

ENGLISH

THE
2026/
2027
SEASON



VIENNA 
STATE OPERA

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DEAR AUDIENCE!

Can the title heroine in Richard Strauss's *Ariadne auf Naxos* learn something from the Marschallin in his *Rosenkavalier*? Or would it make more sense for her to remain in her own play and get advice from her rival Zerbinetta? How can the same stage where Wagner's *Parsifal* has just taken place present *Don Pasquale* the next day? What does Verdi's *Otello* do to someone who has just experienced Mozart's *Don Giovanni*?

Preparations for premieres are always special within the annual cycle of an opera house, periods in which new productions are developed to present a work with fresh scenic and musical imagination. This will also be true of the coming season, and our plans are ambitious. At some opera houses these premieres would constitute the entire programme. However, the Vienna State Opera is a so-called repertoire theatre. So in addition to each season's new productions, it also offers a broad variety from the last 400 years of operatic creation. At a theatre like this, the answers to the question quoted above therefore multiply at an alarming rate. Each season forms a new and different universe of questions and answers and presenting this to you is a challenge all its own, which we have chosen to approach in a new way in this booklet.

Here we concentrate entirely on the individual works – including the ballet, there will be more than 60 of them – which we have arranged alphabetically, cutting through the centuries and different styles, genres and venues. Almost at the very beginning of this odyssey, you will find the above-mentioned *Ariadne*, whose definitive version received its world premiere over 100 years ago at our own house and which we will present in a new production that will be the first collaboration between Barrie Kosky and Franz Welser-Möst. But before that, you will have already read what Elina Garanča thinks about the *Adriana Lecouvreur* she will revive with Ermonela Jaho. And this will be followed by Michael Volle, the great Hans Sachs of our time, on the revival of Wagner's *Die Meistersinger*.

It is a lavish list of works which we have organized using specially designed initials, rather like in a codex from the Middle Ages, a time when opera had yet to be even dreamed of. In these fascinating shapes it is

possible to find many little symbols and references to the works gathered under them. For example, when you reach P, you will find Tchaikovsky's possibly greatest work for the stage: the monumental and profoundly dark *Pique Dame* (known in English as *Queen of Spades*), in a new production where conductor Alexander Soddy will encounter director Evgeny Titov for the first time. On the previous page, however, you will already have read about a series of *Otello* with Jonas Kaufmann and Piotr Beczala's role debut as *Parsifal*.

Questions about the repertoire also played a prominent role in choosing the titles for the premieres. Yet again, these are mostly works that have either never been heard here before at the Vienna State Opera – such as Berlioz's monumental *Damnation de Faust* – the other great setting of this cornerstone of world literature – or pieces that have been absent for decades, like Alexander Zemlinsky's *Florentinische Tragödie*, which will be presented in a new production pairing it with Bartók's *Bluebeard* to form a unique evening of theatre with Asmik Grigorian in the leading female roles. And one of Verdi's most popular works, which has not been heard here for far too long and whose last new production was 40 years ago: *Un ballo in maschera*. The State Ballet brings John Neumeier's celebrated *Nijinsky* to Vienna – and *Wolf Works*, Wayne McGregor's spectacular creation about the life and work of Virginia Woolf, made in 2015 for Alessandra Ferri as a dancer. Today she is the company's Director.

„I consider any person entirely justified in reacting to the present state of our world with the severest alcoholism, as long as they can get hold of something to drink,” wrote Vienna's highly problematic wordweaving genius Heimto Doderer. – It is barely conceivable what he would have said

about the current “state” of the world, but let us avoid self-pity as well as exaggeration. More virtuous prescriptions are called for. We recommend the unpredictable shock wave therapy every opera performance provides – and in the heroic dosage that perhaps only the Vienna State Opera is capable of administering.



See you soon at the House on the Ring – Sincerely yours,

BOGDAN ROŠČIĆ
Director General of the VIENNA STATE OPERA



REVIVAL
FRANCESCO CILÈA

ADRIANA LECOUVREUR

OPERA in Four Acts
Libretto ARTURO COLAUTTI
after EUGÈNE SCRIBE

Dates 5 8 11 14 SEPTEMBER 2026
Conductor MARCO ARMILIATO
Stage Director DAVID MCVICAR
Maurizio LUCIANO GANCI
Michonnet ROBERTO FRONTALI
Adriana Lecouvreur ERMONELA JAHO
Principessa di Bouillon ELINA GARANČA

A co-production with the
ROYAL OPERA HOUSE COVENT GARDEN,
GRAN TEATRE DEL LICEU,
L'OPERA NATIONAL DE PARIS and
SAN FRANCISCO OPERA.

Some artists secure their place in cultural history with a single work. The Italian composer Francesco Cilèa is one of them. Although he produced a number of stage works, his name will always be associated with his major work, *Adriana Lecouvreur*. Cilèa, a contemporary of Puccini and a rising star of the music world in late 19th-century Italy, achieved the greatest success of his life with this four-act opera. The story, revolving around a love triangle between the French actress Adrienne Lecouvreur, who loves the general Maurice, Count of Saxony, but faces a dangerous rival in the powerful Princesse de Bouillon, is more than just a tragic crime story with a historical touch (the protagonist is murdered with a poisoned bouquet of violets). It offers a romanticized glimpse into the world of the theatre. What the audience sees is the much-loved play within a play: Cilèa plays with appearance and reality, artfully interweaving the staged drama with the plot of the opera. Musically, drawing on Italian verismo, he employs not only trenchant, intricately layered musical language and soulfully nuanced melodic power, but also melodrama as an effective and theatrically appropriate stylistic device. Into the through-composed music he inserts distinctive highlights, such as Adriana's famous aria "Io son l'umile ancella" and the equally well-known, dark "Acerba voluttà" of the murderess Bouillon – gems that have also proved their worth in numerous concert programmes. In this revival, the fiendishly jealous princess is once again portrayed by the incomparable Kammersänger Elina Garanča. Garanča, who had already enhanced the role with

her unique interpretive skills at the Vienna State Opera nearly five years ago, summarized her view of this extremely exciting role and its challenges in an interview for the State Opera's magazine as follows:

"There are people who have an extreme need to be loved by as many people as possible and who therefore constantly seek social acceptance instead of living their own lives. At first glance, Princess Bouillon appears to be driven by jealousy. But in fact, this exaggerated jealousy is an indication of a general sense of not feeling accepted. Perhaps she has narcissistic tendencies which cause her to feel insults more keenly. We don't really know much about her. What is her marriage like? Does she have children? What was her relationship with Count Maurice of Saxony like? What were their nights together like? What did she project on him in her love? She is therefore vulnerable, insecure, and probably even bipolar. (Incidentally, many mezzo-soprano characters have this tendency, which is why they so often have temperamental outbursts.)

The difficult thing about the Princess, in purely vocal terms, is that there is no warm-up phase. The role begins at the start of the second act with her famous aria: it bursts out very dramatically, followed by tricky legato passages that require quite some physical effort to sustain the breath. And to top it all off, the end of the aria is really high! After this, there are still a few passages where you have to demonstrate your vocal prowess, but it gets a little more relaxed. Then it's time to pull out all the stops in terms of acting. Basically, I never want to show the entire inner world of the characters I portray in the first few minutes, but rather gradually reveal more and more throughout the evening – sometimes even silently, by means of a reaction to something heard or seen. In any case, the audience often only understands in retrospect why the characters acted the way they did. It's like real life: who can truly understand someone completely from the start? And in the case of Princess Bouillon, after the aforementioned aria there are many wonderful opportunities to uncover unexpected nuances of her dangerous personality."

ALLE AUSSER SICH

PERFORMANCE of the CITYLAB-ENSEMBLE

Dates 2 3 JUNE 2027

How much risk is it worth to learn the truth? Over the course of a season, CityLab – an intergenerational community ensemble – developed its own musical theatre performance inspired by Béla Bartók's opera *Bluebeard's Castle*. With moving arias and choruses, gripping monologues and choreography, the ensemble presents images of curiosity, secrets, control, love and mistrust.

→ See OUTREACH P. 79

REVIVAL

UMBERTO GIORDANO

ANDREA CHÉNIER

DRAMMA DI AMBIENTE STORICO in Four Acts
Libretto LUIGI ILLICA

Dates 18 21 24 27 30 JUNE 2027
Conductor AXEL KOBER
Stage Director OTTO SCHENK
Andrea Chénier PIOTR BECZAŁA
Carlo Gérard BORIS PINKHASOVICH
Maddalena SONDRA RADVANOVSKY
Madelon MONIKA BOHINEC

Umberto Giordano's *Andrea Chénier* is one of the most impressive examples of Italian verismo. Idealism and power collide against the panoramic background of the French revolution, with the poet Chénier, Maddalena de Coigny, caught between her background and a new beginning, and Carlo Gérard, a servant turned revolutionary. Otto Schenk's production, closely associated with the house and a favourite with Viennese audiences, is now revived. A peerless, highly sought after international cast of singers can be heard under Axel Kober: KS Piotr Beczala plays the title role, Sondra Radvanovsky sings Maddalena and Boris Pinkhasovich Gérard.

RICHARD STRAUSS

ARABELLA

LYRIC COMEDY in Three Acts
Libretto HUGO VON HOFMANNSTHAL

Dates 22 27 29 MAY 2027
1 JUNE 2027
Conductor CONSTANTIN TRINKS
Stage Director SVEN-ERIC BECHTOLF
Graf Waldner BARTOSZ URBANOWICZ
Adelaide STEPHANIE HOUTZEEL
Arabella HANNA-ELISABETH MÜLLER
Zdenka NIKOLA HILLEBRAND
Mandryka MICHAEL NAGY
Matteo MICHAEL LAURENZ
Fiakermilli SARA BLANCH

A co-production with the
HAMBURG STATE OPERA.

Does it really exist? Love at first sight, a fateful connection between two people despite all complications and obstacles? "Yes", says the opera *Arabella*, for many one of the most touching and human works in the history of music. The most beautiful line in the opera is spoken by the eponymous heroine to her beloved Mandryka, and with this phrase practically everything has already been said. "And so we are betrothed and united, in sorrow and joy, in injury and forgiveness!" How magnificent! And how realistic! Who other than Hugo von Hofmannsthal and Richard Strauss could have written such a finale, that resolves a (love) story with multiple complications in joy without succumbing to a Hollywood-style happy ending? And yet: Can we view love so romantically? Can two people be destined for each other in this way? "Of course", says Hanna-Elisabeth Müller, the Arabella for the 2027 performance series, "we can take an absolutely romantic view of it! We can all remember the exact moment when we fell in love – and the other way round too, the moment when everything felt right. Which is why we wish that for Arabella und Mandryka things will remain that way for a little after the opera ends – perhaps even for ever!"

A woman with dark, curly hair is standing in a room with ornate furniture. She is wearing a dark blue, long-sleeved dress with a wide, ruffled collar and a large, ruffled skirt. The dress is adorned with intricate gold and black lace or embroidery. She is holding a dark, rectangular object, possibly a book or a tablet, in her hands. The background features a large, ornate wooden cabinet and a window with a decorative arch. The lighting is warm and dramatic, highlighting the details of the costume and the setting.

KS ELĪNA GARANČA
as PRINCIPESSA DI BOUILLON
in ADRIANA LECOUVREUR



It begins with a theatrical accident. Or, to be more accurate: with one of those situations where art and reality crash into each other at full speed. In *Ariadne auf Naxos* two worlds meet that are mutually exclusive: sublime opera and light-footed comedy. What happens if both of them need to take place at the same time?

A rich Viennese has hired two companies: an opera company and a company of comic actors. However, because a firework display is planned for later in the evening, he decides at short notice that both productions should be performed at the same time. The creative team is outraged, the singers exasperated and the comedians are thrilled. But the instructions stand – and the performance is about to start. At the last minute two entirely different artforms must be combined into a single evening's entertainment.

From this absurd premise, Richard Strauss and Hugo von Hofmannsthal devise one of the most intelligent operas. In the prologue we see the artists just before the performance: a scene of injured vanity, artistic ideals and pragmatic compromises. Then the curtain goes up for the opera itself and suddenly we find ourselves on a mythical island. Ariadne, abandoned by Theseus, is waiting to die. But then Bacchus, the god of transformation, ushers her out of this torpor into a new life.

The version performed here was first premiered in Vienna in 1916. And the prologue is actually set here, in the house of one of the “richest men in Vienna”. Barrie Kosky takes this stage direction seriously. His production begins in the Villa Beer, one of those homes of the haute bourgeoisie in which art, society and entertainment would meet in around 1900. In this world, singers like Richard Tauber and Martha Eggert meet. Villas such as this were like miniature theatres, with rooms for music, conversation and self-promotion through culture. Exactly this blend of glamour, power and good taste is the springboard for Kosky's evening. The location is significant not as decor, but as dramaturgy: this is a place with a history, where high culture and entertainment can both be encountered in the same breath.

For Barrie Kosky *Ariadne auf Naxos* is far more than an elegant comic opera. The piece presents a tricky task: two entirely different forms of theatre have to work at the same time. Kosky often speaks of how difficult it is to maintain this balance. If the comedy becomes too dominant, then the tragedy will disappear. If the sense of tragedy becomes too heavy, the acting will lose its lightness of touch. The piece demands a constant switch of energies, so that its laughter does not become cynical and its grief does not become a pose. But for Kosky, this fragile balance is actually the point of the opera. Strauss and Hofmannsthal demonstrate that tragedy and comedy are not only opposites, but they also feed off each other. In this, *Ariadne auf Naxos* almost articulates a manifesto about the theatre itself: there is no fixed boundary between high culture and entertainment – there is only good or bad theatre.

PREMIERE

RICHARD STRAUSS

ARIADNE AUF NAXOS

OPERA in One Act with a Prologue
Libretto HUGO VON HOFMANNSTHAL

Conductor
Stage Director
Stage Design
Costume Design
Lighting

FRANZ WELSER-MÖST
BARRIE KOSKY
RUFUS DIDWISZUS
VICTORIA BEHR
FRANCK EVIN

Haus Hofmeisterin
Musiklehrer
Komponist
Tenor/Bacchus
Tanzmeister
Zerbinetta
Primadonna/Ariadne
Harlekin

ANDREA ECKERT
MICHAEL NAGY
KATE LINDSEY
DANIEL BEHLE
JÖRG SCHNEIDER
SERENA SÁENZ
GOLDA SCHULTZ
JUSUNG GABRIEL PARK

2ND SERIES
Conductor
Haus Hofmeisterin
Musiklehrer
Komponist
Tenor/Bacchus
Tanzmeister
Zerbinetta
Primadonna/Ariadne
Harlekin

ASHER FISCH
ANDREA ECKERT
ADRIAN ERÖD
KATE LINDSEY
DANIEL BEHLE
JÖRG SCHNEIDER
SERENA SÁENZ
CHRISTINA NILSSON
JUSUNG GABRIEL PARK

Introductory matinee 8 NOVEMBER 2026

Premiere 22 NOVEMBER 2026

Premiere series 22 25 28 NOVEMBER 2026

1 5 DECEMBER 2026

2nd series 17 21 24 APRIL 2027

On top of this, there is also a meta-level: the character of the composer. In the Prologue he is not only a component of the gearbox, but also a theatrical nerve. He dreams of a grand, serious opera – and suddenly is forced to watch his work be packed in together with a burlesque comedy. Some commentators have recognised in this character a projection of

the young Richard Strauss: a composer almost driven to despair by the demand to perform “simultaneousness”. In him the question that motivates the entire piece is crystallised: Can high art co-exist with entertainment without undermining itself?

The same principle can also be described in mythological terms: as a tension between Apollo and Dionysus. Apollo represents moderation, form and clarity and the ideals of grand opera. Dionysus, by contrast, stands for intoxication, playfulness and transformation, for the energy that is at home both in the theatre and at a bacchanal. Ariadne initially appears to belong entirely at the Apollonian end of the scale. Her world is ossified. Abandoned by Theseus, she believes her life is already over. However, Kosky insists that Ariadne cannot be cold: the audience must empathise with her journey, otherwise the evening is “finished”.

Her numb and inflexible state is invaded by Zerbinetta and her comedians. On the surface they belong to the tradition of commedia dell'arte. But behind Hofmannsthal's character, Barrie Kosky uncovers the whole world of operetta. In Zerbinetta we see on stage the self-confident, witty and modern women who in the 1900s were most at home in operetta. She represents a second female character alongside the forsaken Ariadne – one who is agile, ironic and worldly wise to an amazing degree. The two are not simple opposites, instead a range of possible options extends between them of how to deal with the world.

And finally, Bacchus appears. That he is the one to rescue Ariadne is no coincidence. Bacchus is Dionysus, and according to ancient Greek tradition, Dionysus is also the god of theatre. Kosky calls him the god who embraces people in their grief and tells them: Come with me. Move. It is dangerous, ambivalent – but liberating.

In the opera house over recent months it has been possible to witness this new *Ariadne* emerge out of conversations, stage models and costume designs. Ideas come together, concepts change, positions become productive. In a way, the evolution of the production repeats the process that is described in the piece itself: form is created out of chaos, and playfulness out of form.

Because, for Barrie Kosky, *Ariadne auf Naxos* is not ultimately a story about two opposing theatrical forms. Instead, it shows that the two are inextricably linked. The dimensions of Ariadne's melancholy are only defined through Zerbinetta's effortless confidence – and her humour gains depth in the context of that grief. Or, to describe it from Kosky's point of view: tragedy is always present in comedy. And comedy in tragedy.

And theatre begins in the moment when both happen at the same time.

“Jerome Robbins is one of the defining figures in the history of dance. As a choreographer and master of his craft, he profoundly shaped 20th-century ballet and gave it a distinctive and enduring voice. This gala offers us a special opportunity to present selected works from his rich oeuvre and to consciously celebrate his artistic legacy. A gala is more than a sequence of pieces – it is a tribute: to great choreographers, to significant works, and not least to the company that brings them to life on stage. Robbins was an exceptionally refined artist. He fused jazz, Broadway, and classical ballet into a unique choreographic language. His style was unmistakable marked by musicality, elegance, and precision, yet equally by wit, humanity, and emotional depth. It is precisely this richness and versatility that continue to make his works so vibrant and moving today – for dancers and audiences alike.”

– ALESSANDRA FERRI

The ballet gala marking the end of the 2026/27 season offers a multifaceted insight into the extraordinary choreographic work of the renowned dance artist Jerome Robbins.

The Four Seasons (1979) is a spirited exploration of the music of Giuseppe Verdi. Robbins transforms the four seasons into brilliant dance tableaux filled with elegance, energy, and colour.

Other Dances from 1976, set to piano pieces by Frédéric Chopin, unfolds as an intimate pas de deux of poetic beauty and refined musical sensitivity.

Interplay is one of Robbins' earliest choreographies, premiered in 1945, and reveals his early style shaped by American vitality. Set to jazz-inflected music by Morton Gould, the work develops into a lively play of youthful dynamism, rhythmic precision, and relaxed elegance.

With *A Suite of Dances* (1994), Robbins created a masterpiece for a solo dancer. Set to the Cello Suites by Johann Sebastian Bach, an intimate dialogue between dance and music emerges—focused, lyrically simple yet virtuosic, and profoundly human.

The humorous conclusion is provided by *The Concert* (1956), a charmingly comic ballet full of situational humor and pointed irony. Set to music by Chopin, Robbins gently satirizes the world of the concert hall, revealing its peculiarities with subtle wit.

Easy, by New York City Ballet's Resident Choreographer Justin Peck, is an energetic and colourful homage to Jerome Robbins and his playful approach to choreography. Set to jazzy music by Leonard Bernstein, the work forms an exciting addition to the gala program and also demonstrates how Robbins' artistic legacy continues to live on.



BALLET GALA 2027

dedicated to JEROME ROBBINS

“Every ballet,
I believe, is individual.
It creates its
own world, its own
society and its
own customs; it has its
own life. The
approach must therefore
be specific
in every case.”

– JEROME ROBBINS

Conductor **FAYÇAL KAROUI**

**VIENNA STATE BALLET
ORCHESTRA OF THE VIENNA STATE OPERA**

THE FOUR SEASONS

Choreography **JEROME ROBBINS**
© **THE ROBBINS RIGHTS TRUST**
Music **EXTRACTS FROM
I VESPRI SICILIANI,
I LOMBARDI ALLA PRIMA CROCIATA
& IL TROVATORE**
by **GIUSEPPE VERDI**
Stage & Costume Design
after **SANTO LOQUASTO**

OTHER DANCES

Choreography **JEROME ROBBINS**
© **THE ROBBINS RIGHTS TRUST**
Music **MAZURKA OP. 17 NO. 4,
MAZURKA OP. 41 NO. 3,
WALZER OP. 64 NO. 3,
MAZURKA OP. 63 NO. 2,
MAZURKA OP. 33 NO. 2**
by **FRÉDÉRIC CHOPIN**
Costumes **SANTO LOQUASTO**

INTERPLAY

Choreography **JEROME ROBBINS**
Music **INTERPLAY
(AMERICAN CONCERTETTE NO. 1)
FOR PIANO AND ORCHESTRA**
by **MORTON GOULD**
Costume Design **SANTO LOQUASTO**
* Performed by permission of
The Robbins Rights Trust
through special arrangement with
Music Theatre International (MTI)
www.mtishows.com

EASY

Choreography **JUSTIN PECK**
Music **PRELUDE, FUGUE AND RIFFS
BY LEONARD BERNSTEIN**
Costume Design **REID BARTELME &
HARRIET JUNG**
Stage Design **STEPHEN POWERS**
supervised by **JOSEPH FORBES**
Lighting **BRANDON STIRLING BAKER**

A SUITE OF DANCES

Choreography **JEROME ROBBINS**
© **THE ROBBINS RIGHTS TRUST**
Music **PRELUDE & GIGUE FROM
SUITE NO. 1 IN G MAJOR BWV 1007,
SARABANDE FROM SUITE NO. 5 IN
C MINOR BWV 1011,
PRELUDE FROM SUITE NO. 6 IN D MAJOR
BWV 1012 FOR SOLO CELLO**
by **JOHANN SEBASTIAN BACH**
Costume Design **SANTO LOQUASTO**

THE CONCERT

Choreography **JEROME ROBBINS**
© **THE ROBBINS RIGHTS TRUST**
Music **POLONAISE IN A MAJOR OP. 40 NO. 1,
BERCEUSE IN D-FLAT MAJOR OP. 57,
PRELUDE IN F-SHARP MINOR OP. 28 NO. 18,
PRELUDE IN B MINOR OP. 28 NO. 16,
WALTZ NO. 14 IN E MINOR OP. POSTH.
(POSTHUMOUS), PRELUDE IN A
MAJOR OP. 28 NO. 7,
PRELUDE IN E MINOR OP. 28 NO. 4,
MAZURKA NO. 42 IN G MAJOR OP.
POSTH. 67 NO. 1, BALLADE IN A-FLAT
MAJOR OP. 47 NO. 3**
by **FRÉDÉRIC CHOPIN**
in an Orchestration by **CLARE GRUNDMAN**
Stage Design **SAUL STEINBERG**
Costume Design **HOLLY HYNES**
after **IRENE SHARAFF**
Piano **IGOR ZAPRAVDIN**

Date **28 JUNE 2027**



ELENA BOTTARO
in JEROME ROBBINS'
THE CONCERT



GEORGES BIZET

CARMEN

OPÉRA COMIQUE in Four Acts
Libretto HENRI MEILHAC & LUDOVIC HALÉVY
after PROSPER MÉRIMÉE

1st series	11 14 17 OCTOBER 2026	
Conductor		HENRIK NÁNÁSI
Stage Director		CALIXTO BIEITO
Carmen		STÉPHANIE D'OUSTRAC
Don José		ROBERTO ALAGNA
Escamillo		PHILIPPE SLY
Micaëla		ANNA BONDARENKO
2nd series	30 APRIL 2027	
	4 7 MAY 2027	
Conductor		BERTRAND DE BILLY
Carmen		CLÉMENTINE MARGAINE
Don José		CHARLES CASTRONOVO
Escamillo		CHRISTIAN VAN HORN
Micaëla		FLORINA ILIE

The WIENER STAATSOOPER production was originally created by SAN FRANCISCO OPERA in coproduction with BOSTON LYRIC OPERA.

Carmen makes no promises and will not be tied down: she lives in the moment. “L’amour est un oiseau rebelle” – love is a rebellious bird. This line encapsulates the whole drama: anyone who wants to *own* Carmen’s love, will fail. And this is precisely why the character now seems so contemporary. Her liberty is not a pose: it is an attitude. She does not explain herself, she does

not ask, she does not justify herself. And it is this independence that unsettles the order of the world around her. Men, friends, rivals and the audience react to her with desire, admiration and demands. These tensions then sustain the true drama of the opera: a web of passion, jealousy, hurt pride and disappointed expectations in which each new encounter exacerbates the situation even further.

Bizet’s music drives the drama relentlessly onward. Dancing rhythms, gleaming orchestral colours and world-famous numbers such as the “Habanera”, the “Seguidilla” and the “March of the Toreadors” combine with passionate duets and large ensemble numbers to create a score full of electric energy. Here sensuality and danger, ease and urgency are immediately side by side. Calixto Bieito’s production presents the story without any folkloric idealisation, setting it in the rough borderlands around the Spanish enclave of Ceuta. This combination of sensual music and harsh scenery gives the evening a tension of its own. Stéphanie d’Oustrac and Clémentine Margaine will take the title role in two series of performances, while Roberto Alagna and Charles Castronovo as Don José will each develop their own reading of this obsessive relationship.

CONCERTS

Tue	22 SEPTEMBER 2026	GÜNTHER GROISSBÖCK/ MALCOLM MARTINEAU
Thu	12 NOVEMBER 2026	SIR SIMON KEENLYSIDE
Thu	3 DECEMBER 2026	XABIER ANDUAGA
Tue	26 JANUARY 2027	JONAS KAUFMANN/ HELMUT DEUTSCH
Tue	2 MARCH 2027	PIOTR BECZALA/ LUCA SALSI
Tue	13 APRIL 2027	GEORG NIGL/ NICHOLAS OFCZAREK/ OLGA PASHCHENKO
Tue	25 MAY 2027	JUAN DIEGO FLÓREZ

The House on the Ring offers evenings of grand opera, with costumes and decor, a chorus, orchestra and ensemble. Sometimes there are hundreds of artists on stage at once – this is indeed theatre on a grand scale. And then there is also a more intimate world: solo concerts by individual singers, during which highly personal programmes are chosen. Finely judged collections of Lieder and arias: programmes that frequently follow a clever dramaturgical concept. Here one can get to know artists in close up, as it were, here there is space to be able to concentrate fully on one voice. What the evenings have in common: One can always experience the audience’s favourite artists – big names appearing here in the “small” form of a solo concert.

WOLFGANG AMADEUS MOZART

COSÌ FAN TUTTE

DRAMMA GIOCOSO in Two Acts
Libretto LORENZO DA PONTE

Dates	16 19 23 26 29 APRIL 2027	
Conductor		ALEXANDER SODDY
Stage Director		BARRIE KOSKY
Fiordiligi		LOUISE ALDER
Dorabella		CECILIA MOLINARI
Guglielmo		FLORIAN SEMPEY
Ferrando		FILIPE MANU
Despina		MARIA NAZAROVA
Don Alfonso		GERALD FINLEY

Così fan tutte is the last part of Mozart’s great Da-Ponte trilogy. But, unlike the previous two, it was not until the 20th century that it established itself as an equal work alongside *Le nozze di Figaro* and *Don Giovanni*. For a long time, *Così fan tutte* was considered immoral and reprehensible because of its plot, in which two lovers make a bet with a friend to test the fidelity of their women and then try to seduce them, disguised as foreigners. It was not until Gustav Mahler’s directorship in Vienna that *Così fan tutte* has enjoyed a more or less continuous performance history in Vienna, the city where it premiered. Since then, the work has become one of the cornerstones of the Vienna State Opera’s repertoire, now in its fourteenth production by Barrie Kosky. His interpretation focuses primarily on the performative element of theatre. The setting of the action becomes a rehearsal space – a space in which the boundaries between reality and performance gradually blur:

“The basic premise leads to an unusual course of events. In our version, the four young people consciously decide to take part in a theatre experiment. So we will see four people who are privy to everything, but who pretend that they don’t know what is being performed. And in doing so, they portray characters who also have no idea. This allows us to create situations that get to the heart of what the whole play is about: Can emotions be ‘faked’? Can I convince you that I love you – through the way I express myself? And what happens when, in the course of an artificial, invented game, a revelation suddenly occurs?”

– BARRIE KOSKY



GRIGORI FRID

DAS TAGEBUCH DER ANNE FRANK

CHAMBER OPERA in Two Acts
Libretto GRIGORI FRID

Premiere 16 OCTOBER 2026

Dates 16 18 19 21 22 23 OCTOBER 2026

Conductor

JERA PETRIČEK

Stage Director

DAVID BÖSCH

Grigori Frid's monodrama, adapted from the world-famous diary of Anne Frank, is turned into a haunting graphic opera in David Bösch's production. Music, film and animation open up each page of the diary and bring the world of Anne's thoughts vividly to life – a moving story that shifts between hope and an existential threat.

→ See productions for CHILDREN/YOUNG ADULTS p. 75

DAS OPERNQUIZ MIT GEORG NIGL

INTERESTING FACTS from the WORLD OF OPERA

Dates 10 OCTOBER 2026

21 MAY 2027

Venue NEST

Concept & Moderation

GEORG NIGL

Stage Director

CATHARINA VON BÜLOW

Stage Design

MARTIN ZEHETGRUBER

STEPHANIE WAGNER

He delights audiences as a charismatic singer, a sensitive performer and the creator of remarkable opera characters: Georg Nigl. But he is also an entertaining and quick-witted host – a role he plays in his opera quiz, which will be held once again this season in the NEST. Contestants from the audience and artists from the opera house are invited up onto the podium to answer questions about music theatre. However, the main point is not a strict “who knows what?” but learning together and having fun guessing the answers.



GEORG NIGL hosts the *OPERNQUIZ*

RICHARD WAGNER

DER FLIEGENDE HOLLANDER

ROMANTIC OPERA in Three Acts
Libretto RICHARD WAGNER

Dates 30 MAY 2027

3 6 10 JUNE 2027

Conductor

PABLO HERAS-CASADO

Stage Director

CHRISTINE MIELITZ

Daland

GÜNTHER GROISSBÖCK

Senta

CAMILLA NYLUND

Erik

ERIC CUTLER

Holländer

TOMASZ KONIECZNY

Richard Wagner first encountered the old ghost story of the *Flying Dutchman* in Heinrich Heine's poem; it recounts with wry gusto how a sailor who has been cursed by the devil must sail the world's seas until he is redeemed by the unfailing love of a woman. When in 1839 Wagner fled his creditors across the sea, the two-week voyage and ensuing storm became the experience that ultimately inspired him to set the tale of the *Dutchman* to music. The result was an opera that was unusually innovative for its time in its harmonic structure, instrumentation, characterization, and dramatic structure. Wagner was subsequently heralded as an innovative master of musical theatre.

Pablo Heras-Casado will conduct the performance series in May/June for the first time. He is now considered one of the most influential conductors of our time, completely at home in Baroque music, sought after as a Mozart interpreter, and celebrated as a specialist in modern and contemporary music. Since his triumph with *Parsifal* in Bayreuth, he has also been internationally hailed as a Wagner conductor. He made his debut at the Vienna State Opera in 2021 with Monteverdi's *Poppea* and has since been conducting an extensive repertoire there. Under his direction, audiences will hear, amongst others, the charismatic Kammersänger Tomasz Konieczny, one of the most impressive Dutch singers of our time; one of the world's leading Wagnerian singers Kammersänger Camilla Nylund making her Vienna State Opera debut as Senta; and audience favourite Günther Groissböck as Daland.



PABLO HERAS-CASADO conducts
DER FLIEGENDE HOLLANDER

RICHARD STRAUSS

DER ROSEN- KAVALIER

COMEDY FOR MUSIC in Three Acts
Libretto HUGO VON HOFMANNSTHAL

Dates 8 12 15 19 FEBRUARY 2027

Conductor

SEBASTIAN WEIGLE

Stage Director

OTTO SCHENK

Marschallin

MALIN BYSTRÖM

Baron Ochs auf Lerchenau

MARTIN SUMMER

Octavian

ANGELA BROWER

Faninal

CLEMENS UNTERREINER

Sophie

NIKOLA HILLEBRAND

Sänger

KANG WANG

Vienna without *Der Rosenkavalier* – unthinkable! For many, it is the most beautiful, the most moving and the most comprehensive of all of Strauss's operas. An almost unique blend of melancholy, wisdom and comedy, emotional power and grand narrative gesture. The human, all-too-human and interpersonal aspects were captured in the congenial artistic partnership between Richard Strauss and Hugo von Hofmannsthal in an almost superhumanly moving music and language: unique and always touching anew. And a traditional piece at the Vienna State Opera with over 1,000 performances to date!

“It must be a dream,
it can't be true,
for that we both are
together.
Together now and for
all eternity!”

– SOPHIE AND OCTAVIAN

Premiere cast from 2020:
ANDREAS GRÖTZINGER as OSMIN (Actor)
and LUDWIG BLOCHBERGER
as PEDRILLO (Actor) in
DIE ENTFÜHRUNG AUS DEM SERAIL



DIE ENTFÜHRUNG AUS DEM SERAIL

GERMAN SINGSPIEL in Three Acts
Libretto CHRISTOPH FRIEDRICH
BRETZNER/JOHANN GOTTLIEB
STEPHANIE THE YOUNGER
Dialogue Version HANS NEUENFELS

Dates 15 18 21 23 OCTOBER 2026

Conductor **CONSTANTIN TRINKS**
Stage Director **HANS NEUENFELS**
Konstanze **NIKOLA HILLEBRAND**
Konstanze – Actress **KATHARINA PICHLER**
Blonde **ILIA STAPLE**
Blonde – Actress **STELLA ROBERTS**
Belmonte **SEBASTIAN KOHLHEPP**
Belmonte – Actor **CHRISTIAN NATTER**
Pedrillo **MATTHÄUS SCHMIDLECHNER**
Pedrillo – Actor **LUDWIG BLOCHBERGER**
Osmin **STEFAN CERNY**

The so-called “Turkish pieces”, i.e. works that thematically took up the “couleur locale” of the Ottoman Empire, were already established in the theatre canon at the time of the premiere of Mozart’s Singspiel *Die Entführung aus dem Serail* (*The Abduction from the Seraglio*) in 1782 and enjoyed great popularity. It is therefore hardly surprising that Mozart and his librettist Johann Gottlieb Stephanie the Younger were not the only ones to take up this subject matter. The operetta *Belmont and Constanze, or The Abduction from the Seraglio* had already been written the previous year, based on a text by Christoph Friedrich Bretzner, who was less than enthusiastic about Stephanie’s arbitrary adaptation and reworking of his play. Although Mozart’s *Abduction* was primarily intended to be comic and entertaining, he already placed the enlightened humanists at the centre of the work – almost ten years before those stellar humanist works *La clemenza di Tito* and *Die Zauberflöte*. The lovers Konstanze and Belmonte are shipwrecked on a voyage. Konstanze is captured with her chambermaid Blonde and valet Pedrillo and sold into the harem of Bassa Selim. Belmonte finds his beloved in Turkey. However, while attempting to escape, they are caught by Selim’s overseer Osmin and brought before the Bassa. He shows mercy and grants all four of them their freedom. While the original story was constructed in such a way that Belmonte turned out to be the Bassa’s long-lost son, which justifies the dramatic twist leading to their release, Mozart exaggerates the Bassa’s clemency by making Belmonte not his son, but the son of his worst enemy. Hans Neuenfels’ production also focuses on the human being as a Mensch who expresses himself through singing and speaking.

“The incredible
transformative power of
this brilliant work
of art is confirmed for me
by the fact that I
experience it as something
new every
time I hear it anew.”

– HANS NEUENFELS

In the 2026/27 season, FRANZ WELSER-MÖST
will conduct the premiere series of
ARIADNE AUF NAXOS as well as
DIE FLEDERMAUS by JOHANN STRAUSS.



JOHANN STRAUSS

DIE FLEDERMAUS

COMIC OPERETTA in Three Acts
Libretto RICHARD GENÉE & KARL HAFFNER

Dates 1 3 6 JANUARY 2027

Conductor **FRANZ WELSER-MÖST**
Stage Director **OTTO SCHENK**
Gabriel von Eisenstein **LUDWIG MITTELHAMMER**
Rosalinde **JULIA KLEITER**
Frank **ALEXANDER GRASSAUER**
Orlofsky **PATRICIA NOLZ**
Alfred **JÖRG SCHNEIDER**
Falke **ADRIAN ERÖD**
Adele **NIKOLA HILLEBRAND**
Frosch **MICHAEL NIAVARANI**

It was Gustav Mahler, the composer, conductor and Director of the Vienna Court Opera who made *Die Fledermaus* the traditional New Year’s Eve production at the House on the Ring. For many people, it has been part of their end of year celebrations ever since. In 2026/27 Franz Welser-Möst will take over the performances of *Fledermaus* and conduct this master operetta at the House on the Ring for the first time since 2012. *Die Fledermaus* is not only wonderful music, but also an honest and incisive description of some very human characters, their schemes and misadventures. “Schadenfreude is always a key part of comedies,” says Welser-Möst. “Even if some things are really not so funny in retrospect.” And yet for him the characters should ultimately remain

sympathetic, and not only figures of fun. What is most important is that the comedy should not be treated casually but taken seriously. “Otherwise it just won’t work!”. Although the origins of the genre lie in France and Italy, *Fledermaus* nevertheless remains “hugely Viennese! Of course, influences can be found in any kind of music, there’s always something that came before. But this blissful waltz mood, this blissful champagne mood, this ‘Duidu’ is thoroughly Viennese.”

FRANZ WITTENBRINK

DIE KLEINE HEXE

CHILDREN’S OPERA AFTER OTFRIED PREUSSLER

Premiere 10 APRIL 2027
Dates 10 11 12 13 14 15 16 17 18 19
20 21 22 APRIL 2027
1 2 5 6 10 11 MAY 2027

Conductor **DAN K. KURLAND**
CARL PHILIPP FROMHERZ
STEPHEN HOPKINS
Stage Director **CHRISTIANE LUTZ**

A little witch, a clever raven and all kinds of magic: Otfried Preussler’s classic is turned into a compelling children’s opera. An imaginative adventure about courage, goodness and having a mind of your own.

→ See CHILDREN/YOUNG ADULTS p. 75

MICHAEL VOLLE as HANS SACHS
in *DIE MEISTERSINGER VON NÜRNBERG*



Richard Wagner's *Die Meistersinger von Nürnberg* is a monumental work. Its dimensions virtually break all limits – both in terms of cast size and purely in terms of time. It takes over five hours to perform the piece, and the role of Hans Sachs is one of the most challenging that musical history has to offer. The *Meistersinger* was first performed in Munich in 1868 – its Viennese premiere took place two years later – and it has much to tell: there are several love stories, a debate about the nature of art, it discusses the craft of the artist, the question of genius, the relationship between freedom and rules, exclusion, violence and its mechanisms, and generational conflict. Wagner unfurls a theatrical landscape that also includes ideologically shocking and repulsive elements and exposes the composer and librettist's darkest depths. As a result, every series of performances of *Die Meistersinger* must not only engage with the work, but also with Wagner himself.

In 2022 the Vienna State Opera produced its first new production of *Die Meistersinger* for many years, directed by the British director Keith Warner, which will now be revived in May 2027.

A conversation with
HANNA-ELISABETH MÜLLER
(Eva) and MICHAEL
VOLLE (Sachs)

Die Meistersinger is not only a long, but also an unusually multi-layered work, about which – not uncommon for Wagner and his work in general – kilometres of commentary have been written. Consequently, there are many different ways of looking at this opera. Therefore, as a brief introduction: what is *Meistersinger* about for you?

HM The very first thing I'd say, from gut instinct, is it's about the fantastic music.

MV It is an incredibly exciting story about relationships, about innovation, change and about failure. Very human. Very timeless. And topical.

For many people, Hans Sachs is an ideal figure as a thinker and an artist. But he also has his darker sides if you take a closer look at him.

HM Sachs is like any real person; he has everything inside him. And I would say that all of that flares up in the opera, at least, if you're willing to see it. He doesn't seem exclusively positive to me.

MV He is very human in his disappointment, jealousy and underhandedness. The way he lets Beckmesser get himself into trouble is entirely calculating. In Part One Beckmesser is entirely self-assured, then it's all about rules, but when he enters the slippery territory of emotions and declaring love, he really becomes unstuck. Sachs could guide and help him. But he doesn't do that because he wants Beckmesser to lose. That's a dark side. But as Hanna-Elisabeth says: every one of us has their shadows. There are no saints.

Now the relationship between Sachs and Eva is a special one. There are a lot of things resonating there. Do both sides feel the same way?

MV This question opens our attention to a very important aspect, which makes this role one of the greatest, also in terms of performance. If Walther

REVIVAL

RICHARD WAGNER

DIE MEISTER- SINGER VON NÜRNBERG

OPERA in Three Acts
Libretto RICHARD WAGNER

Conductor
Stage Director

Hans Sachs
Veit Pagner
Beckmesser
Walther von Stolzing
David
Eva

AXEL KOBER
KEITH WARNER

MICHAEL VOLLE
CHRISTOF FISCHESSE
MICHAEL NAGY
ERIC CUTLER
DANIEL JENZ
HANNA-ELISABETH MÜLLER

“I feel it, and cannot
understand it;
cannot keep it,
but cannot
forget it either: and
if I grasp it completely,
I cannot
measure it!”

– HANS SACHS

Dates 6 9 12 16 MAY 2027

had not come, would Eva and Sachs have become a couple? By all means. No matter how big the age difference is. He only realises what is happening during Act Two in the duet with Eva. And that makes him gulp.

If Walther did not exist, would he even take part in the singing contest for Eva?

HM I strongly suspect he would, at least I would be very disappointed if he didn't. It is a complex and difficult relationship. Because the piece lacks a father figure. It's not Pogner, at least not emotionally. So, as Eva grows up, Sachs becomes increasingly important, almost a father substitute who is the first person she turns to with all her questions. Including the emotional ones. Certainly, that is her first thought when she finds out about the singing competition: I hope Sachs enters! She would prefer him to Beckmesser or anyone else. She loves him in a way, which is why she finds it so difficult to say farewell.

MV In the cobbler's workshop, before the quintet, when she sings “Oh Sachs, mein Freund...”, it cuts me up every time and it's so beautiful I could cry. He loses a great deal there and afterwards he is no longer the undisputed master of singing. Because something new and overwhelming is coming. And he wants that too, but it's not easy for him.

If Sachs and Stolzing were to compete against each other: would the people possibly choose Walther, precisely because he is so overwhelming and new?

MV That's one hypothesis, but there is something to it. The people are on Walther's side. When he shows off his quiff there is not a dry eye in the house. But if that were the case, then Sachs would have to leave Nuremburg. The defeat would be devastating.

How does Eva deal with all this? She might possibly have accepted this odd, stiff society that offered her as a prize. And then something completely unexpected happens. Does something open up inside her that also makes her view life differently?

HM I am very certain that is true. They fall in love with each other before Walther finds out about the contest. His arrival accelerates the rate at which she grows up. We've all experienced this: when we are in love, we can make decisions very clearly and quickly. Suddenly there's a fresh start. And that's exactly what happens to Eva.

What is Eva's “function”? Is she more than a pretext to get the story moving?

HM At the beginning Eva is just a puppet: she is a well brought up child who is to be offered as a prize. Partly so that Pogner can maintain his influence and continue to be involved in things a little. But contrary to expectations she develops and stands up to him – turning her back on the whole thing. This is an exciting development. And we shouldn't forget that Eva has learnt a lot from Sachs. He has passed his knowledge on to her – and she puts it all into this little aria when she addresses Sachs. In a sense she becomes a “mastersinger” as the conductor Philippe Jordan suggested. In the end she is the character who appears “insignificant”, but who succeeds in doing what is so difficult: combining the rules of art and her emotions – and she does it through simplicity and honesty.

After the death of his wife Marie, Paul has retreated into a stony, destructive world of memories in Bruges, the “dead city”. He preserves everything that reminds him of – and ties him to – the dead woman in a “temple of the past”. But mourning paralyses and hollows out Paul and distances him from the present and the future. Until he meets Marietta, the spitting image of his dead wife. This femme fatale awakens erotic desires, but also the lure of memory – and pushes him to the limits of his existence.

When he was just 23 years old, Erich Wolfgang Korngold created one of the great masterpieces of his composing life with *Die tote Stadt*, first performed in 1920. Based on material by the Belgian symbolist Georges Rodenbach, an opera emerged that, in Korngold’s words, had as its theme the “battle between life and death”, the tension between a fixation with the past and the eroticism of the present. Korngold’s music, which speaks in expressive outbursts, in fascinating harmonic multiplicity and in bittersweet hits, continues to fascinate and move listeners over a century after its world premiere. In deliberate contrast to the trends associated with twelve-tone techniques and atonality that were then gathering attention, Korngold (partly under the dominant influence of his father, the prominent critic Julius Korngold) chose a path that retained tonality – and wrote musical numbers that possess an eternal value even beyond the plot of the opera. “Mein Sehnen, mein Wähnen” for example, and also “Glück, das mir verblieb” feature regularly in opera galas and are definitely requested concert material – in the best sense.

Korngold had been regarded as a wunderkind from an early age, and colleagues such as Giacomo Puccini, Richard Strauss and Gustav Mahler saw the greatest promise in him. “A genius!”, the latter called him. Korngold’s ballet pantomime *Der Schneemann* was a success when first performed in 1910 at the Vienna Court Opera and from there on, his career rose like a comet and his fame was incomparable. Until the Nazi terror regime forced the composer to emigrate and banned his works. The audience reception of Korngold’s oeuvre in this country has never fully recovered from this abrupt break. But at least *Die tote Stadt*, alongside other works like his Violin Concerto, has an established place in the repertoire and is equally admired by artists and audiences alike.

In his production that sets the standard for all others, Willy Decker casts a deep light into the distant land of the soul, develops a visual language and shows the eponymous dead city to be in a dangerous state, hovering between the internal and external world, between dreams and nightmares. The revival is conducted by Sebastian Weigle, and the cast includes Vida Miknevičiūtė, Klaus Florian Vogt and André Schuen.

REVIVAL

ERICH WOLFGANG KORNGOLD

DIE TOTE STADT

OPERA in Three Acts

Libretto PAUL SCHOTT (actually: JULIUS and ERICH WOLFGANG KORNGOLD)
after GEORGES RODENBACH

Conductor
Stage Director

SEBASTIAN WEIGLE
WILLY DECKER

Paul
Marietta/Marie
Frank/Fritz

KLAUS FLORIAN VOGT
VIDA MIKNEVIČIŪTĖ
ANDRÈ SCHUEN

A co-production with the SALZBURG FESTIVAL,
in cooperation with GRAN TEATRE DEL LICEU and
THE DUTCH NATIONAL OPERA.

“The two main characters
with their compelling
conflicts of the soul, the
battle between
the erotic power of the living
woman and the lingering
power of the soul of
the dead one, the more
profound underlying idea
of the battle
between life and death itself
– all that attracted me.”

– ERICH WOLFGANG KORNGOLD

Dates 25 28 APRIL 2027
1 5 MAY 2027

On occasion of the premiere of Erich Wolfgang Korngold’s masterpiece, stage director Willy Decker wrote: “The ‘dead city’ is a place in the soul: a submerged, darkened space where the grieving lead a phantom existence with the shadows of their dead loved ones. This place is everywhere where living mourning has shrunk into stony despair, where pain has morphed into a denial of life and a refusal to live: a deathly silent, blind corner of the human soul where the inconsolable seek refuge from the merciless and vulgar demands of life, in which a new day, a new life dawns on the death of their lover as if nothing had happened.

Despite their considerable differences, the two cities that are mentioned in the piece, Bruges and Venice are deeply connected: both are favourite haunts of lovers and those tired of life. And Paul is both. Both cities magically attract dark stories, sombre tales of mortality and death. One need only think of Thomas Mann’s Death in Venice or indeed Rodenbach’s Bruges-la-Morte. Death and transience swirl around our image of these cities because they both lie in water – at the mercy of decay and collapse. External realities dissolve in multiple reflections in their canals, contours become blurred, turning into dream images and dream cities. The direct, hard juxtaposition of stone and water, of rigidity and flow, forms the sharp borderline between reality and vision along which the entire play unfolds. Paul attempts to keep his balance on the fine line between dream and reality yet plunges further and further into the deadly undertow of his own obsessive dream-making. He is like Orpheus, who believes he can bring Eurydice back from the kingdom of the dead, only he does not travel down to Hades, but instead into the depths of his own subconscious, an island of death that is ever further removed from the reality of life. Paul doesn’t want this life. He rejects a world where there is no Marie. With the death of this woman he loves, the worst moment of his life, it is as if one terrible blow turned him to stone, with the cold impact of death he solidified into ice, like the dark walls of his dead city that actually lie within him, in the dark canals of his grieving soul. He has turned away from that external life, has turned inwards to live in the dream city of his psyche with only the image of his wife for company. He only registers external reality when it offers him material to illustrate and animate his dreams. When he meets Marietta in his dead city and falls into a whirl of rapture, he is not really thrilled by her beauty or a genuine new interest in another woman, a new life – he is struck by speechless, joyous amazement at her resemblance to Marie. She is the long sought, long desired lead actor for his ›dream of return‹, his performance of the ›resurrection of the flesh‹. He wants to entice her into his world, not as an individual, not as Marietta, but as Marie

rediscovered, as a ›lost man’s puppet‹: Marietta is to become Marie, even if she must die as a human being so she can become his marionette.”



Production photo
DIE TOTE STADT

DIE ZAUBERFLÖTE

A GERMAN OPERA in Two Acts

Libretto EMANUEL SCHIKANEDER

1st series 12 15 18 DECEMBER 2026

Conductor	AXEL KOBER
Stage Director	BARBORA HORÁKOVÁ
Sarastro	GÜNTHER GROISSBÖCK
Tamino	MAGNUS DIETRICH
Sprecher	CLEMENS UNTERREINER
Königin der Nacht	SABINE DEVIEILHE
Pamina	SLÁVKA ZÁMEČNÍKOVÁ
1. Dame	JENNI HIETALA
2. Dame	ALMA NEUHAUS
3. Dame	MONIKA BOHINEC
Papageno	GEORG NIGL
Papagena	ILIA STAPLE
Monostatos	JÖRG SCHNEIDER

2nd series 8 11 14 19 MAY 2027

Conductor	SEBASTIAN WEIGLE
Sarastro	STEFAN CERNY
Tamino	PAVOL BRESLIK
Sprecher	ADRIAN ERÖD
Königin der Nacht	ALEKSANDRA OLCZYK
Pamina	NIKOLA HILLEBRAND
1. Dame	JENNI HIETALA
2. Dame	ALMA NEUHAUS
3. Dame	STEPHANIE MAITLAND
Papageno	MICHAEL NAGL
Papagena	BEATRIZ MAIA

What a fantastic, mysterious, fairy tale-like and changing world it is that *Die Zauberflöte* (*The Magic Flute*) carries us away into! It all starts with a haunted house that three boys discover out of curiosity. And they immediately find themselves caught up in the story, which is full of twists and questions. Who is this prince being chased by a snake? Is it all a dream? And this Papageno, where does he come from? The pair of opposites Sarastro and the Queen of the Night: can we fit them into categories like “good” and “evil”? Here director Barbora Horáková’s production entirely follows the composer Wolfgang Amadeus Mozart, whose *Magic Flute* is a masterpiece of ambiguity. Some people see freemasons’ codes and philosophical arguments, others a humorous play from the suburbs. It is about youth and curiosity, rules and proving oneself, about oppression and escape. And, of course, about psychology! This is also evident in the production. Because the three ladies who appear in a schoolroom – what have they got to say to us? Horáková entices the audience into a magical world in which a mysterious house becomes one of the performers. Supported by the music – the director is a trained singer! – she tells the story in an exciting and imaginative way that leaves scope for our own ideas and sense of wonder. And she presents us with a feast of absorbing images which end up pointing to the music as the source of power that unites everything.

“We are in the
here and now and we listen and
sing the way people will still
sing in twenty years’ time.
Let’s try simply to be here and
make music,
to open our hearts and
perhaps to leave
this opera as better people.”

– BARBORA HORÁKOVÁ

SERENA SÁENZ as THE QUEEN
OF THE NIGHT in *DIE ZAUBERFLÖTE*.
In the 2026/27 season,
SABINE DEVIEILHE and
ALEKSANDRA OLCZYK will
embody this role.



WOLFGANG AMADEUS MOZART

DIE ZAUBERFLOTE FOR CHILDREN

A PERFORMANCE

for YOUNG AUDIENCES

Dates 5 FEBRUARY 2027 (TWO PERFORMANCES)

Stage Director

DIANA KIENAST

The day after the Vienna Opera Ball, two performances of *The Magic Flute*, adapted for young audiences, will be given at the Wiener Staatsoper. A total of 7,000 children will then have the opportunity to experience musical theatre up close.

→ See CHILDREN/YOUNG ADULTS p. 76

GIUSEPPE VERDI

DON CARLO

DRAMMA LIRICO in Four Acts

(1884 Milan version) based on the French libretto by JOSEPH MÉRY

and CAMILLE DU LOCLE in the Italian version by ACHILLE DE LAUZIÈRES & ANGELO ZANARDINI

Dates 4 7 10 13 16 SEPTEMBER 2026

Conductor

PIER GIORGIO MORANDI

Stage Director, Stage Design &

Costume Design

KIRILL SEREBRENNIKOV

Philip II

GÜNTHER GROISSBÖCK

Don Carlo

VITTORIO GRIGOLO

Rodrigo

ÉTIENNE DUPUIS

Grand Inquisitor

AIN ANGER

Monk

DAN PAUL DUMITRESCU

Elisabetta

ELENA STIKHINA

Eboli

EVE-MAUD HUBEAUX

Tebaldo

ILIA STAPLE

With *Don Carlo*, Verdi draws on a drama by Friedrich Schiller for the fourth time as the basis for his opera. *Don Karlos*, *Infante of Spain* tells the story of the heir to the Spanish throne who is unhappily in love with his stepmother, Elisabeth of Valois, and who, in the political turmoil between the Netherlands and Spain that ultimately led to the Eighty Years' War, sides with Flanders against his father's house. Verdi's *Don Carlo* represents an absolute synthesis of his compositional art: having already set the original work to music in 1867 in a French version developed for the Paris Opera as a five-act grand opéra, he continued to work on the score over the following decades, during which the abridged, four-act Italian version of 1884 emerged. *Don Carlo* is one of Verdi's most profound operas, comparable in musical quality to his late work *Otello*.

For director Kirill Serebrennikov, this "opus magnum" by Verdi reflects the totality, artificiality and truthfulness of human beings: "A total musical and philosophical statement, a kind of code of humanity [...]. The opera *Don Carlo* begins and ends with an important theme that is more comprehensive than all other themes, the motif of time and forgetting, a kind of Verdi-esque vanitas: "He who held the whole world in his fist must turn to dust, and all those who wanted to take his place will suffer the same fate."

REVIVAL GIUSEPPE VERDI

DON CARLOS

GRAND OPÉRA in Five Acts

(Original French version)

Libretto JOSEPH MÉRY & CAMILLE DU LOCLE

after FRIEDRICH SCHILLER

Dates 17 20 24 27 31 JANUARY 2027

Conductor

BERTRAND DE BILLY

Stage Director

PETER KONWITSCHNY

Philippe II

ROBERTO TAGLIAVINI

Don Carlos

MICHAEL SPYRES

Rodrigo

ÉTIENNE DUPUIS

Grand Inquisitor

JOHN RELYEA

Monk

DAN PAUL DUMITRESCU

Elisabeth de Valois

NICOLE CAR

Eboli

EVE-MAUD HUBEAUX

A co-production with the GRAN TEATRE DEL LICEU.

The Vienna State Opera is the only opera house in the world where Verdi's *Don Carlo* is performed in two versions: the standard four-act Italian version from 1884 and the five-act original French version from 1867. The differences are significant and go far beyond the language of the libretto and the number of acts. After all, around 50 per cent of the original music was eliminated by Verdi and a third was entirely newly composed. One can therefore, and in good conscience, speak of two separate, albeit in part similar, operas.



BERTRAND DE BILLY

conducts *DON CARLOS*

The premiere of the original version took place at the Vienna State Opera in 2004 in Peter Konwitschny's now legendary production, which wove a web of relationships of breathtaking density between the characters. Initially rejected by parts of the audience, the production soon achieved cult status and is now received with great euphoria at every revival. The musical realisation was uncontroversial from the outset, particularly Bertrand de Billy's exemplary and highly acclaimed musical direction. Almost a quarter of a century later, having matured further and gained additional experience, de Billy – who ranks among the world's leading conductors – will take on the work once again in January 2027. During the premiere run, he wrote a detailed analysis and, simultaneously, a passionate plea for the original version, from which a few lines are reproduced here:

"Verdi himself continued to grapple with the work for a further twenty years (!!!) after the Paris premiere of *Don Carlos*. Now, an opera house is a place of practice and living theatre, and only the belief that the version being presented can be fully convincing both dramatically and musically justifies its performance. In the case of the original French version of *Don Carlos*, I consider this to be unquestionably true. To me, it always seemed incomprehensible why a draft by a composer such as Verdi, at the height of his creative powers, should not be up to standard. To me, the original version – not least because it was composed in one go – seems in any case more visionary than the later popular version; in terms of the characters' attitudes and development, it is psychologically easier to follow and stylistically far more coherent."

– BERTRAND DE BILLY

WOLFGANG AMADEUS MOZART

DON GIOVANNI

DRAMMA GIOCOSO in Two Acts

Libretto LORENZO DA PONTE

Dates 19 21 23 28 30 JANUARY 2027

Conductor

TOMÁŠ HANUS

Stage Director

BARRIE KOSKY

Don Giovanni

CHRISTIAN VAN HORN

Il Commendatore

ANTONIO DI MATTEO

Donna Anna

FEDERICA LOMBARDI

Don Ottavio

JOHN OSBORN

Donna Elvira

OLGA KULCHYNSKA

Leporello

PETER KELLNER

Zerlina

JANA MARKOVIC

Masetto

JUSUNG GABRIEL PARK

The first D-minor chords of the overture to Mozart's darkest work, *Don Giovanni*, are unmistakable. Right from the start, we know that things will not end well for the eternal seducer. The piece is surprisingly titled "Dramma giocoso", meaning a comic drama, however this is often interpreted in the sense of tragicomedy. Barrie Kosky's current production picks up on this ambivalence between grotesque comedy and dark drama, delving deep into the characters' psyches. Father-child conflicts, master-servant dynamics and the eternal search for one's own identity play an essential role in the interpretation of the characters. In Kosky's theatrical, Dionysian and dangerous interpretation, *Don Giovanni* becomes a "laboratory for contradictory ideas about human existence without ready-made answers".



Who can truly fathom the depths of the human soul and psyche? Even two lovers who are completely open with each other and therefore believe they know each other well are confronted every day, indeed often every hour, with new insights into their partner's inner life. They discover things that are pleasing, attractive, astonishing, but occasionally also things that are repulsive, even terrible. And it is precisely this inevitable process that forms the central theme in these two short operas, *A Florentine Tragedy* and *Bluebeard's Castle*, which are presented together in one evening, despite all the differences in their plots: progressive recognition of the true nature of the seemingly familiar other, albeit with very different conclusions in each case. In Zemlinsky's *A Florentine Tragedy*, the brutal murder of Bianca's lover by her jealous husband Simone culminates in a final dialogue between the two spouses, which quite unexpectedly signals the beginning of a new love:

Bianca: "Why didn't you tell me you were so strong?"

Simone: "Why didn't you tell me you were so beautiful!"

With steadily growing fascination and dread, Judith's journey into the inner depths of her beloved Duke Bluebeard, symbolized by the opening of seven mysterious doors but ultimately ending in darkness and loneliness. And Bluebeard coming to the hopeless realization: "Night will remain forever, ever..." Vasily Barkhatov – he is one of the most sought-after directors of his generation and has been engaged at theatres such as the La Scala in Milan, the Bavarian State Opera, the Rome Opera, in Lyon, at the Bayreuth and Bregenz Festivals or at the Theater an der Wien – had been toying with the idea for some time of telling the two different works within a single, unifying narrative. Vasily Barkhatov says: "I wanted to tell the story of a couple who, as so often happens, lost interest in one another over the course of their life together and could no longer find their way back to each other. Only a far-reaching, playful experiment with jealousy, followed by the unexpected murder of the object of this jealousy in a fit of rage, suddenly brings them back into a new phase of their relationship, in which, in a half-real, half metaphysical world, they discuss what has happened and delve deep into their past to find a new shared future, at the cost of some brutal discoveries..."

Musically, the two pieces—although composed at almost the same time—offer completely different soundscapes, which adds further appeal to this combination. In *Bluebeard's Castle*, described by librettist Béla Balázs as a mystery, one can hear the influence of the French Impressionists as well as Bartók's study of Eastern European folk music. Particular focus is placed on the orchestra, which here assumes the true leading role, depicting the emotional rollercoaster of the characters as well as the actual narrative of the drama. For much of the work, Judith and Bluebeard are relegated to commentary-like declamation. Or, as Bartók scholar Péter Várnai

PREMIERE

ALEXANDER ZEMPLINSKY /
BÉLA BARTÓK

EINE FLORENTINISCHE TRAGÖDIE / BLUEBEARD'S CASTLE

(A KÉKSZAKÁLLÚ HERCEG VÁRA)

Libretto OSCAR WILDE

in German translation by MAX MEYERFELD/
BÉLA BALÁZS

Conductor

Stage Director

Stage Design

Costume Design

Lighting

Video

ALAIN ALTINOGLU

VASILY BARKHATOV

CHRISTIAN SCHMIDT

STEFANIE SEITZ

ALEXANDER SIVAEV

ROLAND HORVATH

EINE FLORENTINISCHE TRAGÖDIE

Guido Bardi

Simone

Bianca

BLUEBEARD'S CASTLE

Bluebeard

Judith

DMITRY GOLOVNIK

CHRISTOPHER MALTMAN

ASMIK GRIGORIAN

FLORIAN BOESCH

ASMIK GRIGORIAN



Introductory matinee 20 SEPTEMBER 2026

Premiere 3 OCTOBER 2026

Premiere series 3 6 8 10 12 OCTOBER 2026

Eine florentinische Tragödie is supported by

Alexander Zemlinsky

Fonds

bei der
Gesellschaft der Musikfreunde
in Wien

once put it: "Due to the musical formulation of *Bluebeard's Castle*, the two performers must refrain almost completely from expressive vocal coloring, and their voices should only be imbued with dramatic or lyrical

emotion at the most exposed moments. This work by Béla Bartók is also significant because it gave rise to true Hungarian recitative, in other words: Hungarian operatic prosody." The piece is characterized by natural tone, the subtleties of which cannot be noted in the score.

Alexander Zemlinsky's *A Florentine Tragedy* is different. Here, inspired by Oscar Wilde's vividly descriptive poem, the audience is treated to an immensely lush orchestral panorama, oscillating between late Romanticism and Modernism, clearly influenced by Johannes Brahms, Gustav Mahler, and Richard Strauss. A complimentary review of the premiere aptly summarized it as follows:

"*A Florentine Tragedy* presents a captivating, vibrant, inwardly stirring and intoxicating tone poem; a work of a special kind not written since Strauss's *Salome*. This masterpiece proves how deeply such music touches us, how desperately we need it." Franz Werfel was similarly euphoric: "In Zemlinsky's *A Florentine Tragedy*, alongside a hundred other powerful beauties, I found great inspiration, inspiration that is not contrived to any degree, that is, as it were, primordial. It is the outburst of love to the words: 'Your image will always be around me.' For years these bars have haunted me, accompanying many a joyful and powerful emotion. It is clear that whoever wrote these notes is a fervent soul; he comes from the very heart of music."

At the Vienna State Opera, both works have only been produced once: *A Florentine Tragedy* had a single run of performances in its premiere year of 1917, and *Bluebeard's Castle* was performed only nine times between 1985 and 1989. This new production accordingly brings both works back to the house's repertoire after a long hiatus, and performed by a cast of truly iconic singers from the opera world. Asmik Grigorian will perform both female roles, creating an additional connection between the pieces. Florian Boesch returns as Bluebeard, and Christopher Maltman will appear on this stage as Simone.



“For as long as I have been an independent thinker, I have tried to understand the world and myself within it as it truly is, as I am. And not as I would like it to be, or as I wish it to be, either from the world or from myself. This includes the darkness, the abyss. And roles like Bluebeard are characters who are deeply unfathomable and deal extensively with the darkness of the self. And I make them normal for myself. That is

my requirement for creating or embodying such a role. I cannot simply put them on stage and distance myself from them, saying: ‘It doesn’t concern me’. I don’t see it that way,” I can only do it out of identification. Therefore, I must normalize such a character for myself, create a possibility that allows them to seem normal, coherent, and comprehensible to themselves, and thus to me as well. And this process of rela-

tively normalizing the abysmal in developing or portraying a character is a process of grappling with one’s own humanity, with the abysmal nature of one’s condition, which can make much explaining and narration palpable, tangible, and perceptible.”

– FLORIAN BOESCH

“The role of Simone in *A Florentine Tragedy* is one of the greatest and yet least known characters in all of operatic literature. He is a kind of demonic mix of Hans Sachs and Jago, with a touch of Scarpia thrown in. This astonishing character, together with Zemlinsky’s incredible score, which ranges from blazing passion to profound introspection and melancholy, gives us an opera that captivates both the audience and the performers, holding them spellbound for the entire hour.”

– CHRISTOPHER MALTMAN

“In 2011, during a production of Wozzeck, I shared the stage with Florian Boesch for the first and, so far, only time. But that one occasion was so important to me as an artist! I had huge self-doubts back then, I didn’t know if I was good enough, if I was on the right track, or if I should just give up singing altogether. Florian helped me get past that, gave me the feeling that I absolutely had to keep singing. And he is a colleague with whom I share a unique, extremely inspiring energy on stage. I am very happy that my great wish to be able to work with him again is finally coming true.”

ASMIK GRIGORIAN on the new production
of *BLUEBEARD’S CASTLE*, in
which she will give JUDITH and FLORIAN BOESCH
will give BLUEBEARD.





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

Dates 9 12 15 18 JANUARY 2027
Conductor CORNELIUS MEISTER
Stage Director NIKOLAUS HABJAN
Don Fernando CLEMENS UNTERREINER
Don Pizarro TOMASZ KONIECZNY
Florestan DAVID BUTT PHILIP
Leonore JENNIFER HOLLOWAY
Rocco TAREQ NAZMI
Marzelline FLORINA ILIE
Jaquino DANIEL JENZ

“Love will achieve it!” This is what Leonore believes, when she enters a state prison disguised as Fidelio in search of her husband Florestan who is missing, believed dead. She finds him in the deepest and darkest dungeon. Just seconds before his death she saves his life and breaks the power of the criminal Pizarro. At last, there is liberation, jubilation and joy. These are the key points of Ludwig van Beethoven’s only opera *Fidelio*, viewed by many people as the ultimate opera about freedom, with a final chorus jubilantly extolling liberty and fraternity. What is more, the story tells how faith, hope and charity can start off small but have big effects, even bringing down authoritarian systems. Musically, *Fidelio* offers some unique famous moments: such as Florestan’s prison aria that veers into fevered visions, Leonore’s haunting summoning of hope, the cruel triumph of Pizarro’s “Ha, welch ein Augenblick!”, the complex, deliciously floating quartet “Mir ist so wunderbar” and finally, that jubilant chorus surging up at the end. Last season the director Nikolaus Habjan staged a new production of Beethoven’s only opera, which received its world premiere in Vienna, and created a timeless view of the work that transcends any specific era. In this production, Leonore and Florestan are each doubled by puppets, splitting them both into an inner life, an expression of their souls and an external character. This helps to illustrate the tension that Leonore feels, for example between experiencing the strongest emotions and the pressure to conceal her true identity. The opera is performed here in its third and final version, which had its world

premiere in 1814 in Vienna, at the Kärntnertortheater, the building that preceded the House on the Ring. At the House on the Ring itself, *Fidelio* has become one of the cornerstones of the repertoire with some 800 performances.

“When I think about what Beethoven was trying to achieve with his works, I keep running into his great idealism. And that transcends any one epoch. So I would like to create something that is ultimately independent of time. The less I try to place the story in a specific, narrow period or political situation, the more timeless the work becomes. What matters are the big themes that Beethoven explores and these can be understood quite clearly without using historical references to frame them.”

– NIKOLAUS HABJAN

WOLFGANG AMADEUS MOZART/
GERALD RESCH

GEHEIMMISSION ZAUBERFLÖTE

Promenade Opera through
the Vienna State Opera House
Text MARGIT MEZGOLICH

World Premiere 10 OCTOBER 2026

Conductor STEPHEN HOPKINS
RICHARD SCHWENNICKÉ
Concept & Direction NINA BLUM

For the third time, director Nina Blum transforms the Vienna State Opera into a magical theatre realm for children. This time, Mozart’s *Magic Flute* will be shown in an imaginative adaptation for children.

→ See CHILDREN/YOUNG ADULTS p. 76

“Whoever you may be, I will save you, By God! You shall not fall victim! For sure, I will unbind your chains, I will, poor man, free you.”

– LEONORE



DAVID BUTT PHILIPP as FLORESTAN
and MALIN BYSTRØM as LEONORE
with their alter ego puppets in
in *FIDELIO*.

In the SEASON 2026/27
JENNIFER HOLLOWAY will sing
the role of LEONORE.



To date, the House on the Ring has only seen one single production of Vincenzo Bellini's *I Capuleti e i Montecchi*, premiered on 8 October 1977. At that time, the outstanding musical cast with Agnes Baltsa as Romeo, Sona Ghazarian as Giulietta and Giuseppe Patané at the podium was particularly noteworthy. Less successful however, was the staging by Filippo Sanjust, who had previously staged *Ariadne auf Naxos*, and whose *Capuleti* was to be followed, among others, by the first two parts of the *Ring des Nibelungen*. Nevertheless, the production ran for a total of 26 performances until 1987, when it disappeared from the repertoire entirely.

Similarly, the performance history of *I Capuleti e i Montecchi* outside of Vienna is quickly summarized. With the premiere of the opera on 11 March 1830, Vincenzo Bellini, a native of Sicily, finally established himself alongside Gioachino Rossini and Gaetano Donizetti as one of the leading Italian musical dramatists of his time. Just shortly after the premiere, he wrote: "My style is now being heard in the most important theatres in the world ... and with great success." The premiere at the Teatro La Fenice in Venice was well received, and the piece was successfully performed throughout the rest of Italy and beyond the country's borders in Europe until the 1860s. After that, it ceased to have been played until its far-reaching renaissance in the mid-20th century. Since then, it has established itself as an integral part of the Romantic opera repertoire and one of Bellini's most important works on the world's major stages.

Thanks to William Shakespeare's 1597 drama, the story of the immortal love between the heirs of two feuding families has become one of the best-known and most frequently adapted works in the Western cultural canon. However, there are various older sources (notably Luigi da Porto's novella *Historia novellamente ritrovata di due nobili amanti* from 1530) that form a stronger basis for the opera's libretto than the English poet's drama and shed a different light on the relationships between the characters. Instead of focusing on the immortal love between Romeo and Giulietta, the opera centres on the violent conflict between two families, which is exacerbated by the historically rooted enmity between the Guelphs, loyal to the Pope, and the Ghibellines who supported the emperor in the 13th century.

For stage director Tatjana Gürbaca, who is presenting her second production at the Vienna State Opera with *I Capuleti e i Montecchi*, following *Il tritico* in 2023, this conflict forms the starting point for her reflections: "The way Bellini interprets the material, it's actually a story of violence: a spiral from which no one can escape, in which an older generation ruins and destroys the lives of the younger generation. The longer I work on the piece and think about it, the more it reminds me of Wagner's *Der Ring des Nibelungen*: a pact has been made that cannot be broken, and it seems to me that love is no longer possible in this world. This piece tells this story very precisely and surprisingly. Perhaps more so because, as a viewer, you natu-

PREMIERE

VINCENZO BELLINI

I CAPULETI E I MONTECCHI

TRAGEDIA LIRICA in Two Acts
Libretto FELICE ROMANI

Conductor
Stage Director
Stage Design
Costume Design
Lighting

GIANLUCA CAPUANO
TATJANA GÜRBACA
HENRIK AHR
SILKE WILLRETT
STEFAN BOLLIGER

Capellio
Giulietta
Romeo
Tebaldo
Lorenzo

MATHEUS FRANÇA
LISETTE OROPESA
EMILY D'ANGELO
IVÁN AYÓN RIVAS
MARKO MIMICA

A co-production of
DUTCH NATIONAL OPERA.



Introductory matinee 30 MAY 2027

Premiere 11 JUNE 2027

Premiere series 11 15 19 22 25
29 JUNE 2027

rally come with the expectation of seeing a great love story. Instead, you get the feeling that the collapse has already taken place for all the characters. They live on the ruins of what once was." In Romani's version, Ro-

meo and Giulietta fall in love before the beginning of the opera. The Giulietta we meet in the first act has already given up all hope of a happy ending with Romeo, and while he is still trying to save their future, Giulietta decides to honour her family and her duty to her father. Thus, the private and the political become entangled: for Giulietta between love and duty, for both in the irresolvable conflict between two families whose structure mimics that of criminal organisations and who, driven by a desire for revenge, cannot free themselves from their past. As in a fever dream, the experience is relived over and over again and reproduces itself in the same patterns, ultimately leading to the death of the two heroes. With the new production of *I Capuleti e i Montecchi*, one of the most important works of the bel canto repertoire returns to the Vienna State Opera's programme, its fundamental conflict gaining particular relevance and urgency in today's society. Bellini wrote some of his most beautiful melodies for his ill-fated lovers, such as Giulietta's entrance aria "Eccomi in lieta vesta ... Oh! Quante volte" or Romeo's "Se Romeo t'uccise un figlio". For Gianluca Capuano, one of the leading conductors of the bel canto repertoire, Bellini's musical influence on subsequent generations of composers is particularly significant: "Bellini is the inventor of a completely new musical technique: the 'lunga lunga cantilena', which later became Wagner's 'Endless Melody' and formed the basis of his dramaturgical thinking. Composers such as Chopin and Wagner took Bellini as their model for this invention. *I Capuleti e i Montecchi* offers us the quintessence of the composer's melodic inspiration, with several immortal melodies that immediately became extraordinarily famous. The opera represents the actual founding moment of the so-called 'bel canto' – a term coined in the second half of the 19th century to express nostalgia for that glorious moment in Italian music." The leading roles are played by the extraordinary Lisette Oropesa as Giulietta and the charismatic Emily D'Angelo in her role debut as Romeo.

"The way Bellini interprets the material, it is actually a story of violence. One gets the feeling that the collapse has already taken place for all the characters. They are living on the ruins of what once was."

– TATJANA GÜRBACA

GIOACHINO ROSSINI

IL BARBIERE DI SIVIGLIA

COMEDIA in Two Acts

Libretto CESARE STERBINI

1st series 9 13 16 19 OCTOBER 2026

Conductor **LEONARDO SINI**
Stage Director and Stage Design **HERBERT FRITSCH**
Conte d'Almaviva **LEVY SEKGAPANE**
Don Bartolo **MISHA KIRIA**
Rosina **KATE LINDSEY**
Don Basilio **ANTONIO DI MATTEO**
Figaro **ADAM PLACHETKA**
Ambrogio **SEBASTIAN WENDELIN**
Berta **JENNI HIETALA**

2nd series 2 6 9 APRIL 2027

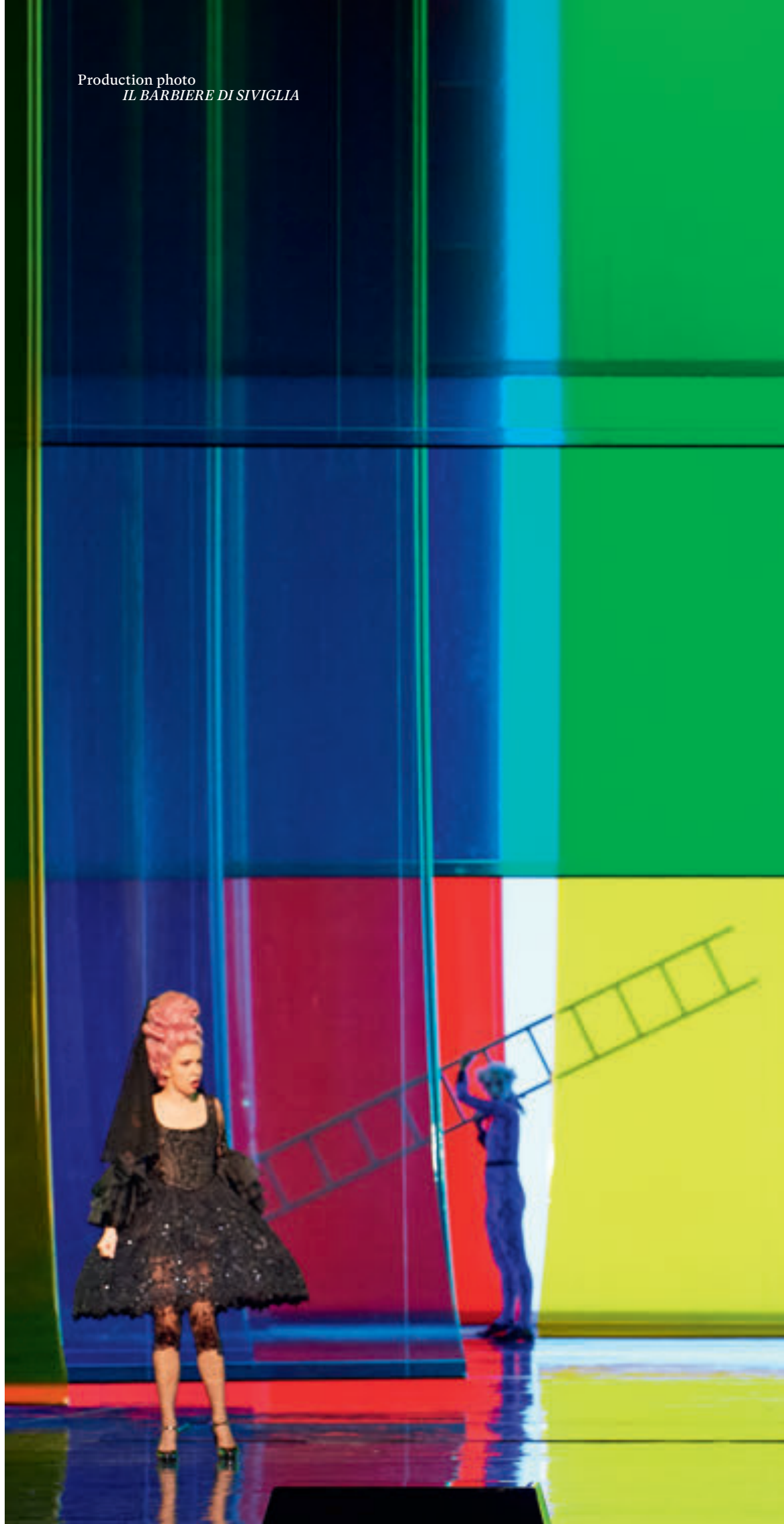
Conductor **ANTONINO FOGLIANI**
Conte d'Almaviva **DAVE MONACO**
Don Bartolo **MARCO FILIPPO ROMANO**
Rosina **MARIA KATAEVA**
Don Basilio **ERWIN SCHROTT**
Figaro **NICOLA ALAIMO**
Ambrogio **SEBASTIAN WENDELIN**
Berta **JENNI HIETALA**

In Rossini's sparkling *Il barbiere di Siviglia* director Herbert Fritsch presents a glorious comedy full of imaginative ideas and scenic vitality. Rooted in commedia dell'arte, his staging brings the characters exuberantly to life and gives this familiar classic an appealing freshness. Landscapes made up of large-scale, coloured transparencies spirit us off into a kaleidoscopic world where the stage never stands still and the humour of the music shines through in every scene. A *Barbiere di Siviglia* with both traditional and wildly playful aspects.

„To understand my work, it is important to know that for me there is no difference between drama theatre and opera. The term musical theatre is a pleonasm to me. Theatre without music is unthinkable for me. I always think in terms of music. So in my productions the same applies to an actor as to a singer. What happens on the stage is singing and dancing. Always.“

– HERBERT FRITSCH

Production photo
IL BARBIERE DI SIVIGLIA





AFTER JACQUES OFFENBACH

KARUSSELL

An OPERA DREAM to ride along

Dates **4-20 SEPTEMBER 2026**

Direction and concept

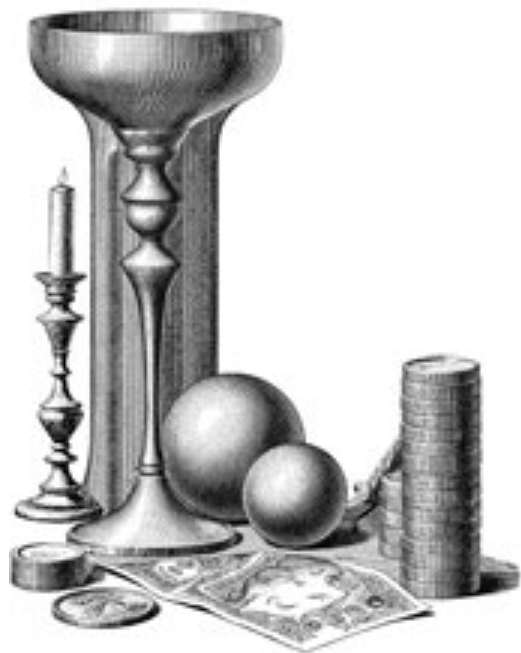
ANNA BERNREITNER

Costumes and
carousel design

HANNAH OELLINGER

Hop on and ride along! This opera carousel is an open-air experience for children and families! The enchanting characters from Jacques Offenbach's *Les Contes d'Hoffmann* are brought to life scenically and musically, while the children experience the 20-minute piece directly from the carousel.

→ See CHILDREN/YOUNG ADULTS p. 76



GIACOMO PUCCINI

LA BOHÈME

OPERA in Four Scenes

Libretto GIUSEPPE GIACOSA & LUIGI ILLICA
after HENRI MURGER

Dates 6 8 13 DECEMBER 2026

Conductor	DOMINGO HINDOYAN
Stage Director & Stage Design	FRANCO ZEFFIRELLI
Rodolfo	KANG WANG
Mimi	RACHEL WILLIS-SØRENSEN
Marcello	LEONARDO NEIVA
Colline	MATHEUS FRANÇA
Musetta	MARIA NAZAROVA

For Giacomo Puccini, *La Bohème* was more than just an opera, a love story, a successful work. It was a way of coming to terms with his own past. The at times carefree, at times desperately impoverished life of the four artist friends Rodolfo, Marcello, Colline and Schaunard had parallels to his own student days. This was a time of dire poverty and yet the composer would later glorify it. And when he read Henri Murger's *Scènes de la vie de bohème* – the source of his opera *Bohème* – it would not let him go: "One rainy afternoon, when I had nothing to do, I picked up a book that I didn't know: Henri Murger's tale (*Scènes de la vie de bohème*) struck me like lightning. The atmosphere of the artistic circles that the story describes, of these young, poor, yet so joyful and carefree people, immediately brought youthful memories to my mind: I felt as if I were at home. I needed scenes and emotions that spoke to my heart to awaken song in me! Here I found everything I was looking for, everything I love: originality, youth, passion, humour, secret tears and love that causes both joy and pain." And that song did awaken! *La Bohème* was first performed in Turin in 1896 and since then the opera has been considered one of the most moving in the whole history of music. It is no coincidence that opera-goers all over the world are consistently overcome with emotion at the joyous but tragic love story of the dying Mimi and the poet Rodolfo. Musically, Puccini set the story in a complex and intensely vivid tonal language that holds the listener spellbound. With the hubbub of the crowd here and the tender affections of the lovers there, and then love's great joy and equal pain, it is a world that

rarely fails to enchant the public. For example, when Mimi sings of the dawn of spring in her great aria in Act One, Puccini lets the singer and the orchestra shine, drawing the audience into Mimi's world; then, when he has Rodolfo sing of his life as a poet, we are entirely absorbed by him, in his poor but youthful and proud life. It is hardly surprising that Thomas Mann commented on the opera's remarkable qualities in his *Magic Mountain*. There is no doubt that *La Bohème* is an opera that appeals both to experienced opera lovers and newcomers to music theatre: it is touching, gorgeous and packed with melodies. Especially at the Vienna State Opera in Franco Zeffirelli's production: a classic of the repertoire, a masterpiece that once again this season is cast with internationally acclaimed artists.

"I have so many
things to tell you...
or only one,
but it's as vast as the
sea,
the deep, infinite sea:
You are my love and my
whole life!"

MIMI

WOLFGANG AMADEUS MOZART

LA CLEMENZA DI TITO

OPERA SERIA in Two Acts

Libretto PIETRO METASTASIO
in an adaptation by
CATERINO TOMMASO MAZZOLÀ

Dates 20 23 26 29 SEPTEMBER 2026

Conductor	CORNELIUS MEISTER
Stage Director, Choreography & Stage Design	JAN LAUWERS
Tito	KATLEHO MOKHOABANE
Vitellia	HANNA-ELISABETH MÜLLER
Servilia	SLÁVKA ZÁMEČNÍKOVÁ
Sesto	KATE LINDSEY
Annio	PATRICIA NOLZ
Publio	PETER KELLNER

A failed assassination attempt on a ruler. Two of those implicated are his best friend and the woman the regent was planning to marry. So what should be done now? Take revenge? Use reasons of state to justify a harsh response? He hesitates and eventually decides to let clemency prevail and forgive everyone: "We will see what is more enduring: the malice of others or my mercy." It ends with the people cheering. Applause.

What reads like a description of an ideal monarchy was certainly pertinent in 1791. Because *La clemenza di Tito* was commissioned for the coronation of Emperor Leopold II as King of Bohemia in Prague. Its image of the benevolent monarch was intended to flatter but at the same time warn him: because it created a vision of what was wanted. The benevolence of the Roman Emperor Titus was what Leopold should live up to. In other

words, it was a kind of musical mirror for princes, a work that showed a ruler what his duties were. The original production was not a success – too many of the banquets, balls and festivities surrounding the coronation distracted the audience. And the modern touches that Mozart and his librettist Mazzolà added to the work scandalised some people. If they had to praise the ruler, then they could at least do it in a pompous, old-fashioned style! On the other hand, Franz Xaver Niemetschek, Mozart's first biographer, already wrote in the 18th century that: "The experts are wondering whether *Titus* might not be better even than *Don Giovanni*."

The Vienna State Opera premiered a new production of *Clemenza di Tito* in March 2026. The direction, stage design and choreography are by Jan Lauwers, an artist who already has multiple successes to his name at the House on the Ring. Many will recall their enthusiasm for his spectacular interpretation of *L'incoronazione di Poppea*, his hit with *Le Grand Macabre* or his highly acclaimed NEST production *Lee Miller in Hitler's Bath*. It is well known that performances by this Belgian theatrical magician are always remarkable experiences. He artfully succeeds in intertwining music and images, video and dance, spaces and sounds to create a comprehensive artwork. For example, in this production, large-scale projections can be seen of watercolours and drawings that Lauwers made during his work on this new *Clemenza*. Ambiguity is the decisive principle: characters are not depicted in simple terms of good or evil, instead their various nuances are subtly evaluated. Lauwers illuminates the world of the characters' relationships on multiple levels and invites audiences to immerse themselves intuitively in the evening. As in the premiere series, the title role is taken again this season by the young tenor Katleho Mokhoabane – a singer with entrancing vocal qualities who was a member of the Vienna State Opera's Opera Studio and who now returns to the house for this production. The cast also includes Hanna-Elisabeth Müller, Slávka Zámečnicková, Patricia Nolz and Kate Lindsey.

"Mozart did not
want to compose an
Opera seria
but an 'Opera vera',
as he called it.
For him, it was not
about any final
transfiguration of a
ruler, but about
creating a realistic,
undisguised
portrait of people."

– JAN LAUWERS



KATLEHO MOKHOABANE
sings TITO in
LA CLEMENZA DI TITO



On the day of this premiere, almost exactly 160 years will have passed since the concert premiere of *La Damnation de Faust* in Vienna. Back then, on 16 December 1866, the composer himself conducted, with the participation of the Vienna Singverein, and with considerable success. It was this very work that had failed to impress twenty years earlier at its premiere in 1846 at the Opéra Comique in Paris. *La Damnation de Faust* was a failure at the time and plunged Berlioz into both a financial and an artistic crisis. This was, unfortunately, not an uncommon experience for a composer who, throughout his life, refused to be constrained by the conventions and structures of the highly institutionalised operatic world in France. Berlioz's work testifies to incredible emotionality, creative freedom, musical opulence and artistic spontaneity. Often his dramatic works were not intended for the opera stage – *La Damnation de Faust* was likewise conceived as a concert piece – because his dramatic imagination went beyond the scope of what was technically possible in the theatre at the time. It is precisely this power of imagination that makes Berlioz's musical work so compelling, and it is precisely for this reason that his pieces are rarely seen on the stage today, because they continue to pose enormous challenges for any repertory theatre. This production marks the very first staging of *La Damnation de Faust* at the House on the Ring.

Johann Wolfgang von Goethe's drama *Faust* will be familiar to a wide audience: Faust, a scholar weary of learning and life, promises his soul to Mephisto if the latter enables him to experience a moment of true knowledge and happiness. Compared to other 19th-century adaptations, Berlioz's setting of *La Damnation de Faust* differs most from Goethe's original, both in terms of its overall dramatic structure and in the depiction of its characters. Berlioz himself emphasised that it had never been his intention to "translate" Goethe's drama into a music-dramatic form or to imitate it. Instead, he drew inspiration freely from a work that had already prompted him in the 1820s, when Gérard de Nerval's prose translation appeared in France, to write his later withdrawn opus 1 (*Huit scènes de Faust*). In some cases, the settings follow Goethe's original – Faust's study and Auerbach's cellar in the second part are familiar locations – but in others, Berlioz departs far from the drama, for example when he has Faust wake up in a rural area in Hungary at the beginning of the piece. The relocation of scene one to Hungary seems arbitrary at first, but can be explained by the fact that Berlioz, who began composing *La Damnation de Faust* during a conducting tour in Europe, wanted to integrate the well-known Rákóczi-March into his work, which he had heard there. With Lydia Steier, a director returns to the Vienna State Opera who already demonstrated with her 2025 production of Wagner's *Tannhäuser* how ex-

PREMIERE

HECTOR BERLIOZ

LA DAMNATION DE FAUST

LÉGENDE-DRAMATIQUE in Four Parts
Libretto HECTOR BERLIOZ and
ALMIRE GANDONNIÈRE
after JOHANN WOLFGANG VON GOETHE

Conductor	BERTRAND DE BILLY
Stage Director	LYDIA STEIER
Stage Design	BARBARA EHNES
Costume Design	URSULA KUDRNA
Lighting	OLAF FREESE
Video	CHRIS KONDEK
Choreography & Co-Stage Director	TABATHA MCFADYEN
Fight Master	RAN ARTHUR BRAUN
Marguerite	EVE-MAUD HUBEAUX
Faust	JOHN OSBORN
Méphistophélès	CHRISTIAN VAN HORN
Brander	SIMONAS STRAZDAS

"Berlioz's interpretation of the Faust narrative is far more than just a morality play – in our production, it is a fever dream in which a man's desire for self-realisation explodes in a kaleidoscopic confrontation with the cruelty and complexity of human existence."

– LYDIA STEIER

Introductory matinee 6 DECEMBER 2026

Premiere 17 DECEMBER 2026

Premiere series 17 20 23 27 29 DECEMBER 2026

pressively and emotionally intensely she tells stories on stage. Opulent images blur together with precise and poetic storytelling. For her, Berlioz' *Damnation* is more than just a morality play, the title role not just

a philosopher searching to understand the innermost connections of existence. This Faust is a "misfit", an outsider who has lost the ability to form interpersonal bonds with his counterpart and his environment, who subsequently withdraws from the outside world and whose radical search for self-fulfillment causes destruction to his environment. Faust's world-weariness becomes evident right from the start of the opera, when he praises the solitude of the Hungarian landscape, "far from all human strife and bustle," before a group of farmers disturbs his peace. In this sense, Berlioz's Faust also corresponds to the image of the introverted Romantic and, moreover, bears the traits of Berlioz himself, who often incorporated autobiographical elements into his works. The most well-known example: his early success, the *Symphonie Fantastique*, in which the musical "idée fixe" is developed from his feelings of unrequited love towards the actress Harriet Smithson. But also in *La Damnation de Faust*, Berlioz thematises his time, his upbringing, familial relationships and his social environment in his search for individuality.

An artist who is unable to bow to the enforced conformism of his time, who is prepared to seek freedom away from social norms at any price – for Lydia Steier, that was Tannhäuser, that is Faust, and that was also Berlioz. Berlioz tells this story rather like a succession of large tableaux, inspired by the paintings of his friends and contemporaries Eugène Delacroix and Théodore Géricault: erratically, associatively, as if in a fever dream. In Lydia Steier's theatre, the narrative levels move and shift like tectonic plates: large, spectacular images meet sensitive and precise characterisation; beneath the supposed certainty of the real, a quiet unease creeps in that tells us reality is not always what it pretends to be; and in the intoxication by the grandiose, our senses are clouded to such an extent that one does not even notice that one is already standing on the precipice.

Together with the outstanding Bertrand de Billy once again conducting the Vienna State Opera Orchestra, this production will be a spectacular celebration of what theatre and art in today's world have to offer.

"The real world has its limits, the imaginary world is infinite."

– JEAN-JACQUES ROUSSEAU

LA DAMNATION DE FAUST

A LOOK INSIDE THE COSTUME WORK SHOP



COSTUME DESIGNS for the
CHORUS of the VIENNA STATE OPERA
as HUNGARIAN FARMERS and
SOLDIERS



“Every costume design is preceded by an extensive research phase. On this basis, a unique interpretation is developed, created in close collaboration with the stage director and set designer – a dialogue that shapes the entire design process.

For the Hungarian costumes, the first task was to find a colour scheme that blends harmoniously with the colour palette of the set design yet is strong enough to clearly define the individual characters. Inspiration came from unexpected sources: children’s books, with their distinctive two-dimensionality and exaggerated silhouettes, as well as the colourfulness of traditional Hungarian folk costume became key references. The result is deliberately doll like – exaggerated, powerful, commanding.

For the chorus’ costume design, the silhouette took centre stage: wide skirts made of stiff, heavy fabrics allow for that exaggeration of form which lends the production its distinctive character. Colourful aprons and simple yet striking head dresses contribute significantly to the characterisation. Individual elements of Hungarian folk costume – floral embroidery, oversized men’s hats – appear as deliberate references. Last but not least, the sheer number of chorus members demands well-considered practicality: quick changes, thoughtful layering and intelligent fastenings must go hand in hand with high quality and aesthetics. A challenge we are delighted to take on – just as we consider it implicit that all the singers can move freely in their costumes, see, hear and, above all, sing without hindrance.”

– URSULA KUDRNA Costume Designer
LA DAMNATION DE FAUST





ERIN MORLEY as MARIE
in *LA FILLE DU RÉGIMENT*

REVIVAL GAETANO DONIZETTI

LA FILLE DU RÉGIMENT

OPÉRA COMIQUE in Two Acts
Libretto JULES-HENRI VERNON
DE SAINT-GEORGES &
JEAN-FRANÇOIS ALFRED BAYARD

Dates 1 4 7 10 13 NOVEMBER 2026

Conductor **EVELINO PIDÒ**
Stage Director & Costume Design **LAURENT PELLY**
Marie **ERIN MORLEY**
Tonio **XABIER ANDUAGA**
Sulpice **MISHA KIRIA**
Duchesse de Crakentorp **BRIGITTE KREN**

A co-production with the
ROYAL OPERA HOUSE COVENT GARDEN
and the METROPOLITAN OPERA.

Donizetti's Daughter of the Regiment, or *La fille du régiment*, as the opera is known in the original language, has been a staple of the Vienna State Opera repertoire since 2007 with a highly acclaimed, benchmark production by Laurent Pelly. The work is a comedy, but it demands both acting talent from the protagonists, Marie and Tonio, but above all also exceptional vocal skills. On this occasion, Erin Morley will be performing the title role. She is a singer who, in the excruciatingly demanding role of Zerbinetta, recently demonstrated at the Vienna State Opera just how perfectly suited she is for this repertoire.

In preparation for the series
of performances,
we held an interview with
the American singer.

What is your favourite moment in the opera and why?

EM That's a difficult question, as there are so many wonderful moments. I love Marie's first duet with Sergeant Sulpice. I love these moments because the first duet establishes her parent-child relationship with Sulpice in such an endearing way. Likewise her famous "Chacun le sait" aria, which shows just how proud she is of her regiment. But if I really had to choose, I would probably go for Marie's "Il faut partir!" Firstly, because it's simply beautiful music, and secondly, because Donizetti offers a very

deep glimpse into Marie's soul at this point. Up to this moment in the story, we've seen her decidedly tomboyish and down-to-earth side, which she developed through military life. But now we see how much love resides in her heart and how ardently she clings to her "family"—that is, her regiment. ... I would say I love these moments because the first duet establishes her parent-child relationship with Sulpice in such an endearing way, and because of "Chacun le sait" ("Everyone knows it.")

If you had to describe the music of this opera, what three key words come to mind?

EM Delicious, intimate, and witty.

So, what is the comic element in the music of *La fille du régiment*? Is there such a thing as comic music?

EM The score practically bursts with comedy! Just think of her quirky music lesson in the second act. Donizetti clearly had a very healthy sense of humour. And director Laurent Pelly understood how to make this humour visible in his production. It becomes dangerous when you try to force a comedy, when you want to be funny at all costs and don't allow the piece to develop naturally. You can interpret details like a pizzicato in completely different ways that way. And Pelly has truly succeeded in everything, uniquely well, entirely in keeping with the spirit of Donizetti.

Why did you accept the role? Because of the music or the production?

EM I'm a fan of this production, but I would probably sing Marie in almost any production. Simply because I love this music, but also the dialogue, the characters, the whole story, and the way it's told. The fact that the role suits me so perfectly, as if it were written for my voice, is of course an added bonus.

What does Marie love about Tonio that her many fathers don't have?

EM You only have to look at her position within her regiment: She cooks for everyone, does all the laundry herself, is essentially a servant. But even though she is very proud of her job, Tonio suddenly opens up a whole new world for her. With Tonio, she feels seen as a woman for the first time.

Did you learn the role specifically for this production—identical at the Vienna State Opera and the Met?

EM It's my first *Fille du régiment* production, but I had sung individual parts before. I first encountered "Chacun le sait" about 20 years ago at a competition: And the contestant who sang that aria won first prize. In any case, I was thrilled by that number, so thrilled that I set my mind on doing the entire work one day. Voilà—the dream has come true. This is my first *Fille du régiment* production, but I had sung individual parts before.

When does the moment come when you no longer have to think about vocal technique and can completely surrender to the performance? Especially in this production, you're very challenged both dramatically and physically.

EM To be honest, I'm always thinking about technique, too. Of course, I don't want the audience to get that impression, but it's impossible not to keep that aspect in mind. There's a fundamental difference between actors and opera singers. The voice is our precious instrument, and therefore it's essential to preserve and protect it. If I loosen my vocal reins on stage,

problems arise immediately, and in the long run, permanent vocal damage. As a singer, you're therefore obliged to multitask: acting and singing with concentration simultaneously.

And how do you manage that?

EM There's a trick: practice, practice, practice, as much as possible. (laughs)

GIUSEPPE VERDI

LA TRAVIATA

MELODRAMMA in Three Acts
Libretto FRANCESCO MARIA PIAVE
after ALEXANDRE DUMAS fils

Dates 11 14 17 20 MARCH 2027

Conductor **FRANCESCO IVAN CIAMPA**
Stage Director **SIMON STONE**
Violetta Valéry **FEDERICA LOMBARDI**
Alfredo Germont **XABIER ANDUAGA**
Giorgio Germont **LUDOVIC TÉZIER**

A co-production with the
OPÉRA NATIONAL DE PARIS.

Simon Stone's internationally acclaimed production of *La traviata* intelligently sets the work in the present day. Violetta is no 19th century courtesan, but one of today's "It girls", living in the spotlight of public attention. No aspect of her private life remains secret: love and illness, loneliness and money – society knows everything. Its voyeuristic gaze follows her relentlessly. As a star she is used – and she uses that interest. It is only logical that her love affair with Alfredo is conducted via WhatsApp and Instagram. But social divisions determine Violetta's existence just as they did when the work was written: the "old money" of the Germonts and her own background from a less powerful level of society cause her break with Alfredo. Stone expertly depicts the flashing and shimmering world of the media while creating almost minimalist scenes elsewhere that allow no distractions from the tragic nature of the story. A pair of splendid singers command the stage in Federica Lombardi and Xabier Anduaga: both have caused a sensation internationally and are highly admired by the Viennese audience. They are joined by Ludovic Tézier as Germont's father – a singer who has long been one of the definitive names on the opera scene.

"Yes, the social currency
of today's world is to lose
one's personality.
Completely. And to belong to
everyone else. There
is no privacy anymore. And
that is very similar to the
courtesans of
the 19th century, who had
no privacy either.
Society will use whatever
of yours it wants to use
and exploit you. Until one
or the other is
exhausted, empty,
with nothing left to give."

– SIMON STONE



XABIER ANDUAGA
as ALFREDO
in *LA TRAVIATA*



Production photo
*LEE MILLER IN
HITLER'S BATHTUB*

WOLFGANG AMADEUS MOZART

LE NOZZE DI FIGARO

COMMEDIA PER MUSICA in Four Acts

Libretto LORENZO DA PONTE
after BEAUMARCHAIS

1st series 9 12 15 17 SEPTEMBER 2026

Conductor **PATRICK HAHN**
Stage Director **BARRIE KOSKY**
Conte d'Almaviva **FLORIAN SEMPEY**
Contessa d'Almaviva **ELSA DREISIG**
Figaro **RICCARDO FASSI**
Susanna **ANDREA CARROLL**
Cherubino **ALMA NEUHAUS**

2nd series 5 8 12 14 JUNE 2027

Conductor **AXEL KOBER**
Conte d'Almaviva **ANDRZEJ FIŁOŃCZYK**
Contessa d'Almaviva **PRETTY YENDE**
Figaro **PETER KELLNER**
Susanna **KATHRIN ZUKOWSKI**
Cherubino **JANA MARKOVIC**

An immensely funny and turbulent production that is not afraid of comedy. And one that examines the relationships between the characters with a very keen eye. And what we find is love and intrigue, jealousy and forgiveness, superiority and subordination, power games. The humour that the congenial duo Mozart and Da Ponte put into the work is profound, as director Barrie Kosky explains: 'It's a kind of comedy that destabilises relationships. From there, it's much closer to tragedy than one might think.' In the 2026/27 season, there will be two series of this opera – and that is precisely one of the advantages of the Vienna State Opera's repertoire system: that productions can be experienced in several series with changing casts, allowing different approaches to be compared. The first series is eagerly awaited for the conducting debut at the Vienna State Opera of the young Graz-born conductor Patrick Hahn, who will be making his house debut with *Le nozze di Figaro*.

REVIVAL

MAARTEN SEGHERS

LEE MILLER IN HITLER'S BATHTUB

A TRAGIC CANTATA

Libretto JAN LAUWERS

Dates 27 30 SEPTEMBER 2026

3 4 OCTOBER 2026

Venue NEST

Conductor **DAN K. KURLAND**
Stage Director & Stage Design **JAN LAUWERS**
Lee Miller **KATE LINDSEY**
Lee Miller (Actress) **ROMY LOUISE LAUWERS**
Musiker **GEORGE VAN DAM**

A co-production of the VIENNA STATE OPERA
and NEEDCOMPANY

Lee Miller: photographer, top model in New York, surrealist in Paris, war correspondent in the Second World War. With the premiere of *Lee Miller in Hitler's Bathtub*, composer Maarten Seghers and director Jan Lauwers focus on the colourful and multifaceted life of a woman and artist whose life's work, like that of many women in art history, has received little recognition to this day. The starting point is the iconic photograph of Lee Miller naked in Adolf Hitler's bathtub in his Munich apartment on Prinzregentenplatz. It was taken after Miller and photographer David E. Sherman documented the horrors of the Nazi

dictatorship in the Dachau concentration camp. "The libretto is the portrait of a woman who, at the end of her life, felt like a cow from which the last drop of milk had been milked. A woman in the shadow of many, many men. Famous men. Notorious men. I wanted to create a portrait of her that was no longer just about Lee, but in which she represented the many silenced women in art history." JAN LAUWERS



PRETTY YENDE

GAETANO DONIZETTI

L'ELISIR D'AMORE

MELODRAMMA GIOSO in Two Acts

Libretto FELICE ROMANI

1st series 14 17 19 NOVEMBER 2026

Conductor **LEONARDO SINI**
Stage Director **OTTO SCHENK**
Adina **EMILY POGORELC**
Nemorino **BOGDAN VOLKOV**
Dulcamara **AMBROGIO MAESTRI**

2nd series 13 15 18 MAY 2027

Conductor **ANTONINO FOGLIANI**
Adina **PRETTY YENDE**
Nemorino **XABIER ANDUAGA**
Belcore **LEONARDO NEIVA**
Dulcamara **PÉTER KÁLMÁN**

"I would have been so glad to have composed *The Elixir of Love*", the composer Felix Mendelssohn Bartholdy enthused about Donizetti's evergreen opera *L'elisir d'amore*. He is not the only one. Because the love story of Adina and Nemorino has been a favourite with international audiences for many years. Hardly surprising, when you think of the music! Not only does the all-time hit "Una furtiva lagrima" take top spot in many people's personal opera charts, the entire work sparkles with invention and elegant musical expression. On top of this there is Otto Schenk's production, which wraps the work in a warm, human and cheerful light. And the cast? In the second series the couple are sung by Pretty Yende and Xabier Anduaga: Yende, whose biography reads like a musical fairytale has recently, in common with Anduaga, conquered the world's great stages. Beguiling musicality, an exceptional timbre and great expressive power as both a singer and performer ensure that audiences always cheer with delight. Just as the couple in the first series – Emily

Pogorelc and Bogdan Volkov – can rely on their international fan club. Ideally you should come twice and see both series!

GEORGES BIZET

LES PÊCHEURS DE PERLES

OPERA in Three Acts

Libretto EUGÈNE CORMON
and MICHEL FLORENTIN CARRÉ

Dates 19 22 25 DECEMBER 2026

Conductor **EMMANUEL VILLAUME**
Stage Director, Stage Design &
Costume Design **ERSAN MONDTAG**
Leïla **OLGA KULCHYNSKA**
Nadir **JUAN DIEGO FLÓREZ**
Zurga **DAVIDE LUCIANO**
Nourabad **IVO STANCHEV**

A co-production with the
TEATR WIELKI - OPERA NARODOWA.

Georges Bizet's opera *Les Pêcheurs de perles*, first performed in 1863, tells of a fateful encounter: in a fishing village in Ceylon the men choose a priestess whose prayers should appeal to protect them in their dangerous work underwater. Two childhood friends, Zurga and Nadir, recognise her as the woman they had once fallen in love with and for whose sake they had sworn never to sacrifice their friendship for love. When their emotions are aroused again, these create conflicts between their oath of loyalty, sacred laws and personal passions.

Bizet's music runs through this drama like light gleaming on a rough sea. Archaic seeming choral scenes frame intimate confessions, shimmering orchestral colours evoke heat, night and the sea. The work is best known for the friendship duet "Au fond du temple saint", in which the two men invoke their shared past while the orchestra allows the faultlines between them to be heard.

In his new production for the Vienna State Opera, Ersan Mondtag focusses on the working world of the pearl fishers. What appears in the libretto as diving dangerously for treasures is interpreted as part of a global supply chain: raw material, processing, refinement, sale. Scenes that are reminiscent of dye works and industrial plants are contrasted against iridescent surfaces behind which the promised wealth is accumulated. Here the sea is not a romantic backdrop but an arena for risky business operations.

In this context the rituals gain a new edge. The priestess's vow of silence, the belief in protection and eternal prosperity are presented as part of a system that casts a veil over true circumstances and channels the hopes of its believers. Between the chorus and the soloists, a tension emerges between public faith and private desire: when Leïla wrestles for forgiveness in her prayers or Zurga is torn between a desire for power and old friendship, they are seen by a society that is watching closely. The premiere took place in May 2026, and the production will return to the Vienna State Opera in the 2026/27 season. Bizet's early masterpiece is seen here not as a piece of distant exoticism, but as an opera about work and desire, about the price of loyalty and the value of a pearl whose origins are not revealed.

NATALYA BUTCHKO & MASAYU KIMOTO
in GEORGE BALANCHINE'S
DIVERTIMENTO NR. 15



LIVING LEGACIES

Dates 18 19 25 28 SEPTEMBER 2026
22 29 JANUARY 2027
1 6 7 11 FEBRUARY 2027

DIVERTIMENTO NR. 15

Choreography **GEORGE BALANCHINE**
© THE GEORGE BALANCHINE TRUST
Music **DIVERTIMENTO NO. 15 B-FLAT KV 287**
by **WOLFGANG AMADEUS MOZART**
Costume Design **KARINSKA**
Lighting **ROBERT EISENSTEIN**

WITHIN THE GOLDEN HOUR

Choreography **CHRISTOPHER WHEELDON**
Music **EZIO BOSSO**
ANTONIO VIVALDI
Costume Design **JASPER CONRAN**
Lighting **PETER MUMFORD**

RHAPSODY

Choreography & Stage Design **FREDERICK ASHTON**
Music **RHAPSODY ON A THEME OF**
PAGANINI OP. 43
by **SERGEI RACHMANINOFF**
Costumes reconstructed by **NATALIA STEWART**
Lighting **PETER TEIGEN**
Piano **YOKO KIKUCHI**

Conductor **DAVID COLEMAN**

VIENNA STATE BALLET
ORCHESTRA OF THE VIENNA STATE OPERA

An homage to the great composer Wolfgang Amadeus Mozart is what George Balanchine wanted to create with his *Divertimento No. 15*. Inspired by the clarity, multiplicity and elegance that distinguishes the Austrian's oeuvre, the result is one of the choreographer's most gossamer-like works: "This particular divertimento is probably the greatest of its kind. It presents Mozart from his best side, by infusing the familiar form of court music with warm dignity, playfulness and tender, lyric beauty", Balanchine says, and lets the movement in his choreography entirely follow the composition in keeping with his principle: "see the music, hear the dance". "In Balanchine's setting of Mozart's music, we can feel that these two great minds were genuine 'soulmates'," the ballet critic Richard Buckle wrote about this work which premiered in 1956 with New York City Ballet.

"This is a ballet of the aristocracy. Cut crystal rather than diamond glitter characterizes the ballet's delicate sparkle"

NANCY REYNOLDS about
GEORGE BALANCHINE'S *DIVERTIMENTO NR. 15*

Christopher Wheeldon's *Within the Golden Hour*, first premiered in 2008 with San Francisco Ballet, was originally inspired by the light and golden colours in the paintings of Gustav Klimt. Wheeldon also saw the sensual shimmering qualities that were the hallmarks of Klimt's art in the music of Ezio Bosso, which was complemented for this creation with the andante from Vivaldi's Violin Concerto in B major, and thus embarked on a choreographic journey that focussed above all on moments of fleeting beauty. As a result, the seven movements of the ballet are "to be regarded as a series of small paintings or sketches that

have been inspired by the music," Wheeldon describes his creation, which extends its classical movement material with other forms of dance, as evoking "a new and interesting view of a ballet step."

"Do not fight the beauty, because that is all this ballet is meant to be. A poem of movement and light and music."

CHRISTOPHER WHEELDON
about *WITHIN THE GOLDEN HOUR*



DAVIDE DATO in GEORGE BALANCHINE'S
DIVERTIMENTO NR. 15

Rhapsody is one of Frederick Ashton's last works and was premiered in 1980 to mark the 80th birthday of Queen Elizabeth the Queen Mother. Ashton created it for the legendary dancer Mikhail Baryshnikov, who performed it as a guest dancer with the Royal Ballet London. *Rhapsody* combines the brilliance of Russian technique with the lyricism of the English style – entirely in Ashton's spirit. A non-narrative but powerfully expressive ballet unfolds to Rachmaninoff's *Rhapsody on a Theme of Paganini*. The dancer's explosive jumps and spinning turns meet the feather-light precision and graceful lines of the ballerina. This ballet is a glowing tribute to Ashton's incomparable and influential style and to his extraordinary career: "A timeless masterpiece of classicism and sparkling artistic virtuosity."

Living Legacies not only brings together two groundbreaking choreographers in George Balanchine and Frederick Ashton whose works remain state of the art for any ballet company and who had a decisive influence on the development of classical dance, but also leads us into the present with Christopher Wheeldon, making continuities and discontinuities evident. The legacy of classical ballet lives on, not just by continuing

choreographic traditions, but also by rethinking and reinterpreting them and through the dancers who perform them in the here and now.

"This work isn't romantic, it's more classical. But it's not just steps plotted out without feeling... For me it has to come from the heart... I draw inspiration, not just from the nineteenth-century classics, but from classicism..."

– FREDERICK ASHTON
about *RHAPSODY*

With *Living Legacies*, another production enters the repertoire that brings Ballet Director Alessandra Ferri's vision to life and anchors classical dance in the present: "It is an integral part of who we are. I understand its depth in the same way as classical music: it never goes out of fashion because it is an extraordinary art form. Of course, new works and new forms are being created today and that is important and wonderful, but the classical is our identity. And I stand by that identity. The audience that comes to our performances expects classical ballet, and the dancers who have trained their entire lives for it want to dance exactly that. It is in their DNA. We are a classical company and at the same time open to diverse approaches to this art form. We have the opportunity to further develop classical ballet, to find new narrative and expressive forms without denying its origins."

While *Divertimento Nr. 15* celebrated its premiere at the Vienna State Opera in 1990, Ashton's *Rhapsody* and Wheeldon's *Within the Golden Hour* received their first Vienna performances at the Ballet Gala 2026.

"The British choreographer Christopher Wheeldon, through his ballet artistry, stands firmly in the legacy of Frederick Ashton and builds a bridge to George Balanchine. Both artists—Ashton and Balanchine—deeply respected and influenced one another."

– ALESSANDRA FERRI



ROLANDO VILLAZÓN

REVIVAL
CLAUDIO MONTEVERDI

L'ORFEO

FAVOLA IN MUSICA in Five Acts and a Prologue
Libretto ALESSANDRO STRIGGIO

Dates	25 28 31 OCTOBER 2026 3 NOVEMBER 2026
Conductor	STEFAN GOTTFRIED
Stage Director	TOM MORRIS
Music/Hope/Echo	NADEZHDA KARYAZINA
Orfeo	ROLANDO VILLAZÓN
Euridice	FLORINA ILIE
Messenger/Proserpina	MARGARET PLUMMER
Pluto	MATHEUS FRANÇA
Caronte	WOLFGANG BANKL
Apollo	HIROSHI AMAKO
A shepherd	IURI IUSHKEVICH
Guest Orchestra	CONCENTUS MUSICUS WIEN

Monteverdi's *L'Orfeo* was performed for the first time at the Vienna State Opera in 2022. The production was part of a cycle of all three of the composer's operas, a first for the opera house, and also a tribute to the profound influence this work has had on the overall history of music. In October and November, the title role will be sung by Rolando Villazón, an artist whose versatility, infectious passion for music and music theatre, and sparkling creativity have enriched the international opera world for almost a quarter of a century. He summarizes his enthusiasm for *L'Orfeo* as follows:
"I encountered Monteverdi's music early in my career and instantly fell in love with it. I am accordingly extremely pleased to be performing this important role in his oeuvre in the upcoming performance series at the Vienna State Opera. Monteverdi manages to organically fuse theatre and music in a unique way. Even more than that: in *Orfeo*, humanity and nature, reality and also mysticism and metaphysics, are united by the power of music into a captivating whole. This also means that the singer performing Orfeo must not only sing, but embody the character in the truest sense of the word. That is, every word, every note, and every phrase must be expressed in all its potential, not least because he experiences and inhabits the full spectrum of possible emotions. First, the supreme bliss of love, and immediately afterwards, deepest

despair when confronted by the death of his Eurydice – and all this in a moving interaction with the other mourners: the shepherds and the chorus. An immensely spiritual and at the same time profoundly human moment, in which elements of late Renaissance sacred music are transformed into something that lends its voice to secular art and thus sanctifies it. All of this culminates in two particular moments: in the hopeful *Possente Spirto Orfeo* and – my absolute favourite – his final great recitative. For here, in this highly emotional reflection, the cornerstone for the entire genre of opera is laid.

GIUSEPPE VERDI

LUISA MILLER

MELODRAMMA TRAGICO in Three Acts
Libretto SALVADORE CAMMARANO
after FRIEDRICH SCHILLER

Dates	21 23 27 30 NOVEMBER 2026
Conductor	DANIELE CALLEGARI
Stage Director & Stage Design	PHILIPP GRIGORIAN
Count Walter	ROBERTO TAGLIAVINI
Rodolfo	FREDDIE DE TOMMASO
Federica	DARIA SUSHKOVA
Wurm	JOHN RELYEA
Miller	AMARTUVSHIN ENKHBAT
Luisa	KRISTINA MKHITARYAN

Verdi's *Luisa Miller* is one of the underrated gems of his oeuvre. Overshadowed by his later successes, the work incorporates everything that makes Verdi so loved: a wealth of melodies, deeply moving and memorable tunes, an incredibly multifaceted score capable of portraying characters, situations, and atmosphere with exquisite nuance, and intense drama. At the same time, Verdi underwent a paradigm shift with Luisa Miller: he resolved to no longer speak of war and religion, but rather to analyse society, to scrutinise interpersonal relationships and to focus on human beings themselves, on the complexity of their souls. Like Schiller's original, Verdi's musical setting of the material thus became an extremely intimate work.
Finally returning after decades to the Vienna State Opera, the current run of performances boasts an exquisite cast that brings the composer's musical and dramatic intentions to life with mesmerizing energy. Philipp Grigorian's visually rich production is filled with the spirit of the Russian version of fantastic realism: in a dreamlike flashback, the elderly Miller relives the tragic love affair between his only daughter, Luisa, and the Count's son, Rodolfo. Presented in the form of a graphic novel, realistic, surreal, and psychedelic episodes blend into a magical kaleidoscope of deeply affecting emotions. It is a production that transcends superficial interpretation and seeks to move the audience through unexpected narrative moments.

REVIVAL ALBAN BERG

LULU

OPERA in Three Acts
after ERDGEIST and BUCHSE DER PANDORA
by FRANK WEDEKIND

Dates	17 20 23 26 MAY 2027
Conductor	SIMONE YOUNG
Stage Director	WILLY DECKER
Lulu	ILIA STAPLE
Gräfin Geschwitz	TANJA ARIANE BAUMGARTNER
Dr. Schön/Jack the Ripper	GEORG NIGL
Alwa	SEAN PANIKKAR
Schigolch	WOLFGANG BANKL
Tierbändiger/Athlet	ÓLAFUR SIGURDARSON

Even before the first note is heard, the audience catches a glimpse of the enigmatic, man-eating, childlike woman Lulu. Alone and motionless, she sits on a ladder in an arena lit in red, with her back to the audience. Reduced by men to a "wild, beautiful animal," stared at and desired, both longed for and feared, she dominates the arena, where the eternal struggle between masculine and feminine is about to resume. And no sooner does the man finally enter the arena than he is the one who is instantly transformed into an animal, his destructive power annihilating both the woman and himself. Director Willy Decker interprets the opera's plot as a never-ending series of battle scenes in which Lulu is passed from one social class to another until she finally falls victim to a sex offender in the gutter.
Like his earlier *Wozzeck*, Alban Berg's *Lulu* has long been considered one of the great classics of early 20th-century Modernism. At the same time, the Expressionist *Lulu* is the first twelve-tone opera in music history, although most audience members are unaware of this fact.
As the already fragile health of the 50-year-old composer rapidly deteriorated, work on the piece became a veritable race against death. Ultimately, Berg completed the first two acts and only a small part of the third. The acclaim was all the greater when *Lulu* premiered in 1979 in the version completed by Friedrich Cerha, and it is this version that will also be performed in this revival.

"Lulu cannot be pigeonholed, cannot be defined, indeed defies categorization. And that, in a way, makes her a canvas onto which others can project their own desires and ideas. And this is where the problem begins with the word 'love', which is often used in this world but is highly subjective and means something different to everyone."

- ILIA STAPLE

“LULU IS NOT HERSELF because the
world does not allow her to grow into herself.
And this world is the WORLD OF MEN.
A world ruled by male violence, with the MALE EGO
AT ITS CONTROL CENTRE.”

WILLY DECKER, STAGE DIRECTOR

“Everything that defines PATRIARCHY,
everything that defines MISOGYNY,
is laid bare in *Lulu*, without embellishment.”

GEORG NIGL





GIUSEPPE VERDI

MACBETH

MELODRAMMA in Four Acts

Libretto FRANCESCO MARIA PIAVE
& ANDREA MAFFEI

after WILLIAM SHAKESPEARE

Dates 24 27 SEPTEMBER 2026
1 4 OCTOBER 2026

Conductor	FRANCESCO IVAN CIAMPA
Stage Director	BARRIE KOSKY
Macbeth	ÉTIENNE DUPUIS
Lady Macbeth	ANASTASIA BARTOLI
Banco	ALEXANDER VINOGRADOV
Macduff	NAJMIDDIN MAVLYANOV

Barrie Kosky's production of *Macbeth* presents Verdi's darkest, claustrophobic and nihilistic work in an incredibly suggestive and gripping laboratory setting. Bathed in harsh light, the director depicts, as if in a torturous experiment, the personal hell of the unfettered couple Macbeth and Lady Macbeth. As if in a nightmare, they are forced to relive the entire course of their murders and their complex, toxic relationship over and over again. Hopeless and without a future.

Macbeth marked the beginning of Giuseppe Verdi's artistic engagement with the work of William Shakespeare. Shakespeare's play of the same name inspired Verdi to break new musical ground and to venture into a number of stylistic experiments. His tenth opera certainly marks a departure from the Italian musical theatre tradition of the time. For instance, of the singer portraying Lady Macbeth the composer demanded not merely beautiful singing, but an expressive vocal language that doesn't shy away from hollow, even deliberately ugly tones. Furthermore, for the first time in Verdi's work, the vocal lines and melodies spring from a declamatory approach, determined more by the spirit of the drama or the dramaturgy of the scene than by purely musical guiding principles. In terms of his fee, Verdi surpassed for the first time that of his much-admired colleague Vincenzo Bellini, who had died young. Barrie Kosky's production of *Macbeth* presents Verdi's darkest, claustrophobic and nihilistic work in an extraordinarily evocative and gripping laboratory setting. In a glaring beam of light, the director presents the personal hell of the unhinged couple, Macbeth and Lady Macbeth, as if in a torturous experimental setup:

in a nightmarish sequence, the two are forced to relive the entire course of their murder and their complex, toxic relationship over and over again. Without hope or future. One witnesses an incredible dance of death between a man and a woman, a counterpoint to Adam and Eve. A sort of anti-Eden.

GIACOMO PUCCINI

MADAMA BUTTERFLY

TRAGEDIA GIAPPONESE

Libretto GIUSEPPE GIACOSA & LUIGI ILLICA

Dates 15 18 20 24 NOVEMBER 2026

Conductor	GIAMPAOLO BISANTI
Stage Director	ANTHONY MINGHELLA
Director & Choreography	CAROLYN CHOA
Cio-Cio-San	ERMONELA JAHO
Suzuki	STEPHANIE MAITLAND
Pinkerton	JOSHUA GUERRERO
Sharpless	ATTILA MOKUS

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

Puccini's *Madama Butterfly* is more than a tragic love story. It is the tale of a young geisha in Nagasaki, who marries the American naval officer Pinkerton – to her they are bound together by fate, to him it is an arrangement that can be cancelled. What starts as a tender promise of love turns into a story of radical hope: Cio-Cio-San turns her back on her family, converts to her husband's religion and, abandoned yet single-minded, waits for him to return.

Puccini's music follows this internal development with breathtaking precision. Tone colours inspired by the Far East stand alongside late Romantic emphases; intimate moments, almost like chamber music, alongside huge outbursts of intense passion. Puccini repeatedly lets the music oscillate between the external plot and internal feelings, as if the orchestra were listening in on the character's thoughts. "Un bel dì" condenses Butterfly's belief in a reunion into a vision that is both touching and painful. The famous humming chorus makes time stand still before the finale where everything culminates in an inescapable decision. There is hardly another work that so combines a finely-drawn soul so directly with grand opera – and this is where its special power lies, particularly for an audience new to opera: its emotions are clear, its musical lines broadly resonant and its story harrowingly human.

“It's the details that
enchant:
How precisely
and delicately the puppet
of Cio-Cio-San's
child is guided, how
sophisticated lighting
effects make the passing
of time tangible,
how the mirror
above the empty black

stage lends new
dimensions to the fan
dances. Cherry
blossoms rain from
above and white
lanterns dance in the
night sky.”

Review of the premiere of MADAMA BUTTERFLY,
WIENER ZEITUNG, 2020

Anthony Minghella's production, which was created in 2006 for the Metropolitan Opera and has been internationally acclaimed since, now returns to the Vienna State Opera. Together with choreographer and co-director Carolyn Choa he devised a visual language of poignant clarity. A giant mirror doubles the space and makes it clear that we are constantly looking at Western projections of Japanese culture. The Bunraku puppet for Butterfly's child also deliberately acknowledges the artificiality of the theatre – and makes the relationship between mother and son all the more touching: because when Pinkerton returns years later with his American wife, not only an unrequited love is at stake, but a child's future. The production refrains from folkloristic illustration and concentrates instead on the state of the characters' souls – on expectation, hope and an irreversible truth. An encounter with one of the most radical female characters the opera repertoire has to offer.

GIACOMO PUCCINI

MANON LESCAUT

DRAMMA LIRICO in Four Acts

Libretto based on a novel by ABBÉ PRÉVOST

Dates 7 10 14 18 APRIL 2027

Conductor	GIACOMO SAGRIPANTI
Stage Director	ROBERT CARSEN
Manon Lescaut	ELENA STIKHINA
Chevalier Des Grieux	VITTORIO GRIGOLO

From the time of the triumphant 1893 première of his opera *Manon Lescaut*, Giacomo Puccini was considered the legitimate successor to Giuseppe Verdi. The opera was based on a scandalous and influential novel by Abbé Prévost, published in the 18th century. The story centres on the young, seductive Manon Lescaut, torn between her ardent but fatal love for the Chevalier Des Grieux and her equally strong attraction to wealth and luxury. For director Robert Carsen, Puccini's music is decidedly sexy, full of eroticism and passion, deliberately creating stark contrasts between deeply felt emotion and superficial glamour. The production relocates the action to a skyscraper and a shopping mall, thereby underscoring the timelessness and universality of the fatal mechanisms of seduction induced by status symbols, bright lights, and at the same time loneliness. When you consider the many young people today – even children – who are courted by marketing strategists and cleverly groomed to focus on the apparent importance of branded products and self-presentation, the immense relevance of this production becomes clear!



Production photo
MADAMA BUTTERFLY

MATINEE OF THE BALLET ACADEMY

Date 27 JUNE 2027

At the annual matinee, the students as well as the Youth Company of the Ballet Academy of the Vienna State Opera present a diverse program and demonstrate their artistic and technical skills on the grand stage.

MY FIRST NUTCRACKER

Dates 20 22 23 (DOUBLE SHOWS) JANUARY 2027

My First Nutcracker immerses audiences in a magical world between dream and reality, set to the famous ballet music of Pyotr I. Tchaikovsky.

→ See CHILDREN/YOUNG ADULTS p. 76

PREMIERE

MIGRANTEN- EXPRESS

MUSIC THEATRE about a life in between

Premiere 12 FEBRUARY 2027

Dates 12 14 15 16 FEBRUARY 2027

Venue NEST

Artistic Direction

KIAN JAZDI

MARLENE SCHLEICHER

ANDREAS HEISE

Stage Design and Costume Design ELENA POPOVA

What motivates a person to leave their homeland? What memories of being on the move shape them? How does the process of arriving unfold?

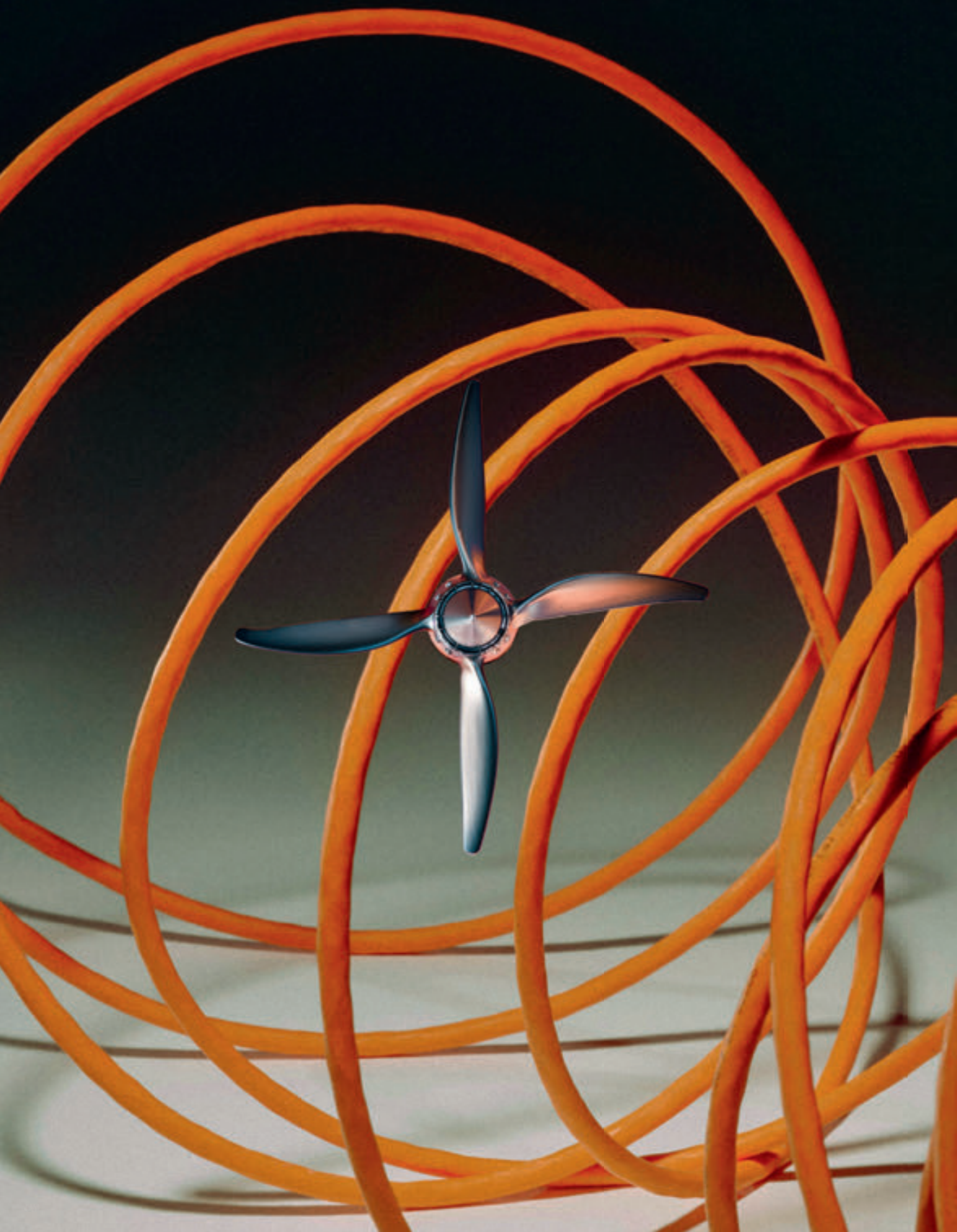
Migrantenexpress is a participatory music theatre project that addresses questions such as these, which arise from experiences of flight and everyday life as a migrant. The starting point were conversations with people who fled Iran at different times. The project primarily examines access to personal truth – to perceived realities and manipulated or fragmented memories. Individual biographies are situated in the field of tension between historical events and collective experiences. The concrete stories of individuals give rise to a multi-layered narrative in which recurring motifs emerge: speechlessness within one's own family, the search for a new self, grotesque bureaucratic hurdles, and the desire for lightness, which is repeatedly overshadowed by feelings of guilt.

In *Migrantenexpress*, an interdisciplinary ensemble of singers, dancers and musicians meets a group of non-professionals. Together, they embark on a search for their identity and belonging, which must be constantly renegotiated in the context of migration.



STUDENTS at the
MATINEE PERFORMANCE of the
BALLET ACADEMY in 2024





The dancer of the century and a visionary artist – this was Vaslav Nijinsky, who was admired and celebrated as the “god of dance”. Born in 1889, he trained at the ballet school of the Imperial Theatre in St. Petersburg and in 1909 joined Sergei Diaghilev’s Ballets Russes, which were formed that same year and evolved into one of the most influential and famous ballet ensembles of all time. As a dancer Nijinsky was famed for his technical brilliance, his intense and charming performance and above all for his extraordinary breathtaking jumps that almost gave the impression that he could hover in mid-air. As a choreographer he created innovative works and paved the way for the modern age.

Alongside his great popularity and presence, what remains most striking about Nijinsky’s brief artistic career to this day is his personal fate. A severe mental illness forced him to end his career and spend the last 30 years of his life in various institutions and under the care of his wife Romola: “Nijinsky’s life can be summed up quite simply: ten years of growing, ten years of studying, ten years of dancing and thirty years of darkness,” wrote his biographer Richard Buckle.

John Neumeier, one of the leading choreographers of our time, has long been inspired by Nijinsky the artist and the man. He created a short ballet entitled *Vaslav* as early as 1979. In 2000, the 50th anniversary of Nijinsky’s death, Neumeier once again created a choreographic study of this remarkable and mysterious individual in an evening-length ballet that received its world premiere with the Hamburg Ballet: “In creating a work about a historical person, what aspect should we concentrate on? Who was he truly: The man? The artist?”, asks the choreographer and adds: “On January 19, 1919 at five o’clock in the afternoon in a ballroom of the Suvretta House Hotel in St. Moritz, Switzerland, Vaslav Nijinsky danced publicly for the last time. He called this performance his “Wedding with God”. My ballet *Nijinsky* begins with a realistic recreation of this situation. The choreography which follows, however, visualizes his thoughts, memories and hallucinations during this last performance.”

In Neumeier’s portrait in dance, the audience learns of a life caught between glittering fame and the depths of despair: Nijinsky is the revered star of the Ballets Russes and at the same time someone plagued by madness, doubt and fear. The “biography of a soul” is made up of a wealth of memories and sensations, associations and different realities.

Nijinsky again relives the high points of his success. His most legendary roles such as Harlequin, the Spirit of the Rose and the Golden Slave appear to be mirror images and are repeatedly punctured by moments from his childhood, with members of his family and from his career – ranging from his revolutionary choreographic visions such as *L’Après-midi d’un faune* and *Le Sacre du Printemps* to the passion of meeting his wife Romola and the pain of breaking with the Ballets Russes.

PREMIERE

NIJINSKY

BALLET by JOHN NEUMEIER

Choreography, Stage & Costume Design, Lighting **JOHN NEUMEIER**

PARTIALLY BASED ON THE

ORIGINAL DESIGNS BY

LÉON BAKST &

ALEXANDRE BENOIS

Music

PRELUDE NO. 20 BY FRÉDÉRIC CHOPIN,

SCHEHERAZADE OP. 35, 1., 3. & 4. MOVEMENT

by

NIKOLAI RIMSKY-KORSAKOV,

SONATA FOR VIOLA AND PIANO OP. 147,

3RD MOVEMENT AND SYMPHONY NR. 11 G-MOLL,

THE YEAR 1905 OP. 103

by

DMITRI SHOSTAKOVICH

& CARNAVAL JEST

FROM VIENNA OP. 26, 1. FANTASY PICTURE

by

ROBERT SCHUMANN

Conductor

NATHAN BROCK

Lighting Design Execution

RALF MERKEL

VIENNA STATE BALLET

ORCHESTRA OF THE VIENNA STATE OPERA

“My madness is my love
of humanity.”

– VASLAV NIJINSKY



However, the glory slowly begins to diminish... Past and present, theatre and war, triumph and loss merge more and more into an inner vortex. In Nijinsky’s mind, he is not the one that has descended into madness, it is the world.

In his choice of music, Neumeier remains close to the artist Nijinsky as well as to historical and musical influences. To illuminate a formative layer of his life, the first part features – alongside a few chamber music miniatures – Nikolai Rimsky-Korsakov’s *Scheherazade*. Hardly any other work embodies the magic of the early Ballets Russes more vividly. In the role of the Golden Slave, Nijinsky established his myth here even before he made dance history as the Spirit of the Rose or Petrushka. The second part of the ballet sets a deliberate contrast to this dazzling world: Dmitri Shostakovich’s Symphony No. 11 *The Year 1905* recalls the brutally suppressed uprising in front of the Winter Palace in St. Petersburg. Thus, between sensuality and tragedy, an arc unfolds that makes the full tension of Nijinsky’s era musically tangible.

With *Nijinsky* Neumeier has choreographed a thrilling ballet homage to an artist caught between genius and madness – a compelling portrait that takes its audience on a journey not only to a pioneering age in ballet history but into one person’s innermost being.

“The choreographic exploration cannot be a documentary – it is a biography of the soul, a biography of feelings and states of the human condition. It could be that a certain event – whether historically accurate or imaginary – is touched on in passing, maybe characters appear that remind us of people who were close to Nijinsky, while not actually physically resembling them. But this piece is not a ‘story ballet’ – perhaps it is not even one ballet, but rather two: twin methodologies, two ways in which to engage with a subject matter, two choreographic approaches. Ultimately, a unity has to emerge from it all, something essentially human must be communicated that touches us, even if we have never read a single word by or about Nijinsky: Make the present out of the past. The remarkable thing about art is that it is formed within ourselves. Sometimes, it can happen that the work presents us with certain possibilities, to which one must be receptive. New relationships are suggested, new balances of power created – choreographic, emotional, human – as well as those between music and movement.”

– JOHN NEUMEIER

Introductory Matinee **11 OCTOBER 2026**

Premiere **20 OCTOBER 2026**

Premiere Series **20 22 24 27 30 OCTOBER 2026**

6 9 NOVEMBER 2026

In the 2026/27 season,
SONYA YONCHEVA
sings the title role
in *NORMA*.



VINCENZO BELLINI

NORMA

MELODRAMMA in Two Acts

Libretto FELICE ROMANI

Dates 22 26 28 FEBRUARY 2027

3 MARCH 2027

Conductor

LORENZO PASSERINI

Stage Director

CYRIL TESTE

Pollione

JOHN OSBORN

Oroveso

ROBERTO TAGLIAVINI

Norma

SONYA YONCHEVA

Adalgisa

ELMINA HASAN

There are voices that inscribe themselves on your memory – and on your heart – the first time you hear them. One of them belongs to Sonya Yoncheva. The Bulgarian soprano has been performing at the Vienna State Opera for almost fifteen years: as Marguerite in *Faust*, as Maddalena in *Andrea Chénier*, as Tosca and as Cio-Cio-San in *Madama Butterfly*. Her last role at the State Opera was Iolanta in Tchaikovsky's opera of the same name: a role in which she lent the king's blind daughter charisma on several levels. What is consistently compelling in Yoncheva's performances is the commitment with which she portrays her characters. She always invests maximum emotion, and this together with her delicious, richly coloured soprano voice holds audiences spellbound all over the world. Now, for the first time at the House on the Ring, she will sing Norma – the Druid princess who is trapped between love, deception and what her duty demands. And opera lovers know that this means the aria "Casta Diva" is also part of the programme: a top ten hit that repeatedly touches and bewitches listeners anew.

"If we focus on what it was that delighted us, we will conclude that especially in Bellini's case it was the clear melody, the simply elegant and beautiful song that delighted us; to remember this and to believe in it is truly no sin; and it may not even be a sin to say a little prayer to heaven before we go to sleep that German composers might finally come up with similar melodies and a similar way of treating songs. ... Song is the language in which people are intended to communicate through music, and if this is not formed and maintained every bit as independently as any other cultivated language should be, then they will not be understood."

– RICHARD WAGNER on BELLINI



IOANNA AVRAAM as TATYANA
in JOHN CRANKO'S
ONEGIN

REVIVAL

ONEGIN

BALLET in three Acts & six Scenes

Revival 29 NOVEMBER 2026

4 7 11 14 16 DECEMBER 2026

Choreography & Direction

JOHN CRANKO

Music

PYOTR I. TCHAIKOVSKY

arranged and
orchestrated by

KURT-HEINZ STOLZE

Conductor

PAUL CONNELLY

Stage & Costume Design

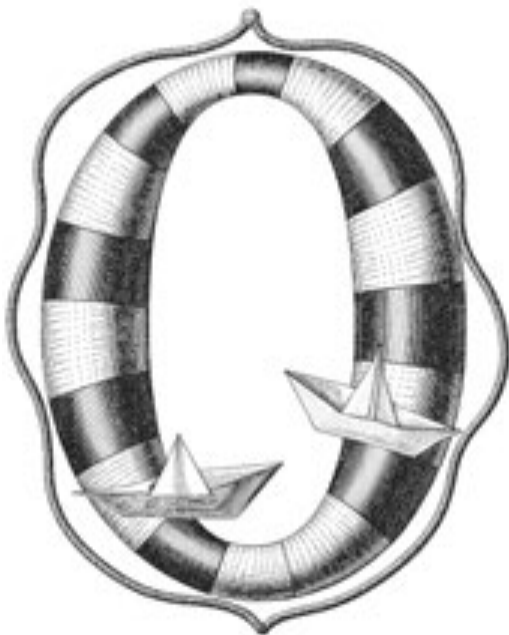
ELISABETH DALTON

Lighting

STEEN BJARKE

VIENNA STATE BALLET

ORCHESTRA OF THE VIENNA STATE OPERA



A restless dandy is too late to realise that a middle class woman is the love of his life. Letters are torn up. Lives are destroyed.

With his adaptation of Pushkin's verse novel *Eugene Onegin* John Cranko created a masterpiece of narrative ballet and one of the most famous story ballets of the 20th century. Choreographer John Cranko presents the story of the ill-fated love between the young woman Tatyana and the anti-hero Onegin to a range of works by the composer Pyotr I. Tchaikovsky, though not his opera *Eugene Onegin*. It is as if he holds a magnifying glass up to the emotions and passions of his characters that become the motor of his dramaturgy, which is told exclusively through dance.

“Why did you visit us,
but why?
Lost in our backwoods
habitation I'd
not have known you,
therefore I would have
been spared this
laceration.

In time, who knows,
the agitation of
inexperience would have
passed. I would have
found a friend,
another, and in the
role of virtuous mother,
and faithful
wife I'd have been cast.”

from TATYANA'S letter
to ONEGIN,
ALEXANDER PUSHKIN

OPERN AIR: THE 2026/27 SEASON OPENING

Sunday
6 SEPTEMBER 2026
WIENER BURGGARTEN

with ASMIK GRIGORIAN Conductor AXEL KOBER
PIOTR BECZAŁA JUAN DIEGO FLÓREZ LUDOVIC TÉZIER

It wasn't just a performance: it was an event. At the beginning of last season, the Vienna State Opera's first "Opern Air" was held in Vienna's Burggarten. The idea was quite simple: take a special, historic location in Vienna, add a few brilliant soloists, the State Opera orchestra, chorus and children's chorus and have them all perform on a mild evening in a natural setting. With an exquisite musical programme from a cross-section of operas through the ages. And admission to the whole thing would be free of charge. It didn't take long for it to be a success. Whole throngs of eager visitors flocked into the park long before the performance was due to begin, camping under the trees and getting into the mood for the evening. In the end thousands of people experienced the Vienna State Opera in the park. And because the event was also broadcast by ORF, far more people could also enjoy the programme. It was an evening of magnificent music. It was the opening of the season. But it was also about opening up the House on the

Ring and giving people who had no experience of opera the chance to sample it without any pressure. And judging by the stream of visitors heading for the State Opera after the concert to take a quick selfie by the opera house, it's clear what a great success the evening was.

The 2026/27 season will also begin with an Opern Air. And again, there are some exciting names involved this time: the incomparable Asmik Grigorian, one of the most thrilling artists of our time; the audience favourite and tenor idolised the world over Piotr Beczała; the brilliant tenor constantly gaining fresh acclaim Juan Diego Flórez and finally one of the most beautiful baritone voices of our time: Ludovic Tézier. And there is a chance to experience Axel Kober, one of the great conductors of our time who also has many enthralling evenings at the Vienna State Opera to his credit.

„A concert hall beneath the stars in a breathtaking setting, a large, enthusiastic audience, making music with outstanding artists. Could there be anything more wonderful? Our journey through the history of opera, which we have the privilege of undertaking together, offers all of this.“

– AXEL KOBER

FREE ADMISSION
AN OPERA FESTIVAL
FOR EVERYONE

ASMIK GRIGORIAN



LUDOVIC TÉZIER



KS JUAN DIEGO FLÓREZ



KS PIOTR BECZAŁA





KS JONAS KAUFMANN as OTELLO
in *OTELLO* by GIUSEPPE VERDI

OPERNSLAM

A special kind of POETRY SLAM

Dates 28 OCTOBER 2026
26 FEBRUARY 2027

Venue NEST
Concept

DAVID SAMHABER
KATHARINA AUGENDOPLER

When young poets meet live music, something remarkable happens; new texts are devised based on the themes, motifs and characters of an opera and performed on stage. Accompanied by the stage orchestra of the Vienna State Opera, language arts and music meet in a direct exchange.

The poets pick up on atmospheres, conflicts and tone colours in the music, are inspired by arias, scenes and characters and turn these into their own voices and perspectives. At the same time, the orchestra not only reacts to accompany what happens on stage, but also by improvising: sounds are created spontaneously and latch on to words, commenting on, amplifying or contradicting them. A living dialogue is created between opera works and contemporary poetry, between composed and improvised moments in music and words. *OpernSlam* invites audiences to listen to opera and experience poetry in a new way – sometimes humorously, sometimes reflectively, sometimes powerfully, always carried along by the energy of the moment.

GIUSEPPE VERDI

OTELLO

DRAMMA LIRICO in Four Acts

Libretto ARRIGO BOITO

after WILLIAM SHAKESPEARE

Dates 26 29 OCTOBER 2026
2 5 8 NOVEMBER 2026

Conductor BERTRAND DE BILLY
Stage Director ADRIAN NOBLE
Otello JONAS KAUFMANN
Jago LUCA SALSI
Cassio BOTOND ÓDOR
Roderigo CARLOS OSUNA
Montano LEONARDO NEIVA
Desdemona NICOLE CAR
Emilia DARIA SUSHKOVA

Every era has its outstanding interpreters of Otel-lo who continue to shape the history of performance and interpretation. Today, this is undoubtedly and particularly true of Jonas Kaufmann. In 2023, he sang the role for the first time at the Vienna State Opera, demonstrating once again his exceptional standing amongst today's singers. Or, as one of the reviewers at the time put it:

“This is not a case of a heroic tenor bellowing his triumph and anger at the world. This is a sublime artist with keen skills who demonstrates that interpretation means more than simply singing from the score.”



RICHARD WAGNER

PARSIFAL

SACRED FESTIVAL DRAMA in Three Acts

Libretto RICHARD WAGNER

Dates 25 29 MARCH 2027
1 3 APRIL 2027

Conductor SIMONE YOUNG
Stage Director, Stage Design & Costume Design KIRILL SEREBRENNIKOV
Amfortas LUDOVIC TÉZIER
Gurnemanz CHRISTOF FISCHESSE
Titirel MATHEUS FRANÇA
Parsifal PIOTR BECZALA
Klingsor JOCHEN SCHMECKENBECHER
Kundry SIMONE SCHNEIDER

Piotr Beczala: star tenor, Kammersänger, honorary Doctor, a master interpreter who performs around the world. Internationally he receives frenetic acclaim, and colleagues hold him in high esteem. Much is known about his charisma, the voice and his burning enthusiasm for opera, but for all his fame he remains approachable and straightforward. In the midst of this international hustle and bustle, the Vienna State Opera is one place he feels particularly at home. As if in a panopticon, we can see all the images move past: Don José in *Carmen* – a role in which he is consistently brilliant. Faust in Gounod's opera of the same name. Manrico in *Trovatore*: breathtaking, most recently in June 2025. Before that, of course: belcanto, as Edgardo in *Lucia di Lammermoor*. The Duke in *Rigoletto* – a premiere production which he made sparkle. In between, there were also little highlights like the Singer in *Rosenkavalier*. Then again: the Prince in *Rusalka*, a prime role. Lohengrin – a role “written in a very Italian way”. And consistently, above all: Cavaradossi in *Tosca*. What an experience of vocal beauty, what perfect Puccini style, a glow in his voice, melodiousness, ideal timing, musicality. “E lucevan le stelle”: no wonder the audience won't stop applauding. And no wonder that critics praise his voice in the highest terms.

In the 2026/27 season a new part will be added to his broad repertoire: the title role in *Parsifal*, Richard Wagner's last opera. He will make his world debut in the role at the House on the Ring before singing it elsewhere, including at the Metropolitan Opera in New York. He has taken his time to approach this new opera character (to

him) and has been very precise in his preparation: “I talk to people I trust about the role. Conductors. Colleagues. And I've been reading up on it.” This can mean books about Wagner and his music, but also about his historical fellow tenor Francisco Viñas: “Parsifal was his favourite role, even his grave in Barcelona is dedicated to him.” Such detailed preparation is all part of Beczala's approach: “For Don José I visited Seville. For the Duke in *Rigoletto* I went to Mantua, for Roméo to Verona, for Des Grieux I went to the church of Saint-Sulpice in Paris. These places have a great influence on the truthfulness of my interpretation. Even if the productions have nothing at all to do with the locations – they remain somewhere in my head and influence my interpretation.”

In purely vocal terms, Parsifal is not a great challenge for him. He is just unaccustomed to it: “If we're being honest, Parsifal doesn't sing very much – but it's stretched over several hours. So it's like a musical version of cross-country skiing.” And: “By my standards, it's relatively modern music. I'm more at home in the romantic repertoire, and this very late Wagner, with very few cantilenas and a lot of important text is unusual for me.” Yes, the text! “Each individual word carries great weight. You must concentrate on communicating the text perfectly.” Does he have respect for the part – simply because there are so many myths surrounding *Parsifal*? “Yes, of course. It's like Schubert's *Winterreise* – a song cycle, but for so many people it means something very special. It's exactly the same with Parsifal!”

“With Piotr Beczala every note is joy-giving perfection.”

– DER STANDARD

PATHOS³

Dates 29 30 31 JANUARY 2027
Venue NEST
With

Piano

GEORG NIGL
NICHOLAS OFCZAREK
AUGUST DIEHL
ALEXANDER GERGELYFI

Georg Nigl has a worldwide reputation as the creator of unconventional evenings. Not only does he grace opera performances with his brilliant and absorbing character studies, but his *Lied* recitals are also absolutely spellbinding. Anyone who was present at one of the performances he gave together with Nicholas Ofczarek of *Die letzten Tage der Menschlichkeit?* will be able to confirm that this was a version that got under the audience's skin, an intelligent synthesis of words and music, a haunting rendition. Now Georg Nigl will produce the evening *Pathos³* together with Nicholas Ofczarek and August Diehl in the NEST, where they will allow viewers to experience how closely related recitation and singing once were on stage.

“Speaking and singing are siblings.”

– GEORG NIGL





“In the end, she asks the BEHEADED HEAD:
‘WHY DIDN’T YOU LOOK AT ME?
If you had looked at me, YOU WOULD HAVE
LOVED ME.’

An UNSPEAKABLE PAIN.

A pain that every HUMAN BEING has to deal with,
we all SUFFER from not being looked at or being
looked at wrongly.”

Stage Director CYRIL TESTE



MALIN BYSTRÖM as SALOME.
In the SEASON 2026/27
JENNIFER HOLLOWAY
will sing this role.



RICHARD STRAUSS

SALOME

MUSIC DRAMA in One Act

Libretto after OSCAR WILDE's drama translated
by HEDWIG LACHMANN

Dates 19 23 28 31 MARCH 2027

Conductor

Stage Director

Herodes

Herodias

Salome

Jochanaan

Page

LORENZO VIOTTI

CYRIL TESTE

JÖRG SCHNEIDER

MONIKA BOHNEC

JENNIFER HOLLOWAY

TOMASZ KONIECZNY

STEPHANIE MAITLAND

“It’s about the love story of a child who was loved wrongly or too much”, writes Cyril Teste, director of the current production of Richard Strauss’ *Salome*, on his interpretation of the opera. Like hardly any other female character in operatic history, Salome is projected on not only by the characters surrounding her in the play, but also by the outside observer: the director, the performers, the audience. Salome is a victim: a child whose biological father died too early, who is raped by her stepfather and humiliated by the prophet she seeks protection from. Salome is a seductress: she uses her body to seduce the men around her and thus get her way. Salome is an object: an object of desire for Herod, a tool of manipulation in the eyes of her mother, not a human being in the eyes of Jochanaan, but merely a damned soul. This objectification of Salome is established immediately in the first vocal phrase: “How beautiful is Princess Salome,” sings Captain Narraboth, thereby determining Salome also as his own object of desire, reduced to its physicality. In philosophy and psychoanalysis, the gaze determines subjectification within a structure of power: for Lacan, one’s own reflection serves to raise awareness of the self within a cultural and social context; for Sartre, the subject is objectified by the gaze of others; for Foucault, the supposed gaze of others serves one’s own self-regulation. Cyril Teste’s multi-perspective interpretation of the gaze is particularly evident through his use of a live camera, which accompanies the action on stage and the characters, thereby making public what otherwise so often remains hidden. The camera thus also becomes a weapon that Salome uses to show the world what goes on behind closed doors, thereby taking control back from her abusers.

In 1902, Richard Strauss attended a performance of Oscar Wilde’s play *Salome* in Berlin. The production was directed by Max Reinhardt, with the

renowned actress Gertrud Eysoldt in the title role, for whom Hugo von Hofmannsthal later wrote his *Elektra*. Strauss was immediately inspired to write an opera. In his memoirs, he notes his immediate reply to a comment made by an acquaintance that this play might make good material for a musical setting: “I’m already composing it.” However, the premiere at the Dresden Court Opera was anything but easy: in various letters to the director of the Court Opera, Strauss warned of the difficulty of his score, which was still in the making, and complained about the apparent unwillingness of the singers to engage with his new work on the level he thought it needed. On 9 December 1905, however, the premiere went off without a hitch. *Salome* had its Austrian premiere the following year in Graz. Only the Vienna State Opera had to wait until 14 October 1918 due to the censorship. In 1905, court censor Emil Jettel von Ettenach wrote to Gustav Mahler, then director of the State Opera, who had been trying to bring the work to his theatre since its premiere: “Apart from more textual concerns, I cannot get past the repugnance of the whole subject and can only repeat: The depiction of events that belong to the realm of sexual pathology is not suitable for our court stage.”

SCHIMMER!

SITE-SPECIFIC PERFORMANCE

in the CITY DISTRICTS OF VIENNA

Dates APRIL AND MAY 2027

SCHIMMER! is a play developed by a young community ensemble that brings the theme of hope to the stage: What seems hopeless today? What stories of resistance, new beginnings or solidarity do we carry within us? In their interdisciplinary musical theatre performance, the young artists poetically demonstrate the power of hope and community in a fragmentary, intense and open manner.

→ See OUTREACH p.79

SWAN LAKE

BALLET in Four Acts

Dates 21 26 28 30 DECEMBER 2026

2 5 JANUARY 2027

13 16 18 FEBRUARY 2027

Choreography & Direction

RUDOLF NUREYEV

after

MARIUS PETIPA & LEV IVANOV

Music

PYOTR I. TCHAIKOVSKY

Conductor

PAUL CONNELLY /

GUILLERMO GARCÍA CALVO

Stage & Costume Design

LUISA SPINATELLI

Lighting

MARION HEWLETT

The tragic story of Prince Siegfried, who falls in love with the swan queen Odette only to be tricked into breaking his vow to be faithful to her, was transformed by Marius Petipa and Lev Ivanov’s St. Petersburg production of 1895 into the most famous ballet of all time. This served as the basis for Rudolf Nureyev’s choreography in Vienna, which has remained a fixed point in the repertoire of the Vienna State Ballet to this day.

OLGA ESINA as ODETTE
in RUDOLF NUREYEV’S
SWAN LAKE

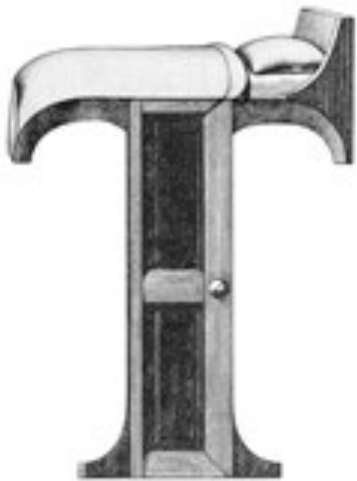
“SWAN LAKE is the DREAM of the
IDEAL WOMAN, an ESCAPE from REALITY,
an attempt to imbue the IDEAL with REALITY,
an attempt that leads in the end
to CATASTROPHE.”

— RUDOLF NUREYEV





KS ANNA NETREBKO will also embody
PUCCINI'S LAST HEROINE for
the first time at the
VIENNA STATE OPERA in 2027.



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

Dates	8 11 14 16 JANUARY 2027	
Conductor		TOMÁŠ HANUS
Stage Director		DIRK SCHMEDING
Krušina		BARTOSZ URBANOWICZ
Ludmila		MARGARET PLUMMER
Mařenka		OLGA BEZSMERTNA
Mícha		HANS PETER KAMMERER
Háta		MONIKA BOHINEC
Jeník		PAVEL ČERNOCH
Vášek		MATTHÄUS SCHMIDLECHNER
Kecal		PETER KELLNER

In *The Bartered Bride* we see an entire village overcome by a giddiness when the church fair coincides with the arrival of a travelling circus: amid all the hustle and bustle, Mařenka fights for her lover Jeník – just when her father has promised her to the son of the wealthy Mícha. Smetana's comic opera combines lively music with vibrant dances, nuanced ensemble acting and enormous rhythmic energy to create a thrilling kaleidoscope of love, confusion and grand gestures. The utopian world of the circus holds up a mirror to the villagers' unbridled appetites, fears and hopes – and Dirk Schmeding's production brings their comic exuberance to life along with the fine cracks beneath the surface. Under the musical direction of Tomáš Hanus, the ensemble of singers with Olga Bezsmertna and Pavel Černoch as Mařenka and Jeník presents some strong personalities on stage – and makes Smetana's rousing score shine with wit, panache and a great passion for music.

CLAUDE DEBUSSY /
ADI HANAN

THE LITTLE PRINCE

Premiere	22 NOVEMBER 2026
Dates	22 24 25 26 28 30 NOVEMBER 2026 1 2 4 5 6 11 12 16 DECEMBER 2026

Antoine de Saint-Exupéry's world-famous tale *The Little Prince* becomes a poetic dance journey about friendship and love in Adi Hanan's choreographic world premiere, set to music by Claude Debussy.

→ See CHILDREN/YOUNG ADULTS p. 75

TOSCA

MELODRAMMA in Three Acts

Libretto GIUSEPPE GIACOSA & LUIGI ILLICA

1st series 30 SEPTEMBER 2026

2 5 OCTOBER 2026

Conductor

GIAMPAOLO BISANTI

Stage Director

MARGARETE WALLMANN

Tosca

MALIN BYSTRÖM

Cavaradossi

JONATHAN TETELMAN

Scarpia

AMBROGIO MAESTRI

2nd series 4 6 9 12 MARCH 2027

Conductor

FRANCESCO IVAN CIAMPA

Tosca

ALEKSANDRA KURZAK

Cavaradossi

ROBERTO ALAGNA

Scarpia

AMARTUVSHIN ENKHBAT

Verdi, too, had taken an interest in the story of *Tosca*. Yet it was Puccini who was to turn Sardou's play into a global success in music theatre. He responded to the emotions and passions with music that was equally passionate, yet never compromised the beauty of the work. At the same time, the score captivates the listener through its precise musical language, which draws on psychological processes. Ten years after its world premiere in Rome, *Tosca* was performed for the first time at the Haus on the Ring in 1910 – to remain in the repertoire ever since. The same seems to apply to the current production: The appeal of Margarete Wallmann's production of *Tosca* has remained undiminished since 1958. The production gains additional symbolic significance through the impressive number of renowned artists who have graced the stage in memorable performances given for Viennese audiences, under this very direction, with these very sets and in these very costumes. This catalogue of outstanding performers is perpetuated in the two performance series this season. In September, Malin Byström will sing her first Tosca in Vienna, alongside Jonathan Tetelman and Ambrogio Maestri, and in March, the husband-and-wife duo of Aleksandra Kurzak and Roberto Alagna will be joined by the Mongolian baritone Amartuvshin Enkhbat as Scarpia. Enkhbat has also been a regular highlight at the Vienna State Opera since 2021, showcasing his richly timbred, powerful voice, trained in the Italian singing tradition.

RICHARD WAGNER

TRISTAN UND ISOLDE

HANDLUNG (DRAMA) in Three Acts

Libretto RICHARD WAGNER

Dates 4 8 11 15 APRIL 2027

Conductor

ALEXANDER SODDY

Stage Director

CALIXTO BIEITO

Tristan

ANDREAS SCHAGER

König Marke

KWANGCHUL YOUN

Isolde

MIINA-LIISA VÄRELÄ

Brangäne

TANJA ARIANE BAUMGARTNER

Kurwenal

ADRIAN ERÖD

Alexander Soddy. This is a name that makes people's eyes light up, whether they are critics, members of the audiences, musicians, colleagues or members of staff. The facts: British conductor, born in Oxford, studied at the Royal Academy of Music, Cambridge University and the National Opera Studio in London. He was soon discovered: became a répétiteur at the Hamburg State Opera, then Musical Assistant to Simone Young.

Conductor. Chief Conductor at Stadttheater Klagenfurt. General Music Director at Nationaltheater Mannheim. Important debuts: Metropolitan Opera New York, Semperoper Dresden, Royal Opera House, Covent Garden. And: Vienna State Opera. He made his house debut here in 2018 with Rossini's *Barbiere di Siviglia* and numerous other performances followed: *Die Zauberflöte* and *Hänsel und Gretel*, *Salome* and *Parsifal*, *Otello* and *Carmen*. Yes, and *Elektra*, one of those Soddy evenings that are already legendary. The way he helped the giant orchestra achieve a breathtaking transparency, his ability to unlock the drama, his guidance of the singers – all delighted listeners unreservedly. Another highlight was the State Opera's premiere production of *Animal Farm* where he brought the complex contemporary score to life. No wonder that musicians are so enthusiastic whenever his name is mentioned. Because Soddy combines the practical craft of the conductor with the skills of a great performer while at the same time calmly exuding an enthusiasm for music in every form.

It is not long since he performed the Prelude to *Tristan* with the Wiener Symphoniker at the Musikverein: and spirited listeners away into a world of yearning and floating, of declaration and compulsion. That he will now conduct Wagner's unique, yearning metaphysical masterpiece *Tristan und Isolde* for the first time at the Vienna State Opera is good news. And reason to look forward to some eventful evenings.

“Once again, the musical direction under Alexander Soddy is impressive. With a gripping touch and precise gestures, he succeeds in creating a thrilling sense of tension and archaic mysticism within the highly focused orchestra of the Vienna State Opera.”

The KURIER on ALEXANDER SODDY'S musical direction of *ELEKTRA*.



ALEXANDER SODDY

GIACOMO PUCCINI

TURANDOT

OPERA in Three Acts

Libretto GIUSEPPE ADAMI & RENATO SIMONI
after CARLO GOZZI

Dates 10 14 17 20 23 FEBRUARY 2027

Conductor

HENRIK NÁNÁSI

Stage Director

CLAUS GUTH

Turandot

ANNA NETREBKO

Calaf

BRIAN JAGDE

Liù

ROSA FEOLA

Turandot was Giacomo Puccini's last stage work. Although it remained a fragment due to his cancer, it is nevertheless one of the most popular works in the international performance canon. At the same time, *Turandot* forms the keystone of a great chapter in Italian opera, which began a good 120 years earlier with bel canto. In his race against death, Puccini created a grandiose, charismatic work of contrasts: monumental sections are juxtaposed with delicate, intimate moments, bitonal episodes alternate with passages that clearly reflect French influence. At the musical centre, of course, are the great arias, which have long since become popular hits and continue to move audiences.

After *Mimi*, *Manon Lescaut*, and *Tosca*, Anna Netrebko presents *Turandot*, her fourth and most dramatic Puccini role at the Vienna State Opera. It's a role with which she has, unsurprisingly, already celebrated repeated triumphs at other venues. For those in the audience who enjoy comparing different interpretations, it will surely be stimulating and inspiring to experience Anna Netrebko in Claus Guth's new production of *Turandot*, following the great Asmik Grigorian's portrayal. Guth's rendition of the seemingly cold-blooded princess reveals a disturbed and wounded individual who goes to great lengths to protect herself from becoming a victim again.



With Tchaikovsky's *Iolanta* at the Vienna State Opera in 2024, Evgeny Titov gained considerable attention by succeeding in returning this rarely performed work to the stage. The production made clear what a strong interest Titov has in the existential conflicts and inner depths of Tchaikovsky's characters. Now the director continues his study of the composer: in *Queen of Spades*, Tchaikovsky's dark masterpiece based on Alexander Pushkin, he turns his attention to a story of obsession, longing for happiness and the fatal hope that we can change our own destiny with a single decisive action. In this conversation Titov tells us how he reads this work – and why, for him, it is less a ghost story than a psychological thriller.

EVGENY TITOV, director,
on his new production
of
THE QUEEN OF SPADES

Mr Titov, *Queen of Spades* revolves around the officer Herman, who is driven by love and obsession to find the secret of three cards. When did you first encounter this work?

ET Russians are familiar with this material more or less from birth onwards. Pushkin is not an author that you “discover” at some point – you grow up with him. And it's the same with Tchaikovsky as a composer. *Queen of Spades* has been performed, filmed, quoted countless times in Russia. You read the short story when you're young, you know who the characters are before you are conscious of analysing it. It's almost a cultural code.

You have spent a long time living in St. Petersburg. Can you feel the city's presence there in the work?

ET More in the short story than in the opera. Petersburg is a city full of myths: built on bones, on the site of a swamp, conceived by Peter the Great as a “window onto Europe”. Fantastic stories like Gogol's *The Nose* and Dostoyevsky's *The Double* are set there. Literary Petersburg is a mental space – dark, conflicted, with inner chasms running through it.

And Pushkin's text?

ET Is concentrated, precise, almost clinical in its psychology. By contrast Tchaikovsky opens spaces, adds society, balls, pastoral element. I find that tension particularly interesting: between the radical inner story and the more externalised form of a grand opera.

Hermann is driven by a series of obsessions – love, money, gambling, secrets. What is he after?

ET He believes he can control the dark side. He opens himself to a power and believes he can use it to his advantage. But it is impossible to exploit evil. It takes control of you. Herman loves Lisa, I am convinced of that. But in his pursuit of her, his objective shifts. Initially he needs money to be able to

PREMIERE

P Y O T R I . T C H A I K O V S K Y

THE QUEEN OF SPADES

Opera in Three Acts

Libretto ALEXANDER PUSHKIN &
MODEST I. TCHAIKOVSKY

Conductor
Stage Director
Stage Design
Costume Design
Lighting
Choreography

ALEXANDER SODDY
EVGENY TITOV
RUFUS DIDWISZUS
EMMA RYOTT
MARTIN GEBHARDT
OTTO PICHLER

Herman
Tomsky
Yeletsky
Countess
Lisa
Polina
Surin
Chekalinsky
Masha

IVAN GYNGAZOV
BORIS PINKHASOVICH
ANDREY ZHILIKHOVSKY
VIOLETA URMANA
ELENA STIKHINA
DARIA SUSHKOVA
IVO STANCHEV
MATTHÄUS SCHMIDLECHNER
MARIA NAZAROVA

“I wrote the opera with unusual fire and vigor, everything that happens I have lived and felt through (this went so far that for some time I feared the apparition of the ghost from *The Queen of Spades*). And I hope now that all my enthusiasm, excitement and devotion resonates in the hearts of the receptive listeners.”

– PYOTR I. TCHAIKOVSKY

Introductory matinee 28 FEBRUARY 2027

Premiere 15 MARCH 2027

Premiere series 15 18 21 24 27 MARCH 2027

marry her. Then money itself becomes his obsession. The means becomes the end. And by the end, all that awaits him is his vision of “gold, gold, gold”. Not Lisa. Not anymore.

Is money the real problem?

ET Greed is the problem. Wanting “more and more and more”. Avarice holds on tight: greed wants to acquire more – they are two sides of the same coin. In Herman's case this desire becomes an obsession. And after reaching a certain point there is no way back.

The scene with the Countess seems particularly disturbing. Why is that?

ET Herman enters the old Countess's bedroom at night to force her to tell him the secret of the three winning cards. The situation is disturbing in itself: someone hiding in someone else's most intimate space. The main thing is not her age or the fact she is naked, but that her safety and dignity have been compromised. On top of that, Herman does not treat her with respect. He doesn't ask – he demands. He puts her under pressure. Roughly what he says to her is: you're old, you don't need this secret anymore. Give it to me. He denies her status in order to justify himself. This is not amazement at an enigma: it is a violation. Like breaking in and claiming: you won't need that soon anyway.

Is the Countess's appearance later on to be seen as supernatural or psychological?

ET After she has died, she appears to Herman once again and tells him what the three cards are. Does she really come back – or is it all his delusion? The question is left open. Pushkin describes this scene with almost sober precision. Hermann hears footsteps. He recognises her walk – it's the same as when she was alive. The “ghost” doesn't glide spectacularly through walls, it walks in through the door, quite naturally. It is this objectivity that makes what happens so uncanny. It is a fantastic incident – and yet psychologically plausible. This is why I see the work more as a psychological thriller than as a ghost story.

What is the existential core of the piece?

ET One of the most famous lines is: “Our whole life is a game. Let's play.” Herman gambles everything: his love, his future, in the end his life. He believes he can change everything at a stroke – all he needs is the right key and everything will be different. Perhaps it is about the exact opposite of this. Perhaps it is about the fact that life is not a game. Anyone who treats it like a game will lose. The Countess tells Herman: marry Lisa, save her – then you'll have the winning cards. Go and take part in life, not the game. But Herman chooses the game. And as a result, he loses both.



The opera is based on a true story: in 1792 the Swedish King Gustaf III was murdered at a masked ball. From these historical events Giuseppe Verdi very freely devised one of the key operas of the Italian repertoire: King Gustavo loves Amelia, the wife of his best friend. When the latter finds out, he joins a group of conspirators who have long been planning the monarch's death and kills the king. Only when it is too late does he discover that his wife has remained faithful to him after all...

A conversation with the stage director
NIKOLAUS HABJAN

At first glance Verdi's *Un ballo in maschera* tells the story of a secret love, a male friendship and a tragic finale. What does the opera tell you when you look at it for a second or third time?

NH I find the relationship and the power structure between Gustavo III and Amelia enormously interesting, especially when viewed today. It's quite exciting to study the role of Amelia and that of the King for operatic clichés. For example: is he really the heroic lover many people take him for? I would say: no. Because if you probe more deeply then you hit on a highly complex and fully differentiated psychological portrait of the characters. That's certainly something you might not suspect to begin with, or at least not in that form.

But if the King is not a typical, enchanting clichéd hero, what is he?

NH Someone who cares very strongly about his own desires, which he certainly prioritises above the good of his people. Just think of his weird ignorance of the conspiracy he is warned about. His response to that warning is: the love of my people will protect me. Or: the people believe that his thoughts are focussed on ruling the state – but all he is thinking about is Amelia, his best friend's wife. They think he is brooding about government tasks but the only thing on his mind is “forbidden fruit”. So he is not at all an ideal ruler as some might think.

And what are we to make of this love? Is it an equal relationship? Or is Gustavo the one pushing it?

NH Amelia clearly says “no” to this love affair several times in the opera. And when she points out that she is the wife of his best friend, he replies: “Silence!” And accuses her of having raised the subject. I think it is shown very clearly how this love operates.

And what is Count Anckarström's relationship with King Gustavo like? Do we see genuine loyalty from the Count, someone who does not notice he is being deceived?

NH Anckarström is someone who is completely devoted to Gustavo. He idealises him very strongly; from a psychological point of view, it is almost dependency. But this turns the moment when Anckarström realises he has been betrayed. It's significant that this happens very much on a personal level. It is not just a betrayal of the ideals that Gusta-

PREMIERE

GIUSEPPE VERDI

UN BALLO IN MASCHERA

MELODRAMMA in Three Acts
Libretto ANTONIO SOMMA
after EUGÈNE SCRIBE

Conductor
Stage Director
Stage Design
Costume Design
Lighting
Video
Choreography

MICHELE MARIOTTI
NIKOLAUS HABJAN
HEIKE VOLLMER
DENISE HESCHL
PAUL GRILJ
JUDITH SELENKO
ESTHER BALFE

Gustavo III.
Anckarström
Amelia
Ulrica
Oscar

FREDDIE DE TOMMASO
LUCA SALS
MARINA REBEKA
MARIE-NICOLE LEMIEUX
ILIA STAPLE

2ND SERIES
Conductor
Gustavo III.
Anckarström
Amelia
Ulrica
Oscar

MARCO ARMILIATO
FREDDIE DE TOMMASO
LUCA SALS
ANNA NETREBKO
ELIZABETH DESHONG
MARINA MONZÓ

A co-production of WIENER STAATSOOPER
and DUTCH NATIONAL OPERA.



Introductory matinee 14 FEBRUARY 2027

Premiere 21 FEBRUARY 2027

Premiere series 21 24 27 FEBRUARY 2027

5 7 10 MARCH 2027

2nd series 17 20 23 26 JUNE 2027

vo and Anckarström stand for or should stand for, but Anckarström is hurt by the deceit that Gustavo desires Amelia, his wife. This is also the point where Anckarström's feelings of friendship – which may also be expressed in loving ways, incidentally – flip over into destruction and the deepest hatred.

How interesting do you find the historical background? King Gustaf III actually existed.

NH I find it exciting and unusual that names are openly used in the opera. Many of the characters in the story are based on real life role models and some elements of the story did happen. Gustaf III really was killed at a masked ball, Anckarström was in fact his assailant and supporting characters such as Count Horn are real. Even Ulrica is based on a real person who predicted Gustaf's murder. A clairvoyant can easily appear in an opera, but it's rare for that person to have actually existed!

We always like to say that Verdi, like Shakespeare, shows genuine characters. Is that also true of *Ballo in maschera*? To what extent are the characters credible, to what extent are they also templates? Or are they all people whom we might know?

NH I feel quite clearly that they are real people. It is amazing how accurately the characters are depicted by the libretto and the music. There is nothing operatic about them, they are simply well drawn characters.

Do you take sides as a director? Or is it just a story you are telling?

NH Fundamentally I do both. But in this case, I am very strongly on Amelia's side.

And Verdi? Does he take sides?

NH I think so. I think musically he draws a very clear psychological portrait. Especially when it comes to the way that Gustav treats love. His hustling and hassling – you can hear it in the music too.

What will we see on stage? An historic Swedish castle in keeping with the original? Or the present day?

NH We are in the present, though that is not so important to me. I want to show the discrepancy between the pomp of the court and the extreme poverty that is also present in the opera. We should be aware that this society is one of considerable tensions. That's also part of the world of *Ballo in maschera*.

“*Un ballo in maschera* is a work in which Verdi explores human beings and their relationships. It is an opera about love and friendship, about trust and jealousy.

But it is also about the loneliness of a powerful man.”

– MICHELE MARIOTTI



VISIONARY DANCES

Dates 13 16 22 30 MARCH 2027
5 APRIL 2027

HEATSCAPE

Choreography
Music

by
Stage Design
Costume Design

Lighting
Piano

JUSTIN PECK
PIANO CONCERTO
NO. 1 D MAJOR H 149
BOHUSLAV MARTINŮ
SHEPARD FAIREY
REID BARTELME
HARRIET JUNG
BRANDON STIRLING BAKER
YOKO KIKUCH

YUGEN

Concept, Direction &
Choreography
Music

by
Stage Design
Costume Design
Lighting
Choir Director

WAYNE MCGREGOR
CHICHESTER PSALMS
LEONARD BERNSTEIN
EDMUND DE WAAL
SHIRIN GUILD
LUCY CARTER
ERWIN ORTNER
ARNOLD SCHOENBERG CHOIR

IN THE UPPER ROOM

Choreography
Music
Costume Design
Lighting

TWYLA THARP
PHILIP GLASS
NORMA KAMALI
JENNIFER TIPTON

Conductor

GAVIN SUTHERLAND
(HEATSCAPE & YUGEN)

VIENNA STATE BALLET

ORCHESTRA OF THE VIENNA STATE OPERA

The fact that classical ballet is an art form full of manifold possibilities is demonstrated by the triple bill *Visionary Dances*, in which Justin Peck's dynamic *Heatscape* meets the transient beauty of Wayne McGregor's *Yugen* and Twyla Tharp's masterpiece *In the Upper Room*. Three choreographic works and three different readings of the language of ballet that open up entire worlds in various ways.

The stylistic differences between the ballets are matched by those between the music that Peck, McGregor and Tharp each chose for their works. From Bohuslav Martinů's energetic Piano Concerto via Leonard Bernstein's choral piece *Chichester Psalms* to Philip Glass's driving composition commissioned for *In the Upper Room* – this is a visually and aurally stimulating and sensuous evening of ballet.

"Three works, three pioneering choreographers. But another quality holds this programme of *Visionary Dances* together. In every case, the choreographer is a collaborator, making a work by inviting in others to create a vision for the whole. In each instance, the result is the imagining of an entire world, the revelation of an atmosphere that is unique."

– SARAH CROMPTON

"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. 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."

– JUSTIN PECK



The American choreographer
JUSTIN PECK is one of the great
talents of his generation.

“Charlotte dreams of freedom – the FREEDOM
to make her own choices. But she doesn’t have
that in her real LIFE. So perhaps she dreams up
a REALITY just as she would like
it to be.”

– KATE LINDSEY





WAGNIS WAGNER

A STAGED PORTRAIT

Dates 7 8 9 JANUARY 2027

Text

Conductor

Stage Direction

CHRISTIANE LUTZ

ANDREAS ABEGG

LISA PADOUVAS

A life full of adventure – from a young revolutionary wanted by the police to the richly gifted favourite composer of Bavarian King Ludwig II. Playful and, of course, featuring plenty of music by the great master, this composer portrait for children tells of the colourful life of Richard Wagner.

→ See CHILDREN/YOUNG ADULTS p. 77

JULES MASSENET

WERTHER

DRAME LYRIQUE in Four Acts

Libretto EDOUARD BLAU & PAUL MILLIET &
GEORGES HARTMANN

after JOHANN WOLFGANG VON GOETHE

Dates 4 7 10 13 JANUARY 2027

Conductor

Stage Director

Werther

Albert

Charlotte

Sophie

MARCO ARMILIATO

ANDREI ȘERBAN

JUAN DIEGO FLÓREZ

ATTILA MOKUS

KATE LINDSEY

SANDRA HAMAOU

The subject, once again, is a tragic love affair. Young Werther, passionate and exuberant, falls in love with Charlotte. She returns his feelings. But... is already engaged. It ends with a gunshot that extinguishes Werther's life. And with Charlotte left trapped in a cold marriage. That, in short, is Jules Massenet's opera *Werther*, based on an epistolary novel by Johann Wolfgang von Goethe. The novel itself caused social ructions like few others and was set to music on numerous occasions. However, the most famous of these is Massenet's opera, which enjoyed an extremely successful world premiere at the House on the Ring. Werther's aria "Pourquoi me réveiller" alone is of such quality that one can hardly tire of listening to it – especially when it is sung by a tenor like KS Juan Diego Flórez.



A triptych of ballets drawn from Virginia Woolf's landmark novels *Mrs Dalloway*, *Orlando*, and *The Waves* with elements of her letters, essays and diaries, *Woolf Works* explores the collision of form and substance in Woolf's writings – a recreation of the vivid, impressionistic qualities of Woolf's prose, where emotions and sensations take precedence over plot. *Woolf Works* expresses the heart of an artistic life driven to discover a freer, uniquely modern realism, and brings to life Woolf's world of 'granite and rainbow' where human beings are at once both physical body and uncontained essence.

The work sees Wayne McGregor reunited with acclaimed British composer Max Richter who creates a specially commissioned score incorporating electronic and live music, with set designs by architectural practices Ciguë and We Not I alongside costume and lighting designs by long-time collaborators Moritz Junge and Lucy Carter.

Wayne McGregor, born in 1970, is among the most influential choreographers internationally. For more than three decades, he has played a decisive role in shaping contemporary dance and performance, expanding their boundaries through radical innovation. His works emerge from an insatiable curiosity about movement and its creative potential – developed in dialogue with science, technology, visual art, music, film and design. The result is a body of multilayered, visually striking works that redefine dance in the 21st century.

As Artistic Director of Studio Wayne McGregor, he has created a pioneering creative space in which "physical intelligence" is explored through dance, digital technologies and interdisciplinary research. Here, dancers collaborate with writers, composers, programmers and scientists. Founded in 1993, Company Wayne McGregor serves as his artistic laboratory: an ensemble of highly virtuosic artists with whom he has created more than thirty works to date. The company is Resident Company at Sadler's Wells in London and tours worldwide.

McGregor is also Resident Choreographer of the Royal Ballet in London, where he continually reconfigures classical movement language. Internationally, he has worked with renowned companies such as Paris Opera Ballet, New York City Ballet, Alvin Ailey American Dance Theater and the Australian Ballet. Since 2021, he has served as Artistic Director of Dance at La Biennale di Venezia. Beyond the dance world, McGregor is a highly sought-after artist. He has choreographed for theatre and opera houses, for film productions including *Harry Potter and the Goblet of Fire* and *Fantastic Beasts and Where to Find Them* (Parts 1 & 2), for bands such as Radiohead and The Chemical Brothers, as well as for fashion houses and major live events.

His long-standing artistic collaborations – among others with Margaret Atwood, Max Richter and Olafur Eliasson – exemplify his interdisciplinary approach.

PREMIERE

WOOLF WORKS

Concept, Direction & Choreography

Music

Design

Costume Design

Lighting Design

Film Design

Make-up Design

Dramaturg

Sound Associate

Conductor

WAYNE MCGREGOR

MAX RICHTER

CIGUË, WE NOT I & WAYNE MCGREGOR

MORITZ JUNGE

LUCY CARTER

RAVI DEEPRES

KABUKI

UZMA HAMEED

CHRIS EKERS

PAUL CONNELLY

VIENNA STATE BALLET

ORCHESTRA OF THE VIENNA STATE OPERA

Commissioned by the

ROYAL BALLET LONDON

"She felt very young; at the same time
unspeakably aged. She sliced
like a knife through everything; at the same time
was outside, looking on. She had a
perpetual sense, as she watched the taxi-cabs, of
being out, far out to sea and alone; she
always had that feeling that it was very, very
dangerous to live even one day."

from

Mrs. Dalloway,
VIRGINIA WOOLF

"It was a change in Orlando
herself that dictated her choice of a woman's
dress and of a woman's sex.
And perhaps in this she was only expressing
rather more openly than usual."

from

Orlando,
VIRGINIA WOOLF

"Yet there are moments
when the walls of the mind grow thin;
when nothing is
unabsorbed, and I could fancy that we
might blow so vast a bubble
that the sun might set and rise in it and
we might take the
blue of midday and the black of midnight
and be cast off and escape
from here and now..."

from

The Waves,
VIRGINIA WOOLF

His recent works include the full-length ballet *MADD-ADDAM*, based on Margaret Atwood's novel trilogy; *UniVerse: A Dark Crystal Odyssey* and *Deepstaria*, a sensory, meditative dance-and-sound experience

reflecting on emptiness and mortality. Premiered in 2025, *On the Other Earth* is the world's first post-cinematic choreographic installation – a radically new experiential format that refracts, evolves and reimagines dance performance in startlingly original ways. At the same time, his choreography for *ABBA Voyage* continues to captivate global audiences with its groundbreaking avatar staging. For his achievements, McGregor has received numerous honours, including three Olivier Awards and the Prix Benois de la Danse. In 2011 he was awarded a CBE for Services to Dance, and in 2024 he was knighted by King Charles III. Few artists embody as powerfully as Wayne McGregor a vision of dance that unites intellect, body and technology in a truly visionary way.

"I am
fascinated
by the
technology of
the body
and its potential
through
movement to
discover
new
parameters
of what
it means to be
human."

– WAYNE MCGREGOR

Introductory matinee 18 APRIL 2027

Premiere 20 APRIL 2027

Premiere series 20 27 APRIL 2027 2 3 21 28 31 MAY 2027

2 4 7 9 13 16 JUNE 2027

THE VIENNA STATE BALLET AT THE VIENNA VOLKSOPER

PREMIERE

MICHEL FOKINE/MAURICE
BÉJART/ANGELIN PRELJOCAJ/
GEORGE BALANCHINE/
JEROME ROBBINS

MASTERPIECES FOR TWO

Premiere 16 JANUARY 2027
Dates 16 19 26 30 JANUARY 2027
9 19 22 25 28 FEBRUARY 2027

LE SPECTRE DE LA ROSE

Choreography MICHEL FOKINE
Music CARL MARIA VON WEBER
Orchestration HECTOR BERLIOZ
Conductor LUCIANO DI MARTINO

LE CHANT DU COMPAGNON ERRANT

Choreography MAURICE BÉJART
Music GUSTAV MAHLER
Conductor LUCIANO DI MARTINO
Baritone JOSEF WAGNER/
DANIEL SCHMUTZHARD

ANNONCIATION

Choreography ANGELIN PRELJOCAJ
Music STÉPHANE ROY
ANTONIO VIVALDI

VARIATIONS POUR UNE PORTE ET UN SOUPIR

Choreography GEORGE BALANCHINE
© THE GEORGE BALANCHINE
TRUST
Music PIERRE HENRY

AFTERNOON OF A FAUN

Choreography JEROME ROBBINS
© THE ROBBINS RIGHTS TRUST
Music CLAUDE DEBUSSY
Conductor LUCIANO DI MARTINO
ORCHESTRA OF
THE VIENNA VOLKSOPER

PREMIERE

ENO PECI/
ALBERTO ALONSO

CARMEN SUITE

Premiere 12 JUNE 2027
Dates 12 14 18 22 25 27 29 JUNE 2027

BURDEN LOOPS
WORLD PREMIERE

Choreography ENO PECI
Music PHILIP GLASS

CARMEN SUITE

Choreography ALBERTO ALONSO
Music RODION SHCHEDRIN
after the Original from GEORGES BIZET
Conductor CHRISTOPH ALTSTAEDT/
ALFRED ESCHWÉ

ORCHESTRA OF
THE VIENNA VOLKSOPER

REVIVAL

FERENC BARBAY
& MICHAEL KROPP

MAX UND MORITZ

Revival 22 DECEMBER 2026
Dates 26 27 29 DECEMBER 2026
10 15 18 21 JANUARY 2027
Choreography FERENC BARBAY
MICHAEL KROPP

Libretto, musical compilation &
direction EDMUND GLEEDE
Music GIOACHINO ROSSINI
Conductor ANDREAS SCHÜLLER
STUDENTS OF THE BALLET ACADEMY OF THE
VIENNA STATE OPERA
CHILDREN'S CHOIR OF THE
VIENNA VOLKSOPER
ORCHESTRA OF
THE VIENNA VOLKSOPER

REPERTOIRE

THIERRY MALANDAIN

MARIE ANTOINETTE

Dates 28 NOVEMBER 2026
2 6 DECEMBER 2026
12 21 MARCH 2027
6 9 11 APRIL 2027

Choreography THIERRY MALANDAIN
Music JOSEPH HAYDN

Conductor CHRISTOPH WILLIBALD GLUCK
CHRISTOPH ALTSTAEDT/
ALFRED ESCHWÉ

ORCHESTRA OF
THE VIENNA VOLKSOPER

FURTHER EVENTS

ENSEMBLE MATINEES

in the Gustav Mahler-Saal

SUN 4	OCTOBER 2026
	FLORINA ILIE
	BARTOSZ URBANOWICZ
SUN 22	NOVEMBER 2026
	ILEANA TONCA
	LEONARDO NEIVA
SUN 7	MARCH 2027
	JENNI HIETALA
SUN 11	APRIL 2027
	JANA MARKOVIC
	MATHEUS FRANÇA
SUN 6	JUNE 2027
	ALMA NEUHAUS

CHAMBER MUSIC VIENNA PHILHAR- MONIC ORCHESTRA

in the Gustav Mahler-Saal

SAT 28	NOVEMBER 2026
SAT 12	DECEMBER 2026
SAT 19	DECEMBER 2026
SAT 16	JANUARY 2027
SAT 20	FEBRUARY 2027
SAT 20	MARCH 2027
SAT 10	APRIL 2027
SAT 8	MAY 2027
SAT 22	MAY 2027
SAT 12	JUNE 2027

OPERA STUDIO MATINEES

Concert of the Opera Studio
in the Gustav Mahler-Saal

SUN 27	SEPTEMBER 2026
WED 4	NOVEMBER 2026
SAT 13	FEBRUARY 2027
SAT 13	MARCH 2027
SAT 5	JUNE 2027

VIENNA OPERA BALL

THU 4 FEBRUARY 2027

GUEST PERFORMANCES

Concertant Guest performance in Monte-Carlo

SAT 6 FEBRUARY 2027

FIDELIO

Guest Performance Vienna State Ballet in Venice

12 13 14 15 16 MAY 2027

GISELLE AT THE TEATRO La Fenice

KYIV – VIENNA

An Operetta concert with the Kyiv Operetta and the Opera
Studio of the Vienna State Opera

Venue NEST
THU 10 DECEMBER 2026

Ö1 MUSIKSALON

Young virtuosi in concert

Venue NEST
TUE 4 MAY 2027

NESTKLANG

Concerts of the stage orchestra
of the Vienna State Opera

Venue	NEST
SUN 28	FEBRUARY 2027
	FAMILY CONCERT
TUE 27	APRIL 2027
	CHAMBER MUSIC WITH
	KATE LINDSEY
WED 16	JUNE 2027
	IGOR STRAVINSKY'S
	DIE GESCHICHTE VOM SOLDATEN
WED 17	JUNE 2027
	IGOR STRAVINSKY'S
	DIE GESCHICHTE VOM SOLDATEN

MATINEE 100 YEARS KONZERT- VEREINIGUNG VIENNA STATE OPERA CHORUS

SUN 10 JANUARY 2027

INTRODUCTORY MATINEES

Introductory matinees before opera and ballet premieres have aroused great interest with audiences: around 90 minutes is spent exploring the work and the new production, during which we talk about the composer, choreographer and background to the work, explain interpretative approaches and analyse both scenic and musical aspects of the production. Of course, there are also always excerpts of music (and of dance in the ballet matinees) that illuminate important themes of the work from a particular perspective. The matinees are recorded and uploaded to the Vienna State Opera's YouTube channel for a wider audience to be able to catch up on them. Introductory matinees for the opera are presented by the Director of the State Opera Bogdan Rošćić.

SUN 20	SEPTEMBER 2026
	EINE FLORENTINISCHE TRAGÖDIE /
	BLUEBEARD'S CASTLE
SUN 11	OCTOBER 2026
	NIJINSKY
SUN 8	NOVEMBER 2026
	ARIADNE AUF NAXOS
SUN 6	DECEMBER 2026
	LA DAMNATION DE FAUST
SUN 14	FEBRUARY 2027
	UN BALLO IN MASCHERA
SUN 28	FEBRUARY 2027
	THE QUEEN OF SPADES
SUN 18	APRIL 2027
	WOOLF WORKS
SUN 30	MAY 2027
	I CAPULETI E I MONTECCHI

INTRODUCTORY TALKS

Before a selection of opera and ballet performances, dramaturgs will give introductory talks free of charge in the Gustav Mahler-Saal, half an hour before the performance begins. Here they will explain the contents and unusual features of each work and the story of how it came about, while also offering some information about the current production.

GUIDED TOURS

In addition to the performances, many of our visitors are interested in the architecture and history of the Vienna State Opera. For them, the Vienna State Opera offers guided tours of the building lasting around 40 minutes (in eight languages), offering an exclusive view of the history of the house, its special features and its operation. You can find full details with dates and prices at wiener-staatsoper.at.

DANCE MOVIES

The Vienna State Ballet continues its successful cooperation with the Vienna cinemas Filmcasino and Filmhaus am Spittelberg and, in the 2026/27 season, focuses on the theme: dance film classics.

The dates and the detailed program can be found in the monthly Leporelli, in the magazine Opernring 2, as well as on filmcasino.at.



CHILDREN, YOUNG PEOPLE & FAMILIES

Attend a rehearsal and sample the atmosphere inside the theatre?
Discover the opera house as part of a promenade opera? Join in with participatory projects? Take part in discussions? Be amazed?
Go to the opera with your school or parents? Attend exclusive events?
All this is part of the Vienna State Opera. Because it is for everyone!

By everyone we especially mean for children, teenagers, young adults and families. In the NEST, the State Opera's new venue, young visitors will find a repertoire programmed especially for them and all sorts of ways of immersing themselves in the worlds of music theatre and dance. And in the House on the Ring, in addition to performances of children's operas and children's tours,

there are numerous ticket offers at heavily reduced prices for children and everyone under the age of 27. A comprehensive brochure of all the State Opera's projects for children and young people will be available from the beginning of June 2026.

PREMIERE

GRIGORI FRID

DAS TAGEBUCH DER ANNE FRANK

A GRAPHIC OPERA

Libretto GRIGORI FRID

Translated into German by ULRIKE PATOW

Premiere 16 OCTOBER 2026
Dates 16 18 19* 21* 22* 23* OCTOBER 2026
Venue NEST

Conductor JERA PETRIČEK
Stage Director DAVID BÖSCH
Stage Design PATRICK BANNWART
Video FALKO HEROLD
Anne Frank OLIVIA WARBURTON

A co-production with the HAMBURGISCHE STAATSOOPER.

Grigori Fried's monodrama *Das Tagebuch der Anne Frank* (*The Diary of Anne Frank*) is based on the world-famous diary of Jewish teenager Anne Frank, who hid from the Nazis with her family in a Secret Annex to a house in Amsterdam from 1942 to 1944, where she recorded her thoughts, longings and fears.

Director David Bösch combines musical theatre with film and animation: live performance, projections and drawn images open up the diary and allow us to journey through Anne's world page by page. Reality and memory merge; interior spaces become spaces of the soul. The result is a visually opulent, moving theatrical experience. Set against a backdrop of oppressive confinement and the dream of freedom, the work also tells a coming-of-age story: of first love, self-assertion and the unwavering desire, as a young person, to be heard.

PREMIERE

FRANZ WITTENBRINK

DIE KLEINE HEXE

CHILDREN'S OPERA after OTFRIED PREUSSLER
Vienna edition for the venue NEST
of the VIENNA STATE OPERA

Premiere 10 APRIL 2027
Dates 10 11 12* 13* 14* 15* 16* 17 18 19*
20* 21* 22* APRIL 2027
1 2 5* 6 10* 11* MAY 2027

Libretto ANNE X. WEBER
SUSANNE LÜTJE
Conductor DAN K. KURLAND
CARL PHILIPP FROMHERZ
STEPHEN HOPKINS
CHRISTIANE LUTZ
JULIA HANSEN
NINA BALL
Stage Director
Stage Design
Costume Design

When the curtain goes up a spectacular adventure about witches begins, filled with humour, humanity and captivating music: *The Little Witch* based on Otfried Preußler's world famous children's book is staged in an adaptation especially created for the Vienna State Opera. Preußler's story has been one of the most sparking treasures of children's literature for generations, thrilling readers with its witty use of language, warmth and timeless intelligence.

The 127-year-old little witch is outraged: she is not allowed to dance with the others on Walpurgis Night because she is "still too young". She leaps on to her broomstick with her talking raven Abraxas – and comes under the scrutiny of the big witches. To be allowed to join in on the next Walpurgis Night, she must prove that she really is a "good" witch. In between backfiring spells, the bustle of the marketplace and witch exams, she discovers that goodness, bravery and a mind of one's own are more powerful than blind obedience. Franz Wittenbrink's rousing music and Christiane Lutz's imaginative production turn the story into an opera adventure for everyone aged 6 and over – full of magic, humour and a heart.

PREMIERE

THE LITTLE PRINCE

Premiere 22 NOVEMBER 2026
Dates 22 24* 25 26. MATINEE* 26. EVENING
28 (DOUBLE SHOW) 30* NOVEMBER 2026
1* 2* 4 5 6 11 12 16 DECEMBER 2026

Venue NEST
Choreography ADI HANAN
Music CLAUDE DEBUSSY
arranged by MARTIN GELLNER
Conductor DAN K. KURLAND
Stage Design PHILIPP LOSSAU
Costume Design MAYA BASH

YOUTH COMPANY OF THE BALLET ACADEMY
OF THE VIENNA STATE OPERA
STAGE ORCHESTRA OF THE VIENNA STATE
OPERA

It is a work that can be found on almost everyone's bookshelf: Antoine de Saint-Exupéry's *The Little Prince*, published by the author in exile in New York in 1943. A poetic and magical story about friendship, love and realising that "adults are strange", which became one of the most famous literary works, selling more than 80 million copies and being translated into 180 languages.

In Adi Hanan's world premiere to a variety of compositions by Claude Debussy, it is the Pilot, the symbol of the adult world, who undergoes an inner transformation. For him, his encounter with the Little Prince sets off a process of rediscovery: he reconnects with himself and with what he seems to have lost by becoming an adult. The story becomes a journey through adolescence – or rather of rediscovering memories. The trip unfolds through the eyes of the Little Prince in a fantasy world of dance and colours. Meetings with different characters and personalities shape the journey and open ever new perspectives.

* SCHOOL PERFORMANCES

WOLFGANG AMADEUS MOZART

DIE ZAUBERFLÖTE FOR CHILDREN

A PERFORMANCE for YOUNG AUDIENCES
Date 5 FEBRUARY 2027 (2.30 PM AND 5.00 PM)
Stage Director **DIANA KIENAST**

When children’s laughter and amazement fill the Vienna State Opera – then it’s back: Die Zauberflöte for Children is delighting its audiences once again. It takes place the day after the Opera Ball on the dance floor in the Main Auditorium, with a total of 7,000 young operagoers experiencing two performances of an age-appropriate version of *The Magic Flute*. Papageno is our guide through the story, orchestral instruments are presented and the building is lit up by beaming, thrilled children’s faces. As the *Magic Flute for Children* falls during Vienna’s and Lower Austria’s school holidays in 2027, interested parties can order tickets for the 5 pm performance. Information on ticket allocation will be available on the website from 1 October 2026.
2.30 pm performance: Registration and ticket allocation for school classes (4th and 5th grade) only at the education authorities of the federal states. The Vienna State Opera would like to thank the Federal Ministry of Education for its support.

WORLD PREMIERE
WOLFGANG AMADEUS MOZART/
GERALD RESCH

GEHEIMMISSION ZAUBERFLÖTE

PROMENADE OPERA through
the Vienna State Opera House
Text MARGIT MEZGOLICH
World Premiere 10 OCTOBER 2026
Dates 10 11 18 20* 25 26 31 OCTOBER 2026
1 2 4* 6* 11* 15 18*
21 25* 27* 29 NOVEMBER 2026
3* 8 13 20 22* 23* 26 DECEMBER 2026
3 6 JANUARY 2027
Conductor **STEPHEN HOPKINS**
RICHARD SCHWENNICKÉ
Concept & Direction **NINA BLUM**
Stage Design & Spatial Concept **MARCUS GANSER**
Costume Design **ÁGNES HAMVAS**
Choreography **KATHLEEN BAUER**

A mysterious bird, a Queen who shines like a star, magical instruments, Papageno, riddles, singing, and so much more: this is the new promenade opera for children at the House on the Ring. Everyone sets off together on an adventure, wandering along a labyrinthine route through the Vienna State Opera. They can find music and theatrical delight everywhere as together they immerse themselves in the magical world of opera. After her two successes at the State Opera, theatre maker Nina Blum has now developed a third opera project for children based on Mozart’s *Magic Flute*. Take your seats and prepare to be amazed!

PREMIERE
AFTER JACQUES OFFENBACH

KARUSSELL

An OPERA DREAM to RIDE ALONG
Dates 4–20 SEPTEMBER 2026
Venue **NEST**
Direction and concept **ANNA BERNREITNER**
Costumes and carousel design **HANNAH OELLINGER**
A Co-production with
OPÉRA NATIONAL NANCY-LORRAINE

One turn... and the magic begins! The voice of the doll Olympia rises, mechanical and brilliant. Another turn, and the dwarf Kleinzach appears, dreamy and lively. This opera carousel is an open-air experience for children and families! The enchanting characters from Jacques Offenbach’s *Les Contes d’Hoffmann* are brought to life scenically and musically, while the children can experience the piece in just 20 minutes directly from the carousel. Right in front of the NEST, the Vienna State Opera’s new venue on Karlsplatz, this unique opera fun will be spinning between 4 September 2026 and 20 September 2026. More detailed dates and performance times can be found on the website.

CHILDREN’S TOURS

Children want to discover things they don’t know and go on adventures. Our 90-minute children’s tour in the Vienna State Opera allows them to immerse themselves in the fascinating world of music theatre. As part of the tour, which includes the main auditorium and the ceremonial rooms of the opera house, the children are allowed to use props and try on theatre costumes for themselves. They also learn exciting things about musical instruments, jobs both on stage and backstage and find out in a playful way everything that is needed for a successful performance. In addition, they also discover details and secrets about the architecture and history of the State Opera. The children’s tour is intended for children aged between 6–10. → Further information is available at wiener-staatsoper.at.

CHILDREN’S TICKETS

For most of our performances in the Vienna State Opera there is an allocation of tickets available for children and young people at the price of € 20. Tickets for children at NEST are available in unlimited quantities at prices ranging from € 5 to € 16. → Further information is available at wiener-staatsoper.at and nest.at or on page 89.

BALLET ACADEMY MATINEE

Date 27 JUNE 2027
At the annual matinee, the students and Youth Company of the Ballet Academy of the Vienna State Opera present themselves in a diverse program and demonstrate their artistic and technical skills on the grand stage.

MY FIRST NUTCRACKER

Dates 20* 22* 23 JANUARY 2027
(DOUBLE SHOWS)
Venue **NEST**
Choreography & Concept **ENO PEĆI**
Music **PYOTR I. TCHAIKOVSKY**
Costume Design **NINA PAIREDER**
BALLET ACADEMY & YOUTH COMPANY OF THE VIENNA STATE OPERA

My First Nutcracker invites audiences to immerse themselves in a world between dream and reality, set to the famous musical masterpiece by Pyotr I. Tchaikovsky and one of the most beloved classical ballets. Choreographer and soloist of the Vienna State Ballet Enno Peći created a lively, humorous and condensed version for today’s young audience together with students and members of the Youth Company of the Ballet Academy of the Vienna State Opera.

NESSUN DORMA

When the lights in the auditorium slowly go out and the doors of the Vienna State Opera are shut, an adventure begins that will not be quickly forgotten. *Nessun Dorma* is a very special night in the Vienna State Opera. Children aged between 6 and 12 and their accompanying adults are invited to enjoy the opera as they never have before. The evening begins in the NEST with creative music theatre workshops and shared activities for children and adults. This is followed by an exclusive night-time tour through the Vienna State Opera, visiting areas that otherwise remain hidden from the public. They then spend the night together in sleeping bags in one of the rehearsal rooms. The next morning a communal breakfast and attending a children’s opera together round off this unique experience. Dates will be published shortly.

01 MUSIKSALON

YOUNG VIRTUOSI play for children
Date 4 MAY 2027
Venue **NEST**
The *01 Musiksalon* concert series invites exceptionally talented artists to take the stage. They play on instruments provided by the Oesterreichische Nationalbank from its collection of historical string instruments. Two 01 Musiksalon concerts are aimed at young audiences, whom the musicians will introduce to the world of chamber music. A playful and entertaining treat that will make its listeners prick up their ears and be amazed. For children aged 6 and over. Further information can be found at nest.at

NEW YEAR'S EVE CONCERT FOR CHILDREN

Date 31 DECEMBER 2026
Venue NEST

The usual ingredients of the famous New Year's Day concert can also be found in the NEST! So the stage orchestra of the Vienna State Opera will dance its way into 2027 with waltzes and polkas, presenting masterpieces written by Johann Strauss and his contemporaries. Playful and cheery, virtuosic and melodic, thrilling and inspired. And of course, not without a few earworms... What a lively way to enter the New Year! For children aged 6 and over.

→ Further information is available at nest.at

SCHOOLS

School classes have the opportunity to attend performances in the Vienna State Opera and in the NEST as well as dress rehearsals of new productions at reduced prices for school groups. If you register in advance, performance visits can also be combined with a free workshop. It may also be possible to attend a rehearsal on stage free of charge. → Further information is available at wiener-staatsoper.at

SCHOOL WORKSHOPS

What is special about an opera production? What is distinctive about the movement language of a ballet? In preparatory or follow up workshops for schools, pupils can creatively explore the story, themes, music and dance aesthetics of an opera or ballet. → Further information is available at wiener-staatsoper.at.

U27

For everyone under 27 years the Vienna State Opera and the NEST have a comprehensive range of offers including discounted tickets, visits to dress rehearsals, free introductions and more. → Further information is available at wiener-staatsoper.at or on page 89.

WAGNIS WAGNER

Dates 7 8* 9 JANUARY 2027
Venue NEST

Text CHRISTIANE LUTZ
Conductor ANDREAS ABEGG
Stage Director LISA PADOUVAS

Richard Wagner's life was full of adventure. From a young revolutionary wanted by the police, he developed into the richly gifted, favourite composer of the Bavarian King Ludwig II. In short scenes, Wagner's wife Minna, his dog Robber, King Ludwig and his beleaguered cabinet secretary Pfistermeister tell us more about the great music-dramatist – accompanied, of course, by plenty of music by the Bayreuth master.

OPERA SCHOOL CHRISTMAS CONCERT

Dates 20 21 DECEMBER 2026
Venue NEST

A few days before 24 December, just when anticipation is reaching its peak, this concert is an essential item in our programme: the Opera School Christmas Concert! Amid all the seasonal hulla-baloo, it offers an oasis of contemplative advent magic. Familiar melodies from around the world and a couple that might not be so familiar provide the ideal way of warming up for the most beautiful of festivals.

WORKSHOPS NEST

Venue NEST

Experience music theatre and dance in a new way – or try creating it yourself: in the *Musiktheaterclub*, *Wir bauen eine Oper*, *Tanzlabor Jung* and our Intro-Workshops, the NEST invites you to take a look, get creative and take a deeper dive into the world of opera and ballet. Further information about our participatory projects – at the Vienna State Opera, in the NEST and in the districts of Vienna – can be found on page 79 and at nest.at/mitmachen.



JOIN IN AND TAKE PART

EDUCATION & OUTREACH

at the Vienna State Opera

The Vienna State Opera invites everyone to experience music theatre and dance not only as spectators but also to play an active part. The participatory projects of the Education & Outreach Department open up new, interdisciplinary approaches to opera and ballet – through collective experimentation, discussion and creative co-creation. They are places where people can meet, play and exchange ideas, where different perspectives can come together and artforms can enter a dialogue with each other.

In urban spaces, around the country, at the Vienna State Opera and in our second venue, the NEST, there

are a range of opportunities for people of all ages to discover opera, theatre and dance from new points of view and to take on a creative role themselves.

Either in individual workshops, a variety of choral experiences, work on longer term projects or intensive immersion in the world of theatre, space is created for exchange, creativity and individual artistic practice. Participants can go behind the scenes, try improvisation and acting, devise their own dramatic ideas and plays, or experience composing or choreography.

SING TOGETHER!

Opera meets pop! Whether it's as part of the Pop-Up-Chor or in CHORALLE: here, everyone is invited to enjoy communal singing. The Pop-Up-Chor fills a special location, in Vienna once a month – an arrangement that combines a well-known opera melody with a contemporary pop song is rehearsed together in two hours. CHORALLE is for everyone who can't get enough of singing. In weekly rehearsals we will develop a performance together that will be presented on stage in the NEST in June 2027.

YOUR VOICES ON STAGE

In *SCHIMMER!* young adults devise a performance that will be presented in public spaces in April and May 2027. Together with local people, initiatives and associations they will explore the theme of hope, where each location is not only a stage but also a starting point for their research. The CityLab, however, brings generations together and is aimed at everyone aged between 12 and 112. Music, dance and theatre are combined in an artistic process: over the course of the season the group will create their own piece of music theatre, from new ideas and impulses and perform it in the NEST in June 2027.

WORKOUT IN THE OPERA

High Drama – Higher Pulse! In this event the ballet studio at the Vienna State Opera is transformed into a workout studio. Opera melodies meet electronic beats in a live DJ set, while movement sequences are learnt in communal training that ultimately coalesce into a piece of choreography. Experience the Vienna State Opera from a new side and get to see behind the scenes where great opera and ballet productions are created.

No specific previous experience is required
to TAKE PART in our PARTICIPATORY PROJECTS.
A full LIST OF THE PROJECTS on offer and additional
INFORMATION can be found at

wiener-staatsoper.at/mitmachen or
nest.at/mitmachen

CIRCLES OF FRIENDS

of the VIENNA STATE OPERA
of the VIENNA STATE BALLET

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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

The Official Circle of Friends of the Vienna State Opera and the Circle of Friends of the Vienna State Ballet were founded to open the house to new audiences, promote emerging artists and expand the Vienna State Ballet's healthcare programme – with the aid of a community that supports the arts passionately.

The Official Circle of Friends of the Vienna State Opera opens doors for talented youngsters to appear on stage: It finances the Opera Studio, the Opera School and a range of Outreach projects for children and young people while also making a significant contribution to the artistic operations of the NEST, the New State Opera at the Künstlerhaus.

At the same time, the Circle of Friends of the Vienna State Ballet supports the health and development of the dancers. By providing medical care, high-quality equipment and inspiring guest teachers it creates the conditions to maintain the highest levels of artistic performance and fulfil long-term career paths. Together they function like the two strong arms of the same family: supporting, strengthening and accompanying those who will create the future of opera and ballet.

Becoming a member in one of the circles of friends offers you a direct path into the heart of the house's artistic activities: unique glimpses of rehearsals and backstage, opportunities to meet the artists in person, invitations to the annual season presentation, inspiring discussion events and exclusive rights to buy tickets in advance not only make opera and ballet accessible experiences, but also deeply personal ones.

Become part of a lively community bound together by friendship, common interests and a genuine passion for this house – and encourage the talents of tomorrow.



OPERALOVE supports TICKET PRICES:

Through their contributions, experienced and enthusiastic opera and ballet-goers enable young audiences to immerse themselves in the fascinating world of music theatre at an affordable price.

The second venue NEST, the U27 programme, children's tickets and numerous educational activities are thereby also funded by the Official Circles of Friends.

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

ABE SAKURAKO JAYNE ° OS

ABEGG ANDREAS

ALAGNA ROBERTO KS

ALAIMO NICOLA

ALDER LOUISE

ALTINOGLU ALAIN

AMAKO HIROSHI E

ANDUAGA XABIER

ANGER AIN KS

ARMILIATO MARCO

AYÓN RIVAS IVÁN

BANKL WOLFGANG KS E

BARTOLI ANASTASIA

BAUMGARTNER TANJA ARIANE

BECZALA PIOTR KS

BEHLE DANIEL

BERZHANSKAYA VASILISA

BEZSMERTNA OLGA

BISANTI GIAMPAOLO

BLANCH SARA

BLOCHBERGER LUDWIG

BOESCH FLORIAN

BOHINEC MONIKA E

BONDARENKO ANNA E

BRESLIK PAVOL

BROWER ANGELA

BUTT PHILIP DAVID

BYSTRÖM MALIN

CALLEGARI DANIELE

CAPUANO GIANLUCA

CAR NICOLE

CARROLL ANDREA

CARTER SIMON MASCARENHAS ° OS

CASTRONOVO CHARLES

ČERNOCH PAVEL

CERNY STEFAN

CIAMPA FRANCESCO IVAN

CUTLER ERIC

D'ANGELO EMILY

DE BILLY BERTRAND

DE TOMMASO FREDDIE

DESHONG ELIZABETH

DEUTSCH HELMUT

DEVIEILHE SABINE

DIEHL AUGUST °

DI MATTEO ANTONIO

DIETRICH MAGNUS °

D'OUSTRAC STÉPHANIE °

DREISIG ELSA

DUMITRESCU DAN PAUL E

DUPUIS ÉTIENNE

ECKERT ANDREA°

EHRSTRÖM HANS-OTTO

ENKHBAT AMARTUVSHIN

ERÖD ADRIAN KS E

FASSI RICCARDO

FEOLA ROSA

FILONCZYK ANDRZEJ

FINLEY GERALD

FISCH ASHER

FISCHESSER CHRISTOF

FLÓREZ JUAN DIEGO KS

FOGLIANI ANTONINO

FRANÇA MATHEUS E

FROMHERZ CARL PHILIPPE

FRONTALI ROBERTO

GANCI LUCIANO

GARANČA ELĪNA KS

GERGELYFI ALEXANDER

GIOVANNINI ANDREA

GOLOVNIN DMITRY

GOTTFRIED STEFAN

GRASSAUER ALEXANDER °

GRIGOLO VITTORIO

GRIGORIAN ASMIK

GROISSBÖCK GÜNTHER

GUERRERO JOSHUA

GYNGAZOV IVAN

HAHN PATRICK °

HAMAOUI SANDRA °

HANUS TOMÁŠ

HASAN ELMINA °

HEAD ERIC ° OS

HENN MARKUS

HERAS-CASADO PABLO

HERFURTH ANNEMARIE

HIETALA JENNI E

HILLEBRAND NIKOLA

HINDOYAN DOMINGO

HOLLOWAY JENNIFER

HOPKINS STEPHEN

HOUTZEEL STEPHANIE E

HUBEAUX EVE-MAUD

ILIE FLORINA E

IUSHKEVICH IURII

JAGDE BRIAN

JAHO ERMONELA

JENZ DANIEL E

KÁLMÁN PÉTER

KAMMERER HANS PETER KS E

KARYAZINA NADEZHDA °

KATAEVA MARIA

KAUFMANN JONAS KS

KEENLYSIDE SIR SIMON KS

KELLNER PETER E

KIM HOGEUN ° OS

KIM MARK ° OS

KIRIA MISHA

KLEITER JULIA

KOBER AXEL

KOHLHEPP SEBASTIAN

KONIECZNY TOMASZ KS

KREN BRIGITTE °

KULCHYNSKA OLGA

KURLAND DAN

KURZAK ALEKSANDRA

LAURENZ MICHAEL

LAUSMANN THOMAS

LEITSONI PATRIZIA

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LEMIEUX MARIE-NICOLE

LEPORE TOMMASO

LINDSEY KATE

LOMBARDI FEDERICA

LUCIANO DAVIDE

LYVCH IVAN ° OS

MAESTRI AMBROGIO

MAIA BEATRIZ ° OS

MAITLAND STEPHANIE E

MALTMAN CHRISTOPHER

MANU FILIPE

MARGAINE CLÉMENTINE

MARIOTTI MICHELE

MARKOVIC JANA° E

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MEISTER CORNELIUS

MIKNEVIČIŪTĖ VIDA

MIMICA MARKO

MITTELHAMMER LUDWIG

MITTERMÜLLER ANJA ° OS

MKHITARYAN KRISTINA

MOKHOABANE KATLEHO

MOKUS ATTILA E

MOLINARI CECILIA

MONACO DAVE °

MONZÓ MARINA °

MORANDI PIER GIORGIO

MORLEY ERIN

MÜLLER HANNA-ELISABETH

MURPHY GRACE ° OS

NAGL MICHAEL

NAGY MICHAEL

NÁNÁSI HENRIK °

NATTER CHRISTIAN

NAZAROVA MARIA E

NAZMI TAREQ

NEIVA LEONDARDO E

NETREBKO ANNA KS

NEUHAUS ALMA E

NIAVARANI MICHAEL

NIGL GEORG

NILSSON CHRISTINA °

NOLZ PATRICIA

NYLUND CAMILLA KS

ÓDOR BOTOND °

OF CZAREK NICHOLAS KSCH

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PETRIČEK JERA

PICHLER KATHARINA

PIDÓ EVELINO

PINKHASOVICH BORIS

PLACHETKA ADAM

PLUMMER MARGARET E

POGORELC EMILY

RADVANSKY SONDRA

REBEKA MARINA

RELYEA JOHN

ROBERTS STELLA

ROMANO MARCO FILIPPO

SÁENZ SERENA

SAGRIPANTI GIACOMO

SALSI LUCA

SANDERS REDMOND ° OS

SCHAGER ANDREAS KS

SCHMECKENBECHER JOCHEN

SCHMIDLECHNER MATTHÄUS E

SCHNEIDER JÖRG E

SCHNEIDER SIMONE

SCHROTT ERWIN KS

SCHUEN ANDRÉ

SCHULTZ GOLDA

SCHWENNICKE RICHARD

SEKGAPANE LEVY

SEMPEY FLORIAN

SIGURDARSON ÓLAFUR°

SIMÃO SALVADOR OS

SINI LEONARDO °

SLY PHILIPPE

SMITH JULIANNA ° OS

SODDY ALEXANDER

SOLODOVNIKOV EVGENY

SOLOWAY ALEXANDER

SPYRES MICHAEL

STANCHEV IVO E

STAPLE ILIA E

STIKHINA ELENA

STRAZDAS SIMONAS E

SUMMER MARTIN °

SURIKOVA OLGA ° OS

SUSHKOVA DARIA E

TAGLIAVINI ROBERTO

TETELMAN JONATHAN

TÉZIER LUDOVIC

TONCA ILEANA E

TRINKS CONSTANTIN

UNTERREINER CLEMENS KS E

URBANOWICZ BARTOSZ° E

URMANA VIOLETA KS

VAN DAM GEORGE

VAN HORN CHRISTIAN

VÄRELÄ MIINA-LIISA °

VILLAUME EMMANUEL

VILLAZÓN ROLANDO

VINOGRADOV ALEXANDER

VIOTTI LORENZO

VOGT KLAUS FLORIAN

VOLKOV BOGDAN

VOLLE MICHAEL

WANG BO OS

WANG KANG

WARBURTON OLIVIA°

WEIGLE SEBASTIAN

WELSER-MÖST FRANZ

WENDELIN SEBASTIAN

WILLIS-SØRENSEN RACHEL

YENDE PRETTY

YONCHEVA SONYA

YOUN KWANGCHUL

YOUNG SIMONE

ZÁMEČNÍKOVÁ SLÁVKA

ZHILIKHOVSKY ANDREY

ZIEGLER ANTON

ZUKOWSKI KATHRIN

CONCENTUS MUSICUS WIEN

VIENNA STATE BALLET

Principal Dancers

IOANNA AVRAAM, ELENA BOTTARO, OLGA ESINA, LAURA FERNANDEZ GROMOVA, KIYOKA HASHIMOTO, KETEVAN PAPAVA, CASSANDRA TRENARY, MADISON YOUNG; TIMOOR AFSHAR, VICTOR CAIXETA, ANTÓNIO CASALINHO, DAVIDE DATO, ALESSANDRO FROLA, MAYASU KIMOTO, KENTARO MITSUMORI

Soloists

MARGARITA FERNANDES, SINTHIA LIZ, ROSA PIERRO; VLADYSLAV BOSENKO, GIORGIO FOURÉS, ENO PECI, ARNE VANDERVELDE, GÉRAUD WIELICK

Demi Soloists

NATALYA BUTCHKO, ILIANA CHIVAROVA, GAIA FREDIANELLI, SVEVA GARGIULO, ANITA MANOLOVA; ALESSANDRO CAVALLO, VÁCLAV LAMPARTER, TOMOAKI NAKANOME, DUCCIO TARIELLO, ZSOLT TÖRÖK, RINALDO VENUTI

Corps de ballet Vienna State Opera

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ORCHESTRA OF

THE VIENNA STATE OPERA

Concert Master

RAINER HONECK, VOLKHARD STEUDE, ALBENA DANAILOVA, YAMEN SAADI

1st Violin

DANIEL FROSCHAUER, MAXIM BRILINSKY, BENJAMIN MORRISON, LUKA LJUBAS, THOMAS KÜBLBÖCK, MILAN ŠETENA, MARTIN KUBIK, MARTIN ZALODEK, JUN KELLER, KIRILL KOBANTSCHENKO, MAG. ART. WILFRIED HEDENBORG, JOHANNES TOMBÖCK, ISABELLE BALLOT, ANDREAS GROSSBAUER, PAVEL KUZMICHEV, MAG. ART. OLESYA KURVLYAK, ALINA PINCHAS, ALEXANDR SOROKOW, MAG. ART. EKATERINA FROLOVA, MAG. ART. PETRA KOVAČIĆ, MAG. ART. KATHARINA ENGELBRECHT, MAG. ART. LARA KUSZTRICH

2nd Violin

RAIMUND LISSY, LUCAS STRATMANN, DAVID KESSLER, PATRICIA HOOD-KOLL MA, ADELA FRÁŠINEANU-MORRISON MA, HOLGER TAUTSCHER-GROH, ALEXANDER STEINBERGER, TIBOR KOVÁČ, HARALD KRUMPÖCK, MAG. ART. MICHAEL KOSTKA, BENEDICT LEA BMUS. PERF., MARIAN LEŠKO, JOHANNES KOSTNER, MARTIN KLIMEK, JEWGENIJ ANDRUSENKO, SHKĚLZEN DOLI, DOMINIK HELLSBERG, JÚLIA GYENGE, LIYA FRASS, MARTINA MIEDL, HANNAH CHO

Principal Viola

TOBIAS LEA, MAG. ART. CHRISTIAN FROHN

Viola

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TAMÁS VARGA, PETER SOMODARI

Cello

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Harp

CHARLOTTE BALZEREIT, ANNELEEN LENAERTS

Flute

WALTER AUER, KARL-HEINZ SCHÜTZ, LUC MANGHOLZ, MAG. ART. WOLFGANG BREINSCHMID, KARIN BONELLI BA, ALEKSANDRA PLETERSKI

Oboe

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Bassoon

SOPHIE DERVAUX, LUKAS SCHMID, NICCOLÒ SERGI, HARALD MÜLLER, WOLFGANG KOBLITZ, BENEDIKT DINKHAUSER

Horn

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Trumpet

STEFAN HAIMEL, JÜRGEN PÖCHHACKER, DANIEL SCHINNERL-SCHLAFFER, GOTTHARD EDER, BERNHARD BITTERMANN, MARTIN MÜHLEFELLNER,

Trombone

DIETMAR KÜBLBÖCK, ENZO TURRIZIANI, WOLFGANG STRASSER, KELTON KOCH, MARK GAAL, ELIAS WAGNER

Tuba

MAG. ART. PAUL HALWAX, CHRISTOPH GIGLER

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ANTON MITTERMAYR, ERWIN FALK, THOMAS LECHNER BA

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Tuba

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1st Alto

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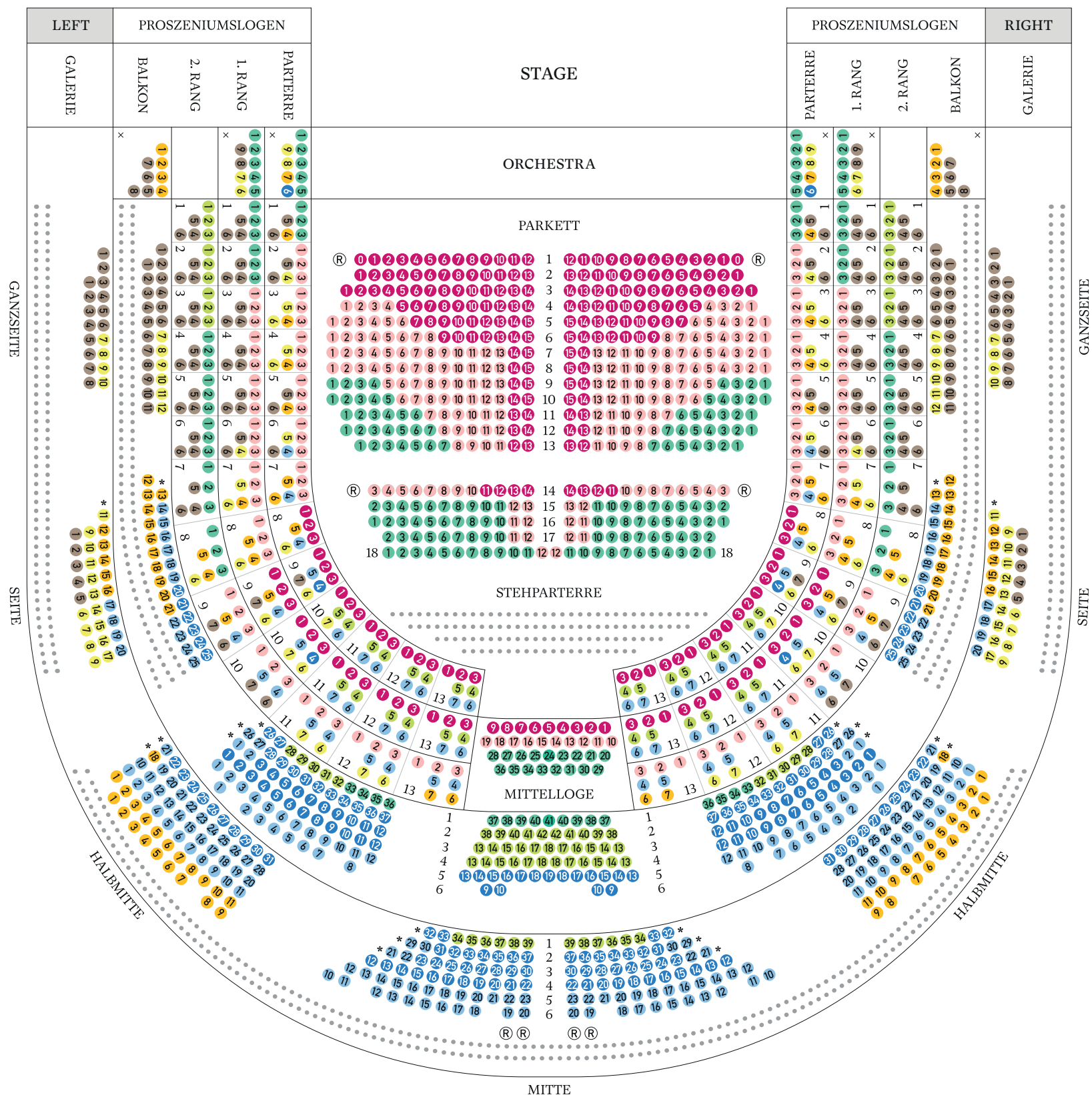
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SEATMAP



Ⓡ 4 wheelchair places plus companion folding seats are located in the ground floor and 18 wheelchair places plus companion folding seats in the gallery.

All seats and almost all standing places are equipped with subtitle tablets.
Seats with reading lamps: Balcony full side and Gallery full side

Please note the visibility restriction in the following areas:
→ Back seats of the side boxes
→ Side area balcony and gallery
* Edge places balcony and gallery

The classification of the price groups is according to the quality and line of sight of the seats.

× No phones allowed in all proscenium boxes

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GE CYCLE "GLORY & MISERY" **GS** CYCLE "GRAND VOICES" **KM** CYCLE "CHAMBER MUSIC" **KO** CYCLE "COMIC OPERAS"
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ZV CYCLE "VERDI" **ZW** CYCLE "WAGNER"

S E P T E M B E R			11	SUN	NIJINSKY BALLET INTRODUCTORY MATINEE M GEHEIMMISSION ZAUBERFLÖTE Y	21	SAT	GEHEIMMISSION ZAUBERFLÖTE Y LUISA MILLER ZV A
4	FRI	KARUSSELL NEST PREMIERE N2 DON CARLO SUB 7 D	12	MON	CARMEN SUB 21 D EINE FLORENTINISCHE TRAGÖDIE/ BLUEBEARD'S CASTLE U27 SUB 14 D	22	SUN	ENSEMBLEMATINEE 2 Z THE LITTLE PRINCE BALLET NEST PREMIERE N1
5	SAT	KARUSSELL NEST N2 ADRIANA LECOUVREUR REVIVAL D	13	TUE	IL BARBIERE DI SIVIGLIA U27 A	23	MON	ARIADNE AUF NAXOS PREMIERE P LUISA MILLER U27 SUB 14 S
6	SUN	KARUSSELL NEST N2 OPERN AIR	14	WED	CARMEN U27 D	24	TUE	THE LITTLE PRINCE BALLET NEST N1 MADAMA BUTTERFLY U27 LS D
7	MON	DON CARLO U27 SUB 15 A	15	THU	DIE ENTFÜHRUNG AUS DEM SERAIL SUB 18 S	25	WED	GEHEIMMISSION ZAUBERFLÖTE Y THE LITTLE PRINCE BALLET NEST N1
8	TUE	ADRIANA LECOUVREUR SUB 2 A	16	FRI	DAS TAGEBUCH DER ANNE FRANK PREMIERE NEST N1	26	THU	ARIADNE AUF NAXOS SUB 10 G THE LITTLE PRINCE BALLET NEST N1
9	WED	KARUSSELL NEST N2 LE NOZZE DI FIGARO SUB 9 D	17	SAT	IL BARBIERE DI SIVIGLIA KO D	27	FRI	THE LITTLE PRINCE BALLET NEST N1 GEHEIMMISSION ZAUBERFLÖTE Y LUISA MILLER A
10	THU	KARUSSELL NEST N2 DON CARLO SUB 17 A	18	SUN	GEHEIMMISSION ZAUBERFLÖTE Y DAS TAGEBUCH DER ANNE FRANK NEST N1	28	SAT	CHAMBER MUSIC 1 KM R ARIADNE AUF NAXOS G
11	FRI	KARUSSELL NEST N2 ADRIANA LECOUVREUR SUB 5 D	19	MON	DIE ENTFÜHRUNG AUS DEM SERAIL SUB 22 S DAS TAGEBUCH DER ANNE FRANK NEST N1	29	SUN	GEHEIMMISSION ZAUBERFLÖTE Y ONEGIN BALLET REVIVAL U27 SUB 21 B
12	SAT	KARUSSELL NEST N2 LE NOZZE DI FIGARO D	20	TUE	IL BARBIERE DI SIVIGLIA SUB 13 A GEHEIMMISSION ZAUBERFLÖTE Y	30	MON	THE LITTLE PRINCE BALLET NEST N1 LUISA MILLER SUB 13 S
13	SUN	KARUSSELL NEST N2 DON CARLO WL A	21	WED	NIJINSKY BALLET PREMIERE BZP S DAS TAGEBUCH DER ANNE FRANK NEST N1	D E C E M B E R		
14	MON	ADRIANA LECOUVREUR U27 SUB 16 A	22	THU	DIE ENTFÜHRUNG AUS DEM SERAIL U27 SUB 10 S	1	TUE	THE LITTLE PRINCE BALLET NEST N1 ARIADNE AUF NAXOS U27 ZS G
15	TUE	LE NOZZE DI FIGARO U27 LS D	23	FRI	DAS TAGEBUCH DER ANNE FRANK NEST N1 NIJINSKY BALLET U27 SUB 19 S	2	WED	THE LITTLE PRINCE BALLET NEST N1
16	WED	KARUSSELL NEST N2 DON CARLO SUB 10 A	24	SAT	DIE ENTFÜHRUNG AUS DEM SERAIL SUB 5 S NIJINSKY BALLET U27 S	3	THU	GEHEIMMISSION ZAUBERFLÖTE Y ANDUAGA CONCERT U27 GS K
17	THU	KARUSSELL NEST N2 LE NOZZE DI FIGARO SUB 18 D	25	SUN	GEHEIMMISSION ZAUBERFLÖTE Y L'ORFEO REVIVAL SUB 23 S	4	FRI	THE LITTLE PRINCE BALLET NEST N1 ONEGIN BALLET U27 SUB 5 B
18	FRI	KARUSSELL NEST N2 LIVING LEGACIES BALLET U27 SUB 6 B	26	MON	GEHEIMMISSION ZAUBERFLÖTE Y OTELLO U27 G	5	SAT	THE LITTLE PRINCE BALLET NEST N1 ARIADNE AUF NAXOS G
19	SAT	KARUSSELL NEST N2 LIVING LEGACIES BALLET U27 BZF B	27	TUE	NIJINSKY BALLET U27 SUB 3 S	6	SUN	LA DAMNATION DE FAUST INTRODUCTORY MATINEE M
20	SUN	EINE FLORENTINISCHE TRAGÖDIE/ BLUEBEARD'S CASTLE INTRODUCTORY MATINEE M KARUSSELL NEST N2 LA CLEMENZA DI TITO SUB 23 S	28	WED	L'ORFEO SUB 12 S OPERNSLAM NEST N3	7	MON	THE LITTLE PRINCE BALLET NEST N1 LA BOHÈME G
22	TUE	GROSSBÖCK CONCERT U27 GS K	29	THU	OTELLO G	8	TUE	ONEGIN BALLET U27 BZG B GEHEIMMISSION ZAUBERFLÖTE Y
23	WED	LA CLEMENZA DI TITO U27 SUB 11 S	30	FRI	NIJINSKY BALLET U27 S	10	THU	LA BOHÈME U27 GE G KYIV - WIEN NEST N2
24	THU	MACBETH SUB 19 S	31	SAT	GEHEIMMISSION ZAUBERFLÖTE Y L'ORFEO U27 ME S	11	FRI	THE LITTLE PRINCE BALLET NEST N1 ONEGIN BALLET U27 B
25	FRI	LIVING LEGACIES BALLET U27 B	N O V E M B E R			12	SAT	THE LITTLE PRINCE BALLET NEST N1 CHAMBER MUSIC 2 KM R
26	SAT	LA CLEMENZA DI TITO A	1	SUN	GEHEIMMISSION ZAUBERFLÖTE Y LA FILLE DU RÉGIMENT REVIVAL U27 GE A	13	SUN	DIE ZAUBERFLÖTE G GEHEIMMISSION ZAUBERFLÖTE Y
27	SUN	OPERA STUDIO MATINEE Z LEE MILLER IN HITLER'S BATHTUB REVIVAL NEST N1 MACBETH ZV S	2	MON	GEHEIMMISSION ZAUBERFLÖTE Y OTELLO ZV G	14	MON	LA BOHÈME G ONEGIN BALLET U27 B
28	MON	LIVING LEGACIES BALLET U27 BZR B	3	TUE	L'ORFEO SUB 1 S	15	TUE	THE LITTLE PRINCE BALLET NEST N1 CHAMBER MUSIC 3 KM R
29	TUE	LA CLEMENZA DI TITO SUB 4 S	4	WED	GEHEIMMISSION ZAUBERFLÖTE Y LA FILLE DU RÉGIMENT KO A	16	WED	LES PÊCHEURS DE PERLES FZ G GEHEIMMISSION ZAUBERFLÖTE Y
30	WED	LEE MILLER IN HITLER'S BATHTUB NEST N1 TOSCA G	5	THU	OTELLO WL G	17	THU	OPERA SCHOOL CHRISTMAS CONCERT NEST N1
O C T O B E R			6	FRI	GEHEIMMISSION ZAUBERFLÖTE Y NIJINSKY BALLET U27 S	18	FRI	LA DAMNATION DE FAUST NP D SWAN LAKE BALLET U27 A
1	THU	MACBETH U27 SUB 20 S	7	SAT	LA FILLE DU RÉGIMENT A	19	SAT	OPERA SCHOOL CHRISTMAS CONCERT NEST N1
2	FRI	TOSCA SUB 8 G	8	SUN	ARIADNE AUF NAXOS INTRODUCTORY MATINEE M	20	SUN	GEHEIMMISSION ZAUBERFLÖTE Y CHAMBER MUSIC 2 KM R
3	SAT	EINE FLORENTINISCHE TRAGÖDIE/ BLUEBEARD'S CASTLE PREMIERE P LEE MILLER IN HITLER'S BATHTUB NEST N1	9	MON	OTELLO FZ G	21	MON	LES PÊCHEURS DE PERLES FZ G GEHEIMMISSION ZAUBERFLÖTE Y
4	SUN	ENSEMBLEMATINEE 1 Z LEE MILLER IN HITLER'S BATHTUB NEST N1 MACBETH SUB 24 S	10	TUE	NIJINSKY BALLET SUB 16 U27 S	22	TUE	OPERA SCHOOL CHRISTMAS CONCERT NEST N1
5	MON	TOSCA U27 G	11	WED	LA FILLE DU RÉGIMENT SUB 2 A	23	WED	LES PÊCHEURS DE PERLES U27 SUB 4 G GEHEIMMISSION ZAUBERFLÖTE Y
6	TUE	EINE FLORENTINISCHE TRAGÖDIE/ BLUEBEARD'S CASTLE SUB 1 D	12	THU	GEHEIMMISSION ZAUBERFLÖTE Y	25	FRI	LA DAMNATION DE FAUST U27 WL D LES PÊCHEURS DE PERLES G
8	THU	EINE FLORENTINISCHE TRAGÖDIE/ BLUEBEARD'S CASTLE SUB 17 D	13	FRI	KEENLYSIDE CONCERT U27 GS K	26	SAT	GEHEIMMISSION ZAUBERFLÖTE Y SWAN LAKE BALLET U27 A
9	FRI	IL BARBIERE DI SIVIGLIA D	14	SAT	LA FILLE DU RÉGIMENT SUB 8 A			
10	SAT	GEHEIMMISSION ZAUBERFLÖTE WORLD PREMIERE Y	15	SUN	OPERA STUDIO MATINEE Z L'ELISIR D'AMORE S			
			16	MON	GEHEIMMISSION ZAUBERFLÖTE Y			
			17	TUE	MADAMA BUTTERFLY SUB 22 D			
			18	WED	L'ELISIR D'AMORE U27 S			
			19	THU	GEHEIMMISSION ZAUBERFLÖTE Y			
			20	FRI	MADAMA BUTTERFLY SUB 11 D			

27	SUN	LA DAMNATION DE FAUST	SUB 24 D	26	FRI	NORMA	SUB 7 A				
28	MON	SWAN LAKE BALLET	U27 A	27	SAT	UN BALLO IN MASCHERA	NP G	M A Y			
29	TUE	LA DAMNATION DE FAUST	SUB 1 D	28	SUN	THE QUEEN OF SPADES					
30	WED	SWAN LAKE BALLET	U27 A			INTRODUCTORY MATINEE	M	1	SAT	DIE KLEINE HEXE NEST	N1
31	THU	NEW YEAR'S EVE CONCERT				NESTKLANG NEST	N2			DIE TOTE STADT	U27 S
		FOR CHILDREN NEST	N1			NORMA	SUB 21 A	2	SUN	DIE KLEINE HEXE NEST	N1
		DIE FLEDERMAUS	P							WOOLF WORKS BALLET	U27 SUB 23 S
				M A R C H				3	MON	WOOLF WORKS BALLET	U27 SUB 14 S
J A N U A R Y				4	TUE	Ö1 MUSIKSALON NEST		4	TUE	Ö1 MUSIKSALON NEST	N2
						CARMEN				CARMEN	U27 SUB 4 D
				2	TUE	BEČZALA/SALSI CONCERT	U27 GS L	5	WED	DIE KLEINE HEXE NEST	N1
1	FRI	DIE FLEDERMAUS	G	3	WED	NORMA	A			DIE TOTE STADT	SUB 11 S
2	SAT	SWAN LAKE BALLET	U27 A	4	THU	TOSCA	U27 D	6	THU	DIE KLEINE HEXE NEST	N1
3	SUN	GEHEIMMISSION ZAUBERFLÖTE	Y	5	FRI	UN BALLO IN MASCHERA	SUB 6 G			DIE MEISTERSINGER VON NÜRNBERG	
		DIE FLEDERMAUS	G	6	SAT	TOSCA	G			REVIVAL	U27 G
4	MON	WERTHER	SUB 14 D	7	SUN	ENSEMBLEMATINEE 3	Z	7	FRI	CARMEN	
5	TUE	SWAN LAKE BALLET	U27 A			UN BALLO IN MASCHERA	SUB 22 G	8	SAT	CHAMBER MUSIC 8	KM R
6	WED	GEHEIMMISSION ZAUBERFLÖTE	Y	9	TUE	TOSCA	SUB 3 D			DIE ZAUBERFLÖTE	G
		DIE FLEDERMAUS	U27 G	10	WED	UN BALLO IN MASCHERA	U27 ZV G	9	SUN	DIE MEISTERSINGER VON NÜRNBERG	ZW G
7	THU	WAGNIS WAGNER NEST	N2	11	THU	LA TRAVIATA	ZE D			DIE KLEINE HEXE NEST	N1
		WERTHER	SUB 18 A	12	FRI	TOSCA	G	10	MON	DIE KLEINE HEXE NEST	N1
8	FRI	WAGNIS WAGNER NEST	N2	13	SAT	OPERA STUDIO MATINEE	Z	11	TUE	DIE KLEINE HEXE NEST	N1
		THE BARTERED BRIDE	SUB 6 A			VISIONARY DANCES BALLET	U27 BZR B			DIE ZAUBERFLÖTE	U27 G
9	SAT	WAGNIS WAGNER NEST	N2	14	SUN	LA TRAVIATA	D	12	WED	DIE MEISTERSINGER VON NÜRNBERG	D
		FIDELIO	LS D	15	MON	THE QUEEN OF SPADES PREMIERE	G	13	THU	L'ELISIR D'AMORE	U27 KO A
10	SUN	MATINEE 100 YEARS		16	TUE	VISIONARY DANCES BALLET	U27 SUB 4 B	14	FRI	DIE ZAUBERFLÖTE	G
		KONZERTVEREINIGUNG		17	WED	LA TRAVIATA	U27 D	15	SAT	L'ELISIR D'AMORE	ZE D
		WERTHER	A	18	THU	THE QUEEN OF SPADES	SUB 20 A	16	SUN	DIE MEISTERSINGER VON NÜRNBERG	
11	MON	THE BARTERED BRIDE	U27 SUB 15 S	19	FRI	SALOME	S			NÜRNBERG	SUB 24 G
12	TUE	FIDELIO	SUB 2 A	20	SAT	CHAMBER MUSIC 6	KM R	17	MON	LULU REVIVAL	U27 WL, ME S
13	WED	WERTHER	U27 A			LA TRAVIATA	ZV G	18	TUE	L'ELISIR D'AMORE	A
14	THU	THE BARTERED BRIDE	SUB 19 S	21	SUN	THE QUEEN OF SPADES	NP A	19	WED	DIE ZAUBERFLÖTE	G
15	FRI	FIDELIO	SUB 7 D	22	MON	VISIONARY DANCES BALLET	U27 SUB 13 B	20	THU	LULU	SUB 17 S
16	SAT	CHAMBER MUSIC 4	KM R	23	TUE	SALOME	S	21	FRI	DAS OPERNQUIZ MIT GEORG NIGL NEST	N2
		DIE VERKAUFTE BRAUT	A	24	WED	THE QUEEN OF SPADES	U27 SUB 9 A			WOOLF WORKS BALLET	U27 BVZ S
17	SUN	DON CARLOS REVIVAL	SUB 23 A	25	THU	PARSIFAL	ZW G	22	SAT	CHAMBER MUSIC 9	KM R
18	MON	FIDELIO	U27 SUB 13 A	27	SAT	THE QUEEN OF SPADES	ME A			ARABELLA	ZS S
19	TUE	DON GIOVANNI	U27 SUB 3 A	28	SUN	SALOME	U27 S	23	SUN	LULU	SUB 21 S
20	WED	MY FIRST NUTCRACKER		29	MON	PARSIFAL	U27 G	25	TUE	FLÓREZ CONCERT	U27 GS L
		BALLET NEST	N1	30	TUE	VISIONARY DANCES BALLET	U27 SUB 1 B	26	WED	LULU	SUB 12 S
		DON CARLOS	SUB 12 S	31	WED	SALOME	ZS S	27	THU	ARABELLA	U27 S
21	THU	DON GIOVANNI	SUB 20 A	A P R I L				28	FRI	WOOLF WORKS BALLET	U27 S
22	FRI	MY FIRST NUTCRACKER BALLET NEST	N1					29	SAT	ARABELLA	S
		LIVING LEGACIES BALLET	U27 SUB 8 B	1	THU	PARSIFAL	SUB 18 G	30	SUN	I CAPULETI E I MONTECCHI	
23	SAT	MY FIRST NUTCRACKER				INTRODUCTORY MATINEE	M			DER FLIEGENDE HOLLÄNDER	U27 FZ D
		BALLET NEST	N1	2	FRI	IL BARBIERE DI SIVIGLIA	ZE D	31	MON	WOOLF WORKS BALLET	U27 SUB 15 S
		DON GIOVANNI	A	3	SAT	PARSIFAL	G	J U N E			
24	SUN	DON CARLOS	U27 ZV A	4	SUN	TRISTAN UND ISOLDE	ZW S	1	TUE	ARABELLA	SUB 4 S
26	TUE	KAUFMANN CONCERT	U27 GS L	5	MON	VISIONARY DANCES BALLET	U27 B	2	WED	ALLE AUSSER SICH NEST PREMIERE	N3
27	WED	DON CARLOS	SUB 9 S	6	TUE	IL BARBIERE DI SIVIGLIA	SUB 3 A			WOOLF WORKS BALLET	U27 SUB 10 S
28	THU	DON GIOVANNI	SUB 17 A	7	WED	MANON LESCAUT	SUB 11 S	3	THU	ALLE AUSSER SICH NEST	N3
29	FRI	LIVING LEGACIES BALLET	U27 B	8	THU	TRISTAN UND ISOLDE	SUB 17 S			DER FLIEGENDE HOLLÄNDER	SUB 19 D
		PATHOS' NEST	N1	9	FRI	IL BARBIERE DI SIVIGLIA	U27 D	4	FRI	WOOLF WORKS BALLET	U27 SUB 7 S
30	SAT	DON GIOVANNI	ME A	10	SAT	CHAMBER MUSIC 7	KM R	5	SAT	OPERA STUDIO MATINEE	Z
		PATHOS' NEST	N1			DIE KLEINE HEXE NEST PREMIERE	N1			LE NOZZE DI FIGARO	U27 D
31	SUN	DON CARLOS	SUB 21 A			MANON LESCAUT	WL S	6	SUN	ENSEMBLEMATINEE 5	Z
		PATHOS' NEST	N1	11	SUN	DIE KLEINE HEXE NEST	N1			DER FLIEGENDE HOLLÄNDER	ZW D
F E B R U A R Y						ENSEMBLEMATINEE 4	Z	7	MON	WOOLF WORKS BALLET	U27 S
1	MON	LIVING LEGACIES BALLET	U27 B	12	MON	TRISTAN UND ISOLDE	SUB 23 S	8	TUE	LE NOZZE DI FIGARO	D
4	THU	OPERA BALL		13	TUE	DIE KLEINE HEXE NEST	N1	9	WED	WOOLF WORKS BALLET	U27 SUB 9 S
5	FRI	DIE ZAUBERFLÖTE FOR CHILDREN				NIGL/OFČZAREK »ES WAR EINMAL«	U27 GS K	10	THU	DER FLIEGENDE HOLLÄNDER	SUB 20 D
6	SAT	LIVING LEGACIES BALLET	U27 BVZ B	14	WED	DIE KLEINE HEXE NEST	N1	11	FRI	I CAPULETI E I MONTECCHI PREMIERE	P
7	SUN	LIVING LEGACIES BALLET	U27 SUB 22 B			MANON LESCAUT	U27 GE S	12	SAT	CHAMBER MUSIC 10	KM R
8	MON	DER ROSENKAVALIER	U27 SUB 14 A	15	THU	DIE KLEINE HEXE NEST	N1			LE NOZZE DI FIGARO	KO D
10	WED	TURANDOT	G	16	FRI	TRISTAN UND ISOLDE	U27 LS S	13	SUN	WOOLF WORKS BALLET	U27 SUB 24 S
11	THU	LIVING LEGACIES BALLET	U27 SUB 18 B			DIE KLEINE HEXE NEST	N1	14	MON	LE NOZZE DI FIGARO	SUB 16 D
12	FRI	MIGRANTENEXPRESS PREMIERE NEST	N1	17	SAT	ARIADNE AUF NAXOS	U27 A	15	TUE	I CAPULETI E I MONTECCHI	U27 SUB 1 G
		DER ROSENKAVALIER	SUB 7 A	18	SUN	DIE KLEINE HEXE NEST	N1	16	WED	NESTKLANG NEST	N2
13	SAT	OPERA STUDIO MATINEE	Z			WOOLF WORKS INTRODUCTORY MATINEE	M			WOOLF WORKS BALLET	U27 SUB 12 S
		SWAN LAKE BALLET	U27 BZF A			MANON LESCAUT	SUB 22 S	17	THU	NESTKLANG NEST	N2
14	SUN	UN BALLO IN MASCHERA		19	MON	DIE KLEINE HEXE NEST	N1			UN BALLO IN MASCHERA	FZ G
		INTRODUCTORY MATINEE	M			COSÌ FAN TUTTE	SUB 16 S	18	FRI	ANDREA CHÉNIER REVIVAL	SUB 5 G
		MIGRANTENEXPRESS NEST	N1	20	TUE	DIE KLEINE HEXE NEST	N1	19	SAT	I CAPULETI E I MONTECCHI	NP G
		TURANDOT	G			WOOLF WORKS BALLET PREMIERE	BZP S	20	SUN	UN BALLO IN MASCHERA	G
15	MON	MIGRANTENEXPRESS NEST	N1	21	WED	DIE KLEINE HEXE NEST	N1	21	MON	ANDREA CHÉNIER	SUB 15 G
		DER ROSENKAVALIER	SUB 16 A			ARIADNE AUF NAXOS	SUB 9 S	22	TUE	I CAPULETI E I MONTECCHI	SUB 2 G
16	TUE	MIGRANTENEXPRESS NEST	N1	22	THU	DIE KLEINE HEXE NEST	N1	23	WED	UN BALLO IN MASCHERA	U27 G
		SWAN LAKE BALLET	U27 BZG A	23	FRI	COSÌ FAN TUTTE	A	24	THU	ANDREA CHÉNIER	U27 G
17	WED	TURANDOT	G	24	SAT	ARIADNE AUF NAXOS	NP A	25	FRI	I CAPULETI E I MONTECCHI	SUB 6 G
18	THU	SWAN LAKE BALLET	U27 SUB 20 A	25	SUN	DIE TOTE STADT		26	SAT	UN BALLO IN MASCHERA	G
19	FRI	DER ROSENKAVALIER	SUB 8 A			REVIVAL	SUB 24 S	27	SUN	BALLET ACADEMY MATINEE	F
20	SAT	CHAMBER MUSIC 5	KM R	26	MON	COSÌ FAN TUTTE	SUB 15 S			ANDREA CHÉNIER	GE G
		TURANDOT	G	27	TUE	NESTKLANG NEST	N2	28	MON	BALLET GALA 2027	S
21	SUN	UN BALLO IN MASCHERA PREMIERE	P			WOOLF WORKS BALLET	U27 SUB 2 S	29	TUE	I CAPULETI E I MONTECCHI	SUB 3 G
22	MON	NORMA	U27 SUB 13 A	28	WED	DIE TOTE STADT	SUB 10 S	30	WED	ANDREA CHÉNIER	G
23	TUE	TURANDOT	U27 G	29	THU	COSÌ FAN TUTTE	U27 S				
24	WED	UN BALLO IN MASCHERA	SUB 12 G	30	FRI	CARMEN	SUB 5 D				
26	FRI	OPERNSLAM NEST	N3								

