INFORMATION BOOKLET
VIENNA PHILHARMONIC ORCHESTRA
NEW YEAR’S CONCERT 2019

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VIENNA PHILHARMONIC ORCHESTRA

CONDUCTOR: CHRISTIAN THIELEMANN
PRESS RELEASE

Year after year, the New Year’s Concert allows the Vienna Philharmonic to present itself as Austria’s most important musical ambassador. Their traditional greeting to the world is born of a spirit of hope, friendship and peace. January 1st 2019 marks 60 years that ORF will have been accompanying this "Concert of Concerts" with its television cameras. In fact, the programme is now broadcasted in almost 100 countries worldwide. A historical journey through time documenting the extent to which the broadcast has changed over the years, "Prelude to the New Year's Concert", will be shown at 10:40 on ORF2.

Once again there will be a New Year’s Concert newcomer: German conductor Christian Thielemann. His engagement at the New Year’s Concert has long been anticipated by the music world, having been connected musically to the Vienna Philharmonic since 2000 and having often conducted at the Vienna State Opera. As chief conductor of the Sächsischen Staatskapelle Orchestra, Christian Thielemann has performed many concerts in Austria, not least in Salzburg, where he has been artistic director of the Easter Festival since 2013.

‘Kapellmeister’ Thielemann (who prefers not to be referred to as Maestro) is very familiar with the music of the Strauss dynasty and the world of operetta. Nevertheless, his interpretation of this music especially at the New Year’s Concert represents a new level of achievement for him.

If you enquire about his role models, he will immediately mention Herbert von Karajan and, above all, long-time concertmaster of the Vienna Philharmonic, Willy Boskovsky, as an inspirational source of interpretation. Such was Thielemann’s attraction to the concert waltzes by Josef and Johann Strauss that waltzes such as Transactionen (Transactions) und Sphärenklänge (Music of the Spheres) by Josef Strauss and Nordseebilder (North Sea Pictures) or Künstlerleben (Artists’ Life) by older brother, Johann, are to be found on this year’s concert programme.

The Wiener Staatsballett will be conveying its modern side at the New Year’s Concert 2019, this time with a young choreographer who has emerged through the ranks of the Viennese dancers. Russian born Andrey Kaydanovskiy has appeared since last season mainly as a choreographer and in the meantime is in high demand internationally. He will make his New Year’s Concert debut with creations for the Waltz Künstlerleben (Artists’ Life) and for Pazman-Csárdás by Johann Strauss II.

The waltz is a tribute to the 150th anniversary of the Vienna State Opera on the Ring, where the ballet was staged in the foyers, on the stage, in the auditorium, and even on the roof terrace. The fiery Csárdás will be performed by the soloists of the Wiener Staatsballett in Grafenegg Castle in Lower Austria, which, with its extensive grounds, has served as the centre of an international music festival for many years.

The costumes have also been designed by a debutante: The young Austrian designer Arthur Arbesser, who learned his trade under the grand master of Italian fashion, Giorgio Armani. The cut, colour and material of his imaginative creations has been inspired by each location.
Participating soloists and members of the Wiener Staatsballett will be: Olga Esina, Jakob Feyferlik, Kiyoka Hashimoto, Masayu Kimoto, Alice Firenze, Davide Dato, Nikisha Fogo, Andrey Teterin, Eszter Lédan, Géraud Wielick.

For a second time, Henning Kasten will be responsible for the elaborate camera direction for the concert and will also be responsible as a director for the ballet insertions pre-recorded in August 2018.

HISTORY OF THE VIENNA NEW YEAR’S CONCERTS

The Vienna Philharmonic has been presenting its audience with a cheerful and yet equally contemplative programme from the rich repertoire of the Strauss dynasty and their contemporaries for some decades now. Not only do the New Year's concerts enjoy great popularity inside the Musikvereinssaal in Vienna, they also experience a high degree of recognition and popularity both at home and abroad due to worldwide TV broadcasting, which now reaches more than 90 countries. Born out of the darkest chapter of Austria's history, these concerts have gained increasing popularity over the decades owing to the fascinating and awe-inspiring works of the Strauss dynasty as well as their significant interpretation. Today, millions of people from all over the world are touched by this carefree yet profound music and thus experience the opportunity to create joy and optimism for a new year ahead. Not only is it the wish of the Philharmonic Orchestra to offer precious interpretations of the masterpieces of this genre, but also, to convey a gesture in the spirit of hope, friendship, and peace, as musical ambassadors of Austria.

A LONG ROAD TO ACCEPTANCE

The international popularity which the New Year’s concert experiences today would lead one to believe that the current public perception of Strauss dates back to Johann Strauss’ father and thus seamlessly back to the beginning of the orchestra’s foundation. But, in fact, for a long time the orchestra rejected this most Viennese music due to the fact that social advancement of the orchestra through engagement with philharmonic repertoire appeared to be jeopardised by maintaining relationships with light entertainment. And this attitude towards
the Strauss dynasty changed only slowly and gradually. A critical factor which led to this gradual shift in public attitude involved the members of this unique composer family beginning to receive the highest critical acclaim among other great composers, such as Franz Liszt, Richard Wagner and Johannes Brahms. Another critical factor in the shift was the direct encounters the orchestra had with Johann Strauss’ son. This provided the orchestra the opportunity to become acquainted with the significance of this music and moreover, the charismatic personality of its creator, which had been sweeping all of Europe at the time.

**JOHANN STRAUSS AND THE VIENNA PHILHARMONIC**

The first meeting between Johann Strauss and the Vienna Philharmonic involved a world premiere: Strauss composed the *Vienna Blood Waltz* for the opera ball held in the *Große Musikvereinssaal* on April 22, 1873, and conducted it true to its original style with violin in hand.

On November 4, 1873, Strauss performed works by his father and Josef Lanners, including the *Blue Danube Waltz* as part of a gala concert organised by the Chinese World Exhibition Commission. Then the next meeting between composer and orchestra took place on the occasion of a soirée in the *Hofoper* (court opera) on 11 December 1877, during which Strauss conducted the world premiere of his *Reminiscences of Old and New Vienna*, a potpourri of themes from his own and his father’s compositions, whose manuscript has unfortunately since been lost.

On 14th October, 1894, the orchestra took part in a festival which marked the 50th anniversary of Strauss in the music business. The master himself expressed his gratitude by presenting the orchestra with a medal and a telegram in which he wrote: “In the meantime I send my warmest thanks to the great musicians of the famous Philharmonic for their masterful performance and also their demonstration of goodwill which has brought me the greatest pleasure – Johann Strauss”. Their next meeting was to be followed by tragic circumstances: on May 22, 1899, the composer conducted *Die Fledermaus* in what was to be its first and only performance in the *Hofoper* (court opera). He caught a cold which subsequently led to pneumonia, from which he passed away on 3 June 1899.

**THE JOHANN STRAUSS MONUMENT IN VIENNA**

Even after the death of the "The Waltz King", as Johann Strauss was affectionately named, the Philharmonic did not immediately become one of Strauss’ most trusted advocates. However, things began to change in 1921. Arthur Nikisch (1955-1922) conducted the waltzes *Artists’ Life, Blue Danube, and Wine, Women and Song*, for the occasion of the unveiling of the Johann Strauss memorial in Vienna’s City Park. This world famous conductor’s engagement with the event seemed to spark an effect. The final breakthrough happened at the celebration of Strauss’ 100th birthday on October 25, 1925 when Felix von Weingartner conducted the *Blue Danube* Waltz at the Philharmonic subscription concert of October 17/18th. Furthermore, on October 25th, he
conducted a Vienna Philharmonic concert which consisted solely of Strauss’ works for the first time.

Clemens Krauss

All in all, the Strauss tradition of the Vienna Philharmonic was truly founded by the artist, Clemens Krauss (1893-1954), who to this day is considered perhaps the most important advocate of the music. From 1929 to 1933 he conducted an annual programme of Strauss compositions at the Salzburg Festival, anticipating the New Year’s Concerts which were to follow.

The First New Year’s Concert

The inauguration of the New Year’s Concert fell during the darkest chapter in Austria’s and the orchestra’s history. In the midst of barbarism, dictatorship and war, in a period of constant anxiety about the lives of individual members or their relatives, the Philharmonic sent an ambivalent signal on December 31, 1939: The net profit of an extraordinary concert dedicated to the Strauss dynasty under the direction of Clemens Krauss was donated in its entirety to the National Socialist fundraising campaign entitled Kriegswinterhilfswerk. In 1941, the Philharmonic Academy’s Johann Strauss Concert was held on 1 January and although it was understood in the midst of the war by many people as a “true Viennese celebration of joy”, it was also misappropriated to serve National Socialist propaganda by Grossdeutscher Rundfunk radio.

Clemens Krauss served what had become a newly created institution until the end of the war. In 1946 and 1947 Josef Krips (1902-1974) replaced Krauss, who returned in 1948 following the expiry of his two-year ban on conducting which had been imposed by the Allies. Krauss then led seven more New Year’s concerts until 1954.

Twenty Five New Year’s Concerts with Willi Boskovsky

Following the unexpected death of Krauss on May 16, 1954, the orchestra was faced with a dilemma regarding a successor. After much deliberation, including several orchestra meetings, it was decided that concert master Willi Boskovsky (1909-1991) would take the baton. This decision turned out to be a stroke of genius. Boskovsky conducted the New Year’s concert 25 times, from 1955 to 1979, and made such an impact that his resignation represented the end of an era. Boskovsky’s engagement with the orchestra sparked reminiscence of a bygone Austria, which, aside from nostalgic thinking, was most aptly reflected in the magic of the music of the Strauss dynasty.
A NEW CHAPTER IN THE HISTORY OF THE NEW YEAR’S CONCERT

When Boskovsky had to cancel the 1980 New Year’s Concert in October 1979 for health reasons, the Philharmonic were once again faced with a fundamental decision: Lorin Maazel, an internationally established conductor, was chosen, who directed the concert until 1986. Afterwards, it was decided that the artistic director would be replaced annually. And, in 1987, Herbert von Karajan began this new tradition with an unforgettable concert.

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<th>Name</th>
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<tr>
<td>Claudio Abbado (1933-2014)</td>
<td>1988,1991</td>
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<td>Daniel Barenboim (*1942)</td>
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<td>Gustavo Dudamel (*1981)</td>
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<td>Herbert von Karajan (1908-1989)</td>
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<td>Seiji Ozawa (*1935)</td>
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<td>Georges Prêtre (*1924)</td>
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<td>Christian Thielemann (*1959)</td>
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HISTORY OF THE VIENNA PHILHARMONIC

THE BEGINNING

Until the first Vienna Philharmonic concert on March 28, 1842, the city which lent its name to the artists of the Viennese classics - Joseph Haydn, Wolfgang Amadeus Mozart and Ludwig van Beethoven - had no professional concert orchestra. Concerts of symphonic works were played by ensembles especially assembled for the occasion. At the time, orchestras composed entirely of professional musicians were to be found only in theatres. The logical idea of performing with one of the theatre ensembles was only realised at the end of the 18th century, when Wolfgang Amadeus Mozart engaged the orchestra of the Hofburg Theater in Vienna for a cycle of six concerts in 1785. Ludwig van Beethoven also commissioned this ensemble for his academy on 2nd April 2, 1800, in which he premiered his first symphony. On May 24, 1824 the orchestra der Gesellschaft der Musikfreunde (Society of the Friends of Music) and the Hofopernorchester (court opera orchestra) joined forces for the premiere of Beethoven's Ninth Symphony.

Despite these promising events, however, classical symphonic concerts were still only organised in a very round-about manner. The Bavarian composer and conductor Franz Lachner, who had been Kapellmeister (composer and conductor) at the Hofoperntheater (court opera theatre) since 1830, performed Beethoven's symphonies during the intervals of ballet performances. Following this experimental phase, Lachner founded the Künstler-Verein (association of artists) in 1833 to engage the court opera in its first entrepreneurial activities. However, the society disbanded after only four concerts due to organisational shortcomings.

THE FOUNDING PHASE: OTTO NICOLAI

In 1841, Otto Nicolai (1810-1849) was appointed conductor at the Kärntertortheater. Encouraged by the influential figures of Vienna's musical circles, he decided to revive Lachner's idea and on March 28, 1842 conducted a Grand Concert in the Großer Redoutensaal which was involved "the entirety of the orchestra members of the imperial Court Opera Theatre". This Philharmonic Academy, as it was originally named, is rightly regarded as the origin of the orchestra, because all the principles of the Philharmonic Idea, which still apply today, were put into practice for the first time:

1. Only a musician who plays in the Vienna State Opera Orchestra (originally Court Opera Orchestra) can become a member of the Vienna Philharmonic.
2. The orchestra is fully autonomous – artistically, organisationally, and financially. Thus, all decisions are reached on a democratic basis during the general meeting of all its members.
3. Day to day management of the orchestra is the responsibility of a democratically elected body, the administrative committee.

Thus, even before the political events of 1848, a revolutionary policy had been adopted - democratic self-determination and entrepreneurial initiative undertaken by an orchestra as a partnership - which provided the foundations for technically and musically superior performances of classical symphonic works. Despite the air of optimism, this was only the beginning. The association of musicians would suffer serious setbacks and learn painful lessons before they finally were to achieve true stability.

OTTO DESSOFF

Under the leadership of Otto Dessoff (1835-1892) the repertoire was consistently expanded upon, important organisational principles (music archives, rules of procedure) were introduced, and the orchestra relocated to its third new home. At the beginning of the 1870/71 season, the orchestra began playing in the newly built Goldener Saal at the Musikverein building in Vienna, which proved to be an ideal venue, which influenced the orchestra’s style and sound through its acoustical characteristics.

THE GOLDEN ERA: HANS RICHTER

There has been no other conductor in the history of the Vienna Philharmonic to leave such a long-lasting impression on the orchestra as Hans Richter (1843 - 1916), the legendary conductor of the premiere of Wagner’s tetralogy *The Ring of the Nibelungen* in Bayreuth. His appraisal has not only been in hindsight - it was also the predominant opinion of musicians of that time. Richter conducted at least 243 concerts and presided over the organisation 1875 – 1898 (apart from a one-year interruption).

The artistry between Richter and the Philharmonic was characterised by the absolute passion that ordinary people had for the partnership. The era of Hans Richter, which is referred to as the 'Golden Era' was not a time of static complacency, but rather a constant give-and-take attitude between a headstrong group of musicians and an outstanding conductor, who was in fact simply considered a member of the ensemble as a *primus inter pares* (first among equals).

Under Hans Richter the ensemble attained the status of a world class orchestra with an incomparable tradition. Also contributing to this energy were encounters with Wagner, Verdi, Bruckner, Brahms, Liszt and others who performed with the orchestra as conductors and soloists. During the ‘Golden Era’ of Hans Richter, Brahms’ 2nd and 3rd Symphonies, Anton Bruckner’s 4th and 8th Symphonies as well as the Tchaikovsky Violin Concerto were premiered.
THE BEGINNING OF THE 20TH CENTURY

From 1898 to 1901, Gustav Mahler (1860-1911) was subscription conductor of the Vienna Philharmonic, during which he conducted the world premières of Anton Bruckner’s Sixth Symphony and Antonín Dvořák’s *A Hero’s Song*. Under his direction, the ensemble first appeared abroad in 1900 on the occasion of the World Exhibition in Paris. The relationship between Mahler and the orchestra was as much marked by artistic highlights as it was by serious arguments. However, ultimately it ended in reconciliation. When the Philharmonic agreed to three readings for Mahler’s Sixth Symphony in order to give the composer the opportunity to hear his work before going to print, and did not demand any royalties, Mahler wrote: ”It is with great desire that I express my sincere gratitude to the honoured gentlemen of the Hofopernorchester, who have given me the pleasure of presenting my new work in such a perfected way. I feel obliged to each one of you and to you as a whole, and I ask you to accept the assurance that I am proud to belong to you not only in my duties of this position but also through the bond of art, which unites all who are called to it, irrespective of the individual or the leadership.”

In 1901, Joseph Hellmesberger Jr. (1855-1907) took over the management of the subscription concerts for two years. After the resignation of this gifted composer (who had previously been represented eleven times in the programme of a New Year’s Concert) the Philharmonic, which became an officially licensed association in 1908, attempted to initiate the guest conductor system practiced today. The orchestra chose Felix von Weingartner (1863-1942) to be the subscription manager for the 1908/09 season. During his 19 year tenure, he initiated the travel activity of the orchestra, who set out for Europe and guested in South Africa in 1922.

Between 1906 and 1944 the Vienna Philharmonic performed 85 concerts as well as numerous opera performances in Vienna and Salzburg under the baton of Richard Strauss (1864-1949). This relationship marks a high point in the history of the ensemble and was described by Strauss in 1942 on the occasion of the 100th anniversary of the Vienna Philharmonic as follows: "All praise of the Vienna Philharmonic reveals itself as understatement." [...] “Today, I would like to summarize my praise in only two short sentences: "Only one who has conducted the Vienna Philharmonic knows what they are. But that will remain our secret! You know what I mean - now, as on the podium!“.
Further musical highlights were the collaborations with Arturo Toscanini (1867-1957), who set immutable standards in the years 1933 to 1937, as well as Wilhelm Furtwängler (1886-1954), who, despite his departure from the one subscription concert conductor, was actually the main conductor of the orchestra between 1933 and 1945, and again between 1947 and 1954.

THE VIENNA PHILHARMONIC UNDER NATIONAL SOCIALISM (1938 - 1945)

In 1938, politics encroached upon the Vienna Philharmonic in the most brutal manner. The National Socialists dismissed all Jewish artists from the Vienna State Opera and disbanded the Association of the Vienna Philharmonic. It was only the intervention of Wilhelm Furtwängler and other individuals which achieved the nullification of the disbandment order and, with two exceptions, saved the "half-Jews" and "closely-related" from dismissal from the Vienna State Opera Orchestra. However, five members of the orchestra perished in concentration camps, despite the intervention of the new Nazi chairman of the orchestra, who attempted to rescue them from deportation. Another two members died in Vienna as a direct result of attempted deportation and persecution.

A total of nine orchestra members were driven into exile. The eleven remaining orchestra members who were married to Jewish women or stigmatised as "half-Jewish" lived under the constant threat of revocation of their "special permission".

Yet also within the orchestra, as part of the NS Personnel Organisation State Opera (NSBO), there was an active illegal cell, so that even before 1938, when the ban of the NSDAP was in effect, 20% of the members of the orchestra belonged to the Nazi party. In 1942, 60 of the 123 active orchestral musicians had become members of the NSDAP.

THE MODERN ERA

After World War II the orchestra continued the policy it began in 1933 of working with every conductor of repute. Especially important in the history of the orchestra after 1945 were the artistic collaborations with its two honorary conductors Karl Böhm and Herbert von Karajan, and with its honorary member Leonard Bernstein.

Through its busy concert schedule, recordings on film and record, tours all over the world, and regular appearances at major international festivals, the Vienna Philharmonic meets all the requirements of the modern multimedia music business while still managing to emphasize its unique individuality, perhaps best exemplified in the annual New Year's Concert, and in the pivotal role it plays at the Salzburg Festival or with its "Vienna Philharmonic series" taking place in New York, Japan and Cologne, and with its "Euro Series" involving two to three subscription concerts in London and Paris.
Although the orchestra has moved with the times, it remains faithful to traditional principles by retaining its autonomy and the subscription concert series as the artistic, organizational and financial basis of its work. The Vienna Philharmonic is not only Austria's most highly coveted "cultural export", it is also an ambassador of peace, humanity and reconciliation, concepts which are inseparably linked to the message of music itself. In 2012 the Vienna Philharmonic was named Goodwill Ambassador of the IIASA (International Institute for Applied Systems Analysis). For its artistic achievements the orchestra has received numerous awards, gold and platinum disks, national honours, and honorary membership in many cultural institutions.

**NEUJAHRSKONZERT 2019**

On January 1, 2019, the New Year's Concert of the Vienna Philharmonic will take place under the baton of Christian Thielemann at the *Wiener Musikverein*. Christian Thielemann, principal conductor of the Saxon Staatskapelle Orchestra and artistic director of the Salzburg Easter Festival, has been musically connected with the Vienna Philharmonic since 2000. In 2019, Thielemann will conduct the New Year's Concert of the Vienna Philharmonic for the first time. The New Year's Concert 2019 will be broadcast in over 90 countries worldwide and watched by over 50 million TV viewers. The programme of the concert will be announced at a later date.

**FLORAL DECORATIONS FROM THE VIENNA CITY GARDENS**

Although Christian Thielemann’s opening of the New Year’s Concert 2019 will mark his first conducting engagement at this prestigious event, the cooperation between the Vienna Philharmonic Orchestra and the Vienna City Gardens, who are responsible for the floral design, has existed for many years.

Together with Austrian gardeners and florists, this year the Vienna City Gardens will again allow the Golden Hall in the Musikverein to shine in a sea of flowers.

This annual floral splendour requires a lot of experience as well as expertise. The work of the master florists begins on 27th December in order that everything is prepared in time for this worldwide cultural event.
TV Broadcast
VIENNA PHILHARMONIC NEW YEAR’S CONCERT 2019 PART 1

1. Work
   Carl Michael Ziehrer
   Schönfeld-Marsch op. 422

2. Work
   Josef Strauss
   Transactionen (Transactions), Walzer op. 184 + imagery

3. Work
   Josef Hellmesberger
   Elfenreigen (Fairy Dance)

4. Work
   Johann Strauss (Jr.)
   Express, Polka schnell op. 311

5. Work
   Johann Strauss (Jr.)
   Nordseebilder (North Sea Pictures), Walzer op. 390

6. Work
   Eduard Strauss
   Mit Extrapost (Posthaste), Polka schnell op. 259

FILM DURING INTERVAL “THE VIENNA STATE OPERA 1869 - 2019”

TV Broadcast
VIENNA PHILHARMONIC NEW YEAR’S CONCERT 2019 PART 2

7. Work
   Johann Strauss (Jr.)
   Overture to Der Zigeunerbaron (The Gypsy Baron)

8. Work
   Josef Strauss
   Die Tänzerin (The Dancer), Polka française op. 227

9. Work
   Johann Strauss (Jr.)
   Künstlerleben (Artists’ Life), Walzer op. 316 + pre-recorded ballet footage

10. Work
    Johann Strauss (Jr.)
    Die Bajadere, Polka schnell op. 351
11. **Work**  
Eduard Strauss  
*Opern-Soiree*, Polka française op. 162

12. **Work**  
Johann Strauss (Jr.)  
*Eva-Walzer* (Eva Waltz) from *Ritter Pasman*

13. **Work**  
Johann Strauss (Jr.)  
*Csárdás* from *Ritter Pasman* + pre-recorded ballet footage

14. **Work**  
Johann Strauss (Jr.)  
*Egyptischer Marsch* (*Egyptian March*) op. 335

15. **Work**  
Joseph Hellmesberger  
*Entr'acte-Valse*

16. **Work**  
Johann Strauss (Jr.)  
*Lob der Frauen* (*Praise of Women*), Polka mazur op. 310

17. **Work**  
Josef Strauss  
*Sphärenklänge* (*Music of the Spheres*), Walzer op. 235 + imagery

**ENCORES**

18. **Work**  
Johann Strauss (Jr.)  
*Im Sturmschritt*, Polka schnell op. 348

19. **Work**  
Johann Strauss (Jr.)  
*An der schönen blauen Donau Walzer* (*On the Beautiful Blue Danube*), op. 314 + imagery

20. **Work**  
Johann Strauss (Sr.)  
*Radetzky-Marsch* op. 228
CHRISTIAN THIELEMANN

The conductor began his professional career in 1978 as a rehearsal pianist at the Deutsche Oper Berlin. He joined the conducting staff of Deutsche Oper am Rhein in Düsseldorf in 1985 following posts in Gelsenkirchen, Karlsruhe and Hannover. In 1988 he moved to Nuremberg to become Germany’s youngest music director. Thielemann returned to the Deutsche Oper Berlin in 1997 as music director for seven years. Following this, he became music director at the Munich Philharmonic Orchestra from 2004 to 2011. And since the beginning of the 2012/13 season, Christian Thielemann has been principal conductor of the Dresden Staatskapelle Orchestra. In addition to this, he has also been artistic director of the Salzburg Easter Festival since 2013.

Thielemann’s interpretations of German romantic operatic and concert repertoire have attracted worldwide attention. He made his Bayreuth debut in 2000 and has since returned to the festival for every subsequent season. Thielemann was voted conductor of the year by Opernwelt magazine for his work on Richard Strauss’s Die Frau ohne Schatten at the Salzburg Festival in 2011.

His Brahms cycle with the Staatskapelle has been released on both CD and DVD, while he has also made a complete recording of Beethoven’s symphonies with the Vienna Philharmonic.

Christian Thielemann is an honorary member of the Royal Academy of Music in London and has been awarded an honorary doctorate from the Franz Liszt University of Music in Weimar and the Catholic University of Leuven in Belgium. In May 2015, he was awarded the Richard Wagner Prize by the Richard Wagner Society of the City of Leipzig.
BALLET 2019

SOLOISTS:

JOHANN STRAUSS
Künstlerleben (Artists’ Life), Walzer op. 316

Olga Esina – Jakob Feyferlik
Kiyoka Hashimoto – Masayu Kimoto
Alice Firenze – Davide Dato
Nikisha Fogo – Andrey Teterin
Eszter Lédan – Géraud Wielick

JOHANN STRAUSS
Cárdás from “Ritter Pasman”

Alice Firenze – Davide Dato
Nikisha Fogo – Andrey Teterin
Eszter Lédan – Wielick
Sveva Gargiulo – Richard Szabo

VIENNA STATE BALLET

Since 1 September 2010, the Wiener Staatsballett (Vienna State Ballet) - which is the new title for ensembles appearing in both the Vienna State Opera and the Volksoper Wien - has been under the direction of Manuel Legris. Legris, former Danseur Étoile of the ballet of the Paris Opera, is a fixed star of the ballet world.

He has repeatedly appeared as a guest soloist at the Vienna State Opera. If one looks into the annals of Vienna Ballet, one encounters repeated periods in which the ensemble has held a leading world-wide position among the companies - in addition, periods which have been ground breaking for the art genre itself. Ballet directors, who have had a decisive influence on ballet since the reopening of the Vienna State Opera in 1955, were, according to Erika Hanka, above all Aurel von Milloss and Gerhard Brunner.

From 1995 to 2005, Renato Zanella was the ballet director and chief choreographer of the State Opera Ballet. With the aim of increasing the performance possibilities of the ballet in 2005 under ballet director Gyula Harangozó, a merger of the ballet ensembles of the Vienna State Opera and Volksoper Vienna took place.

Among the dancers and choreographers active in Vienna are personalities whose names today are legends. Their origin from various countries underlines the internationality of the art genre. From Italy came Santo and Domenico Ventura, Gasparo Angiolini, Gaetano Vestris, Salvatore Viganò, Jean Coralli, Filippo, Marie and Paul Taglioni, Carlotta Grisi and Fanny Cerrito; from France Jean Georges Noverre, Louis Duport, Jean Aumer and Jules Perrot; joined by the Danes August Bournonville and Lucile Grahn and the German Heinrich Kröller.
Among the Austrians who carved ballet history are Franz Hilverding, Fanny Elßler, Josef Hassreiter, Grete Wiesenthal and Erika Hanka. In the second half of the 19th century, Josef Hassreiter, the creator of the worldwide success *The Doll Fairy*, began the formation of a national ensemble, hand in hand with the institutionalisation of the ballet school. Since then, local artists have dominated the ballet scene in Vienna, even though singular personalities from abroad have repeatedly set highlights in Vienna. Representing all, Rudolf Nureyev is highlighted.

**CHOREOGRAPHER – ANDREY KAYDANOVKSIY**

Born in Moscow, the son of a ballerina and a film director, Andrey Kaydanovskiy completed his dance education in Moscow and Stuttgart, and most recently in Vienna, where he was a dancer with the Vienna State Ballet from 2007 to 2018. During the season 2013/14 he made his debut as a choreographer with the piece *The Ugly Duckling*. Meanwhile, his creations have received multiple awards, including the Best Dance Theater Performer and Choreographer.

**COSTUME DESIGNER – ARTHUR ARBESSER**

Born and raised in Vienna, Arbesser relocated to Milan, where he now designs for the well known fashion houses. He is a graduate of the world renowned Central Saint Martins College for Art and Design in London.

As a true artist, he possesses a keen interest in art and design, which are both an essential source of inspiration for his creations. In 2013 he founded his own label. In September 2017, Arbesser became creative director of *Fay* which marked the beginning of a promising collaboration. Arbesser's creativity and personal style have entered into a promising liaison with the lifestyle and elegance of the Fay brand.
BILDREGISSEUR – HENNING KASTEN

Born in 1963, Henning Kasten studied "Sound and Image Design" at the Musikhochschule in Düsseldorf. This was followed by assistant director at DRS, EuroArts, NDR, SFB, Sony Classical, SR and WDR from 1991 to 1994. Following this, he began working as a director himself. He by now has many years of directing experience in entertainment shows, music documentaries and theatre productions under his belt. In addition to directing, he has been lecturer at the Robert Schumann University in Dusseldorf on "music direction".
The structure of the opera house was planned by the Viennese architect August Sicard von Sicardsburg, while the inside was designed by interior decorator Eduard van der Nüll. It was also impacted by other major artists such as Moritz von Schwind, who painted the frescoes in the foyer, and the famous "Zauberflöten" ("Magic Flute") series of frescoes on the veranda. Neither of the architects survived to see the opening of their opera house: the sensitive van der Nüll committed suicide, and his friend Sicardsburg died of a stroke soon afterwards.

On May 25, 1869, the opera house solemnly opened with Mozart's DON JUAN in the presence of Emperor Franz Joseph and Empress Elisabeth. The popularity of the building grew under the artistic influence of the first directors: Franz von Dingelstedt, Johann Herbeck, Franz Jauner, and Wilhelm Jahn. The Vienna opera experienced its first high point under the direction of Gustav Mahler. He completely transformed the out-dated performance system, increased the precision and timing of the performances, and also utilized the experience of other noteworthy artists, such as Alfred Roller, for the formation of new stage aesthetics.

The years 1938 to 1945 were a dark chapter in the history of the opera house. Under the Nazis, many members of the house were driven out, pursued, and killed, and many works were not allowed to be played.

On March 12, 1945, the opera house was devastated during a bombing, but on May 1, 1945, the "State Opera in the Volksoper" opened with a performance of Mozart's THE MARRIAGE OF FIGARO. On October 6, 1945, the hastily restored "Theaters an der Wien" reopened with Beethoven's FIDELIO. For the next ten years the Vienna State Opera operated in two venues while the true headquarters was being rebuilt at a great expense.

The Secretary of State for Public Works, Julius Raab, announced on May 24, 1945, that reconstruction of the Vienna State Opera would begin immediately. Only the main facade, the
grand staircase, and the Schwind Foyer had been spared from the bombs. On November 5, 1955, the Vienna State Opera reopened with a new auditorium and modernized technology. Under the direction of Karl Böhm, Beethoven’s FIDELIO was brilliantly performed, and the opening ceremonies were broadcast by Austrian television. The whole world understood that life was beginning again for this country that had just regained its independence.

Today, the Vienna State Opera is considered one of the most important opera houses in the world; in particular, it is the house with the largest repertoire. It has been under the direction of Dominique Meyer since September 1, 2010. Manuel Legris is the ballet director.

**Grafenegg Castle and castle grounds**

History
An original settlement named "Aspersdorf", later renamed "Riwinus de Aspinsdorf" in 1190, was positioned where today's castle and grounds lie and owned by a liege man of Gfn.v. Hardegg. A 1433 site named “Hoff zu Esperstorff” is said to be located on the immediate site of the castle. In 1424 it was a sovereign fief. At that time, a person by the name of Parssenbrunner sold the site to Georg v. Wolfenreith. Under this ownership, the property was now named "Vest New Wolffenrewt", newly fortified and renovated. In 1454 the property was sold to Bernhard v. Techenstein. Shortly afterwards the property was further passed on to Ulrich v. Grafenegg. However, after taking the political side of the Hungarian king, Grafenegger loses all his possessions. The site is then governed by sovereign caretakers. In 1493, K. Friedrich III gives the castle "Eschpersdorf" (=Grafenegg) and other goods to Sigmund Prüschenk as a pledge. A short time later Maximilian I sells it to Heinrich Prüschenk of Hardegg and Stettenberg, who convert the castle into a Renaissance castle before 1513/17. After his death "Neu Stettenberg", as the castle was temporarily referred to, is passed on to his sons. In 1534 Adam v. Schwetkowitz acquires the site, however, already passes it on in 1535 to Bernhard I. Thurzo v. Bethlenfalva. The Thurzo’s remain in possession of the site until 1599. Consequently in 1601, the site is passed on to Martin v. Starhemberg, and in 1603 to Helene v. Königsberg, née Saurau. In 1622 the Saurau’s sell it to the v. Verdenberg’s, who have new buildings built and conversions carried out in 1630. In 1633 castle chapel is built. In 1645 the castle is occupied by Swedish troops. After the mid 17th century, the property is transferred...
to Gfn. Enkevoirt, and in 1769 to the related Karl Josef Ignaz Gf. Breuner-Enkevoirt. In 1840 Gf. August Ferdinand Breuner-Enkevoirt begins comprehensive new construction in the style of romantic historicism. His descendants continue the transformations until 1888. In 1894, Grafenegg is given to the Princes of Ratibor, but remains uninhabited. 1945 marks the beginning of complete neglect of the site, which ends in 1967 through extensive restoration work. Following successful renovations, the castle is now the venue for events and exhibitions as a cultural centre. Today's owner is Franz Albrecht Metternich-Sandor.

**FILM DURING THE INTERVAL**

**“VIENNA STATE OPERA 1869 - 2019“**

On the occasion of the 150th anniversary of the Vienna State Opera, the interval film during the Vienna Philharmonic New Year’s Concert will present a musical tour of *das Haus am Ring (The House on the Ring)*. Selected ensembles of the Vienna Philharmonic, as well as singers, dancers and the choir of the State Opera perform at various venues in and around the opera house, which was opened in 1869 by Emperor Franz Joseph I.

While Camilla Nylund and Adrian Eröd are working on a duet from Johann Strauss’ *Fledermaus* and sweating in the ballet hall to the sounds of Glasunov’s *Raymonda*, singer Daniela Fally and baritone Rafael Fingerlos fly effortlessly across the Staatsoper stage as Papagena and Papageno - a loving homage to the famous house on the Vienna Opera Ring.

**Design:** Felix Breisach  
**Production:** Felix Breisach Medienwerkstatt im Auftrag des ORF