE	25, 29
AYÓN RIVAS IVÁN	25	GAROTIĆ ANA OS	37	LOMBARDI FEDERICA	11, 33
BANKL WOLFGANG KS E	26, 32, 36	GIOVANNINI ANDREA E	37	LUCIANO DAVIDE	24, 25
BECZAŁA PIOTR KS	29, 31	GNIFFKE MICHAEL	36	MAESTRI AMBROGIO	25, 30, 37
BELOSSELSKIY DMITRY	33	GOLOVNIN DMITRY	33	MAGRİ IVAN	31
BERNHEIM BENJAMIN	29, 48	GONZÁLEZ ADRIANA °	30	MAITLAND STEPHANIE E	23, 27, 33
BERZHANSKAYA VASILISA	24	GRIGORIAN ASMIK	36, 44	MAKSIMOV ANDREI OS	25
BEZZUBENKOV GENNADY	36	GROSSBÖCK GÜNTHER	23, 34, 44	MALIKOVA ANNA °	40
BISANTI GIAMPAOLO	27, 30	GUBANOVA EKATERINA	24	MALTMAN CHRISTOPHER	8, 24, 25
BLOCHBERGER LUDWIG	24	GUERRERO JOSHUA	33	MANTASHYAN RUZAN	25
BLUHM MARCUS °	24	GYNGAZOV IVAN	24	MANU FILIPE	25
BOHINEC MONIKA E	7, 25, 29, 31, 34, 37	HAN HYEJIN OS		MARIOTTI MICHELE	11, 33
BOLTON IVOR	23, 24	HANGLER REGINE E	29, 34	MARKOV ALEXEY	31
BONDARENKO ANNA E	23, 29, 31, 37, 44	HANKEY SAMANTHA °	31, 34	MARS JULIETTE E	7, 37
BORDOGNA PAOLO	24	HANUSTOMÁŠ	7, 26	MARTINEAU MALCOLM	44
BOULIANNE JULIE	27	HASAN ELMINA °	31	MASTRONI ANDREA	11
BRESLIK PAVOL	7, 23	HENN MARKUS		MEISTER CORNELIUS	29, 31
BROWER ANGELA	25	HERAS-CASADO PABLO	13, 32, 34	MKHITARYAN KRISTINA	15, 29
BRUNET-GRUPPOSO SYLVIE °	27	HERFURTH ANNEMARIE		MOKHOABANE KATLEHO	13
BURATTO ELEONORA	27, 29	HIETALA JENNI	23, 34, 36, 44	MOKUS ATTILA E	8, 24, 27, 33, 34, 37
BUTT PHILIP DAVID	8	HILLEBRAND NIKOLA °	34	MONSERRAT ANITA OS	25
BYSTRÖM MALIN	8, 23	HILLEY CLAY	24, 31	MONTAGUE RENDALL HUW	30
CAPUANO GIANLUCA	24, 30	HOLLOWAY JENNIFER	32	MORANDI PIER GIORGIO	24, 25, 30
CAR NICOLE	29, 37	HOPKINS STEPHEN		MORLEY ERIN	31
ČERNOCH PAVEL	26	HOUTZEEL STEPHANIE E		MOTOLYGINA MARIA	27
CHASLIN FRÉDÉRIC	25	ILIE FLORINA E	8, 13, 23, 24, 34	MÜLLER HANNA-ELISABETH	13
CIAMPA FRANCESCO IVAN	32	ILVAKHIN ALEX OS	7	NAGL MICHAEL	23
COLEMAN DAVID	21	JAHO ERMONELA	27	NATTER CHRISTIAN	24
CONNELLY PAUL	16, 40	JENZ DANIEL E	8, 32, 34, 36	NAZAROVA MARIA E	25, 27, 29, 30, 32
DAMRAU DIANA	29	JERKUNICA ANTE	24	NAZMI TAREQ	8, 25
D'ANGELO EMILY	13	JINDRA ROBERT °	29	NEIVA LEONARDO E	27, 44
DAVRONOV BEKHZOD	26	JOO HYUNG-KI	44	NETREBKO ANNA KS	24, 31, 44
DE BILLY BERTRAND	23, 29, 33, 48	JUROWSKI VLADIMIR	44	NEUHAUS ALMA E	13, 23, 25, 29, 44
DE TOMMASO FREDDIE	11, 31	KAMMERER HANS PETER KS E	32, 37	NIAVARANI MICHAEL	29
DI MARTINO LUCIANO °	39	KAMPE ANJA	31	NIGL GEORG	24, 32, 34, 44
DREISIG ELSA	25	KARKACHEVA VICTORIA °	31	NOLZ PATRICIA E	30
DUMITRESCU DAN PAUL E	37	KAUFMANN JONAS KS	29, 48	NURGELDIYEV DOVLET °	25
EATMON DEVIN OS		KEENLYSIDE SIMON KS	25	NYLUND CAMILLA KS	24, 27, 34
EBENSTEIN THOMAS E		KELLNER PETER E	7, 25	OKERLUND KRISTIN	
EHRSTRÖM HANS-OTTO		KIKUCHI YOKO °	18, 21	OFCZAREK NICHOLAS KSCH	44
ELOFF ERICA °	29, 33	KLEITER JULIA	44	OLIVIERI MATTIA	25, 26
ENKHBAT AMARTUVSHIN	31	KOBER AXEL	24, 32	OREN DANIEL	24
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ERRAUGHT TARA	25	KONCZ CHRISTOPH	25	OSUNA CARLOS E	
ESPOSITO ALEX	25	PALKA ADAM	33, 34	PARK JUSUNG GABRIEL E	29, 37, 44
FANG YING	23, 29	KORCHAK DMITRY	32	PELZ MARCUS E	24
		KRÄNZLE JOHANNES MARTIN	33	PETEAN GEORGE	11
		KRAUS MICHAEL	27		

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PIRGU SAIMIR	27	SIERRA NADINE	30, 44	VASSILIEVA ELENA	36
PISARONI LUCA	25	SIGNORET ISABEL E	25, 32, 34, 36, 44	VILLAZÓN ROLANDO	25, 44
PLUMMER MARGARET E	7, 36	SIMONYAN JULIA		VINOGRADOV ALEXANDER	29, 31
POGORELC EMILY °	25	SKOVHUS BO KS	26	VIOTTI LORENZO	37
POPOV ANDREI	36	SLY PHILIPPE	24, 25	VOGT KLAUS FLORIAN	32
POPOV DMYTRO	24	SODDY ALEXANDER	27, 34, 36	VOLKOV BOGDAN	25, 27, 36
POSCHNER MARKUS °	29	SOGHOMONYAN ARSEN	23, 37	VOLLE MICHAEL	34, 37
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ROCHA EDGARDO	30	STEMME NINA KS	27	WELSER-MÖST FRANZ	8, 33
RUCIŃSKI ARTUR	30	STIKHINA ELENA	24, 34	WELTON DEREK	27
RUSTIONI DANIELE °	15	STRAZDAS SIMONAS OS	34, 37, 44	WENDELIN SEBASTIAN	
SABATA XAVIER	32	STUNDYTĖ AUŠRINĖ	27	WERBA MARKUS	25
SÄENZ SERENA	23, 24, 30	SUMMERS HILARY	24	WORKMAN CHARLES	24
SAGRIPANTI GIACOMO	29	SUSHKOVA DARIA E	11, 27, 29, 36, 37, 44	YENDE PRETTY	30, 32
SALES REBORDÃO TERESA OS	11, 37	SUTHERLAND GAVIN °	18	YONCHEVA SONYA	24, 48
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SCHNEIDER JÖRG E	24, 27, 29, 33	TURNER ANDREW OS		ZHEREBIATEVA MARIIA OS	
SCHNEIDER SIMONE	34	ULYANOV DMITRY	36	ZHILIKOVSKY ANDREY °	29
SCHROTT ERWIN KS	24	UNTERREINER CLEMENS KS E	23, 29, 30, 34, 36	ZIEGLER ANTON	
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TIMOOR AFSHAR,
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OPPERMAN, KRISTIÁN

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BRILINSKY, BENJAMIN
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GROSSBAUER, PAVEL
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MA, ALEXANDER
STEINBERGER, TIBOR
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MICHAEL KOSTKA,

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Maintenance State Opera Orchestra

CHRISTINE HONOLKE

Maintenance Stage Orchestra

MICHAEL KAHLIG,
LEONHARD
WALTERSDORFER

Administrator State Opera

Orchestra & Extra Chorus

LARISSA WEIDLER

Stage Music Conductors

MARKUS HENN (HEAD),
STEPHEN HOPKINS,
RICHARD SCHWENNICKE

Music Library

DR.^{IN} KATHARINA
HÖTZENECKER (HEAD),
THOMAS HEINISCH,
MONA LISA KRESS,
MILENA STEINHAUER
(NEST)

OPERA SCHOOL FOR CHILDREN

Artistic Head & Chorus Master

JOHANNES MERTL

Vocal Training

ULRIKE BANCHER,
MARLIS BIRKNER

Musical Team

KEREM SEZEN, GEORG
STANGELBERGER

Stage Presence Training

KARL WENNINGER

Solo Singing Teaching (Gifted &

Talented Programme)

ALEXANDER
KAIMBACHER,
ILEANA TONCA

Administration

KATHRIN SCHULZ

Office / Music Library

PARVIZ YAHYAVI

Governesses

REGINA BAROWSKI,

PERSONNEL

KATHRIN LEIWE-MISSIOS,
LONE RASMUSSEN
Porter
GIANPIERO RUSSO

TECHNICAL DIRECTION

Technical Director
DI ULFRIED GRABNER,
ING. MICHAEL
WILFINGER (DEPUTY
TECHNICAL DIRECTOR),

MARCO POLUKORD
(TECHNICAL DIRECTOR
NEST), **STEPHAN KUGLER**
(DEPUTY TECHNICAL
DIRECTOR NEST)

Assistants to the Technical Director

MAG^A. ALEXA KOCH,
BERNHARD GEOSITS

Technical Assistants

JAQUELINE KRUMMEL,
B.ENG., CHRISTOPH
OEFNER, DI^{IN} EVA
SWOBODA, DI^{IN}
ELISABETH STIEDL

Production Engineer

ING. MARKUS
VESECKY

Design Engineer

ALEXANDER SPYRA,
B.ENG., DI NINO PETUELLI

Stage Inspector

DIETMAR
PROKSCHY

Deputy Stage Inspectors

ANDREAS RICHTER,
HARALD MUHLBACHLER

Inventory /

Technical Drawing Office

MARKUS
OBEBECKER, JULIAN
AICHHORN

Lighting

ING. RUDOLF FISCHER,
ROBERT EISENSTEIN

Audio & Video Technology

DI (FH) ATHANASIOS
ROVAKIS, FRANCESCO
VALENTINI

Decoration Co-ordinator

FLORENTINA MOSER,
BFA, STEFANIA
COMPAGNI, MA

COSTUME, WARDROBE, MAKE-UP

MAG.^A VERA RICHTER
(ARTISTIC DIRECTION),
SASKIA SCHNEIDER
(ADMINISTRATIVE
DIRECTION)

Head of Wardrobe

MARIA MADER, PETRA
BLASCHEK

Head of Make-up

MAG.^A BEATE KRAINER

BUILDING MANAGEMENT

ING. ALEXANDER
HAINKA (HEAD),
HARALD GEPP, SIMON
PESENDORFER,
ING. RAFAŁ SZWIDKE

Building supervision

THOMAS LENHARD,
GINO CASTAGNOLA,
DRAGAN STANOJLOVIC

COMMERCIAL MANAGEMENT

Financial Director

DR.^{IN} PETRA BOHUSLAV

Assistant to the Financial

Director

KERSTIN KOLLER, BA
MAS

Accounting & Controlling

ALEXANDER
BAUMGARTNER (HEAD),
TEUTA ALUSHAJ, MAG.
GERNOT HELLER,
ELISABETH LAUTNER, BSC,
KORA WIELOSINSKI, MSC,
MONIKA WIMMER, MSC,

Ticketing

LINDA-YVONNE WERDAN,
BA (HEAD), **MICHAEL BORG,**
EVA BUCEK, MICHELE
DA SILVA, MERT DEMIR,
KARIN HASZONITS,
REBECCA LILLY,
VIKTORIA LESSIAK, BA,
SEBASTIAN NEUBAUER,
CLAUDIA SZALAY,
FABIAN ZIMMERMANN

Audience Services

OTHMAN ADLAOUI (HEAD)

Information Technology

OLIVER ZENNER (HEAD),
THOMAS CHADT,
MATTHÄUS KÖNIG,
DOMINIK RATH

Environment and

Sustainability Officer

CHRISTIAN HAUER, MSC

Security

ING. MANFRED LENZ, BSC

VIENNA STATE BALLET

Ballet Director

ALESSANDRA FERRI

Managing Director

MAG.^A SIMONE WOHINZ

Head of the Artistic Operations

Management & Personal Assistant
to the Ballet Director
MAG.^A MEDEA CHIABOTTI

Head Ballet Master

(Vienna State
Opera)
MARCELO GOMES

Production Contracts

MAG.^A CORNELIA
NONHOFF

Administration & Organisational

Development

MAG.^A ELISABETH
SCHUBERT

Assistant to the Managing Director

& Personnel

MAG.^A HELGA ISAK

Assistant to the Artistic Operations

Management

SONIA SETIEN

Assistant to the Artistic

Management

JEREMY GUBMAN

Rehearsal Disposition

(Vienna State Opera)

ISMENIA KECK

Shoe Management

FRANZISKA WALLNER-
HOLLINEK

Production Management & Ballet

Master

(Vienna State Opera)
LUKAS GAUDERNAK

Planning Coordinator & Ballet

Master

LOUISA RACHEDI

Ballet Masters

(Vienna State Opera)
PINO ALOSA, BARBORA
KOHOUTKOVÁ

Rehearsal Disposition & Head Ballet

Master

(Vienna Volksoper)
VESNA ORLIĆ

Administration & Production

Management

(Vienna Volksoper)
ELISABETH BOLIUS

Ballet Masters

(Vienna Volksoper)
SAMUEL COLOMBET,

SERGEY IGNATIEV

Pianists

(Vienna State Opera)
GIOVANNI CURRELI,

JIRÍ NOVÁK, SHINO

TAKIZAWA, IGOR

ZAPRAVDIN

Pianists

(Vienna Volksoper)
JOZEF BEZAK, BÉLA

FISCHER

Dramaturgy

NASTASJA FISCHER, MA,
MAG.^A IRIS FREY

Public Relations

MAG. GERALD C. STOCKER

Sales Marketing & Event Support

SARAH BIKEEV, MA

Photographer

ASHLEY TAYLOR

Videographer

JAKOB PLATTNER

Masseurs

STEFAN PETTERMANN
(PHYSIOTHERAPY),
RAINER HEIZINGER,
PETER HLEDIK

Circle of Friends Vienna State Ballet

ADRIAN CUNESCU

BALLET ACADEMY OF THE

VIENNA STATE OPERA

Artistic Director

ALESSANDRA FERRI

Managing Director

MAG.^A SIMONE WOHINZ

Director

PATRICK ARMAND

Head of Administration

ANDREA YANNONE

SUPERVISORY BOARD &

WORKS COUNCIL

Supervisory Board

MAG. CHRISTIAN

KIRCHER (CHAIR),

MAG. ANDREAS TREICHL

(DEPUTY),

PROF.^{IN} ELKE HESSE,

DR. JOHANNES HONSIG-

ERLENBURG, UNIV.

PROF. DR. CLEMENS

JABLONER, RUTH

SCHUSTER, CHRISTOPH

BIEBL (EMPLOYEE

REPRESENTATIVE),

KS HANS PETER

KAMMERER (EMPLOYEE

REPRESENTATIVE)

Works Council for Performers

KARL NEBENFÜHR

(CHAIR OF WORKS COUNCIL

& SECRETARY), **KS HANS**

PETER KAMMERER (1ST

DEPUTY), **CÉLINE JANOU**

WEDER

(2ND DEPUTY)

Works Council for Non-Performers

MAG. ART. WILFRIED

HEDENBORG (CHAIR),

MARTIN ZALODEK

(1ST DEPUTY), **MAG. ART.**

WOLFGANG LINTNER (2ND

DEPUTY & TREASURER)

Works Council for Technical Staff

CHRISTOPH BIEBL (CHAIR),

THOMAS OSSOWSKY

(DEPUTY)

Works Council for the Stage

Orchestra

WOLFGANG ZUSER

(CHAIR), **STEFAN**

NEUBAUER (DEPUTY),

BEATRIX KISS (DEPUTY &

TREASURER)

REPRESENTATIVES

Child Welfare Team

DR.^{IN} FRIEDERIKE

MICHELMAYR (HEAD)

Compliance Officer

MAG.^A KATHARINA

SEDIVY, MMAG. THOMAS

BARTHOL

Equalities Officer

MAG.^A ASTRID BERGER,

MONIQUE LUTNIK, LL.B

Data Protection Officer for the

Bundestheater

SILVIA SCHAUER, MSC

MBA

Data Protection Officer for the

Vienna State Opera

DR.^{IN} MMAG.^A VICTORIA E.

TSCHIEDL

Company Fire Service &

Fire Protection Officer

HORST HACKL (HEAD)

Medical Officer/School Doctor

DR.^{IN} ELISABETH

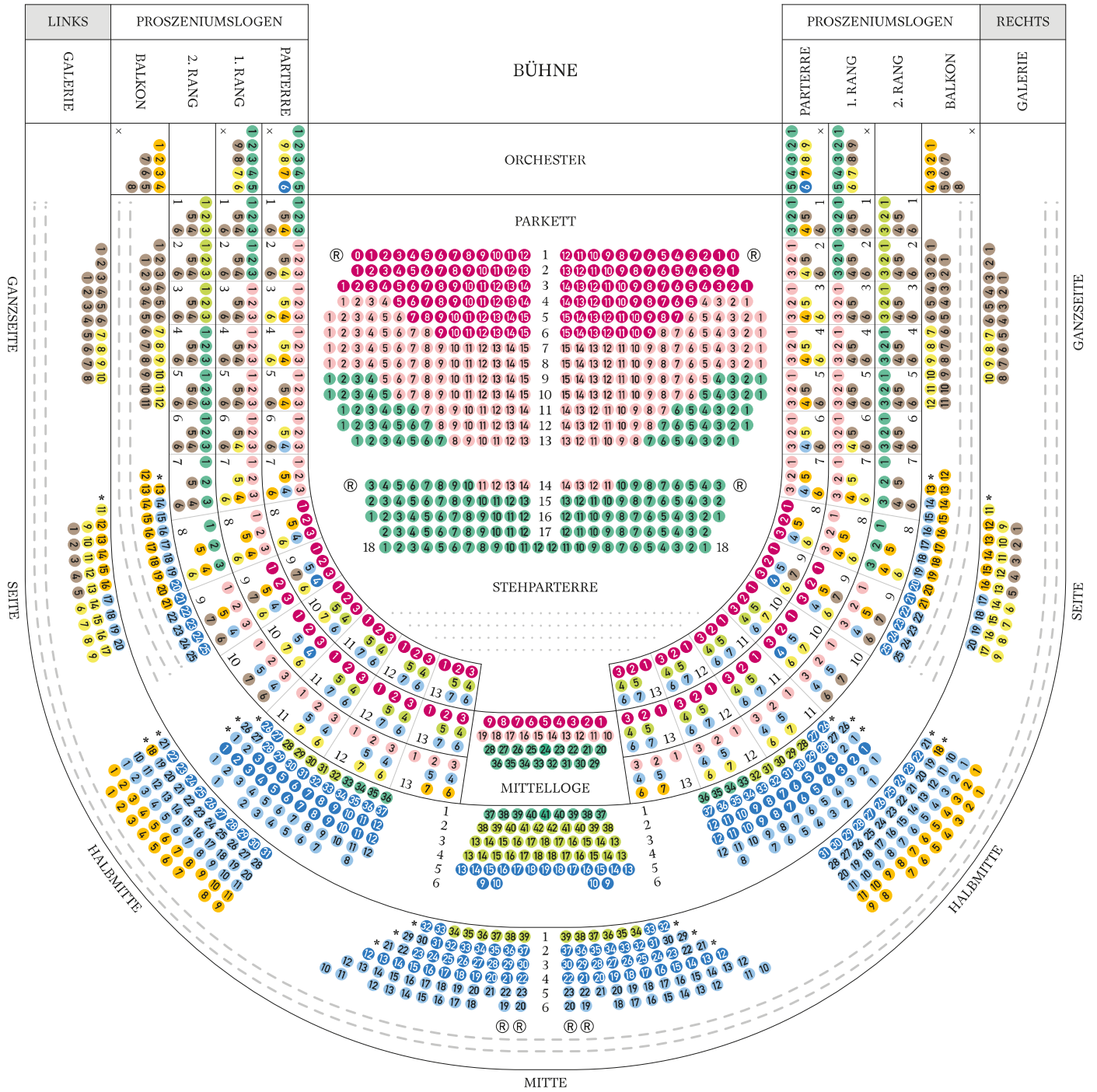
SZEDENIK

Paediatrician

DR.^{IN} SOPHIA

BRANDSTETTER

SEATMAP



- PRICE CATEGORY 1
- PRICE CATEGORY 2
- PRICE CATEGORY 3
- PRICE CATEGORY 4
- PRICE CATEGORY 5
- PRICE CATEGORY 6
- PRICE CATEGORY 7
- PRICE CATEGORY 8 (with visibility restriction)
- PRICE CATEGORY 9 (with severe visibility restriction)

