



PRESS KIT

program presentation of the

48TH INNSBRUCK FESTIVAL OF EARLY MUSIC 2024

Participants:

Anton Mattle, Governor of Tyrol

Georg Willi, Mayor of the City of Innsbruck

Ottavio Dantone, Musical Director of the Innsbruck Festival of Early Music

Mag. Eva-Maria Sens, Artistic Director of the Innsbruck Festival of Early Music

Dr. Markus Lutz, Managing Director of the Innsbruck Festival of Early Music



Table of content

Innsbrucker Festival of Early Music 2024: "Where do we come from? Where are we going?" - Introductory Words from the Artistic Direction	1
New formats and established formats in a new guise	2-3
The new "orchestra in residence": The Accademia Bizantina	3
The Operas	4-5
The Ambraser Schlosskonzerte (Concerts at Schloss Ambras)	5
The Concerts	6-7
& more: Free Programs, Workshops, and Open-Air Concerts	7
Facts and figures	8
Ticket information, note on press fotos	9



Innsbruck Festival of Early Music 2024

"Where do we come from? Where are we going?" – Introductory Words from the Artistic Direction

"It all remains different" sings Herbert Grönemeyer, capturing the exciting moment of change, suspended between two states. The Innsbruck Festival of Early Music also remains different. Since its inception in 1976 as a counter-movement to the established classical scene, it has been a constant force for renewal in the early music scene. Over the years, it has provided a stage for thousands of artists to present historically informed performances at the forefront of the time. The festival itself has continuously reimagined, evolved, and positioned itself as an event series. The undiscovered and the best artists showcasing it have become its trademarks.

Now, a new chapter unfolds for the Innsbruck Festival of Early Music: We have taken over. We, Eva-Maria Sens as Artistic Director and Ottavio Dantone as Musical Director, share a vision. The festival is a moment to return to, something missed if not experienced firsthand.

At the core of our considerations is the sound. For us, this original sound is not defined by the reconstruction of supposed authenticity through the mere use of historical instruments or the so-called performance practice, which is fundamental to us. Instead, it is defined by placing the music in aesthetics, space, and time, as well as conceptual and emotional communication.

Our programmatic focus, reflecting the historical significance of Innsbruck, extends from here to the world and back. In each edition of the festival, especially in the opera repertoire, composers and works connected to Austrian music history through their influence and origin will be featured.

Another element of our joint artistic planning is how we approach our annual thematic guidelines. We quickly agreed that for each festival summer, we want to pose a question. The answers to the question will then be found in the numerous events, like colorful glass stones that each person can assemble into their own vibrant and individual festival mosaic.

For the 2024 festival, we have, in the spirit of a moment of change and decision-making, asked where we actually come from and where we want and can go from here. This broad questionnaire gives rise to many other levels of questioning, like branches of a complex mobile, each connecting to our events at its ends.

Eva-Maria Sens & Ottavio Dantone



New formats and established formats in a new guise

youngbaroque

At the International Youth Baroque Orchestra Festival, young people bring Early Music to life. From July 17 to 21, 2024, specialized youth orchestras in Early Music will gather in Innsbruck to share their enthusiasm. The meeting of international youth Baroque ensembles was first held in Innsbruck in 2022 and, starting from 2024, is part of the Innsbruck Festival of Early Music. The highlight is the closing concert at Treibhaus in Innsbruck, conducted by Lars Ulrik Mortensen. Admission is by voluntary donation.

Sun, 07/21, 11:00 AM, Treibhaus
(☞ Program Book p. 70)

The Ambraser Schlosskonzerte (Concerts at Schloss Ambras)

The four castle concerts are an integral part of the program and mark the beginning of the festival. Starting from the coming year, they will take place on two consecutive weekends at the end of July and the beginning of August, each on Friday and Saturday.

Fri, 07/26 & Sat, 07/27, and Fri, 08/02 & Sat, 08/03, each at 8:00 PM, Schloss Ambras, Spanischer Saal
(☞ Program Book p. 18 - 21)

Werkstattkonzerte (Workshop Concerts)

The workshop concerts are a hybrid format that combines elements of a concert and a rehearsal. They allow experiencing the development of a concert program up close and live. Ottavio Dantone not only brings wonderful music to the stage but also explains the musical process, starting from the pure notes and their stage implementation.

Sat, 07/27, 11:00 AM, Tiroler Landestheater, Probebühne 2
Sun, 08/03, 10:00 AM, Haus der Musik Innsbruck, Großer Saal
(☞ Program Book p. 73)

Hörgeschichten (Listening Stories)

In this format, visitors gain auditory insights away from the stage. In artist conversations, this listening lab will provide insight into interpretation stories and also offer space for exchange and discourse with the audience. Admission is free.

Sun, 08/11 & Sun, 08/18, each at 11:00 AM, Haus der Musik Innsbruck, [K2]
(☞ Program Book p. 78)

Die blaue Stunde (The Blue Hour)

The new concert series takes place late at night in the pavilion of the Hofgarten Innsbruck. In the first night concert, the Italo-Irish musician Giovanna Baviera accompanies her singing on the viola da gamba. Last year, she was featured with Voces Suaves at the festival.

Wed, 08/14, 9:30 PM, Hofgarten Innsbruck, Pavilion
(☞ Program Book p. 54)



Ottavio Plus

Here, too, the Innsbruck Festival of Early Music introduces a new concert series. On the eve of the annual Cesti final concert, Musical Director Ottavio Dantone invites to a concert. He will be heard as a harpsichordist, and one or more musicians invited by him. For 2024, Dantone has invited his longtime musical companion Alessandro Tampieri, concertmaster of the Accademia Bizantina, and a soloist on the violin, viola, and viola d'amore.

Thu, 08/29, 8:00 PM, Schloss Ambras, Spanischer Saal
(📖 Program Book p. 62)

The new "orchestra in residence": The Accademia Bizantina

The Accademia Bizantina is the "orchestra in residence" for the next 5 editions of the festival. The musicians can be experienced in each opera production and in concerts. Founded in Ravenna in 1983, the ensemble, like few others, epitomizes the tireless dedication to crafting the distinctive sound of Baroque music. They specialize in performing the musical repertoire of the 17th and 18th centuries, extending their expertise to classical music as well. In their work, they approach it initially as scholars, delving into the notes and attempting to decipher their secrets. They then breathe life into the music, making it resonate. They study scores down to the smallest detail, searching for everything that is unwritten but undoubtedly present: moods, emotions, suggestions that the composer has left in hidden traces, waiting to be revealed.

Learn more about this international top ensemble, led by Musical Director Ottavio Dantone, in the program book on pages 46–47.



The Operas

Experience Geminiano Giacomelli's "Cesare in Egitto" as Barockoper:Jung "Arianna in Creta" by Georg Friedrich Händel, and Christoph Graupner's "Dido, Queen of Carthage".

Making his opera debut as Musical Director of the Innsbruck Festival of Early Music, Ottavio Dantone presents "Cesare". Under his direction, the new "orchestra in residence" the Accademia Bizantina, performs. Among the soloists are Sopranos Arianna Vendittelli and Emöke Barath, Alto Margherita Maria Sala, and Countertenors Filippo Mineccia and Federico Fiorio. Arianna Vendittelli, a former winner of the Cesti Competition, has been a welcome guest at the festival for years, as have Emöke Barath and Margherita Maria Sala. All of them can be experienced on the world's major music stages, including Filippo Mineccia, praised by many critics as one of the greatest specialists in the repertoire of the glorious castrato era. Also highly acclaimed is the young countertenor Federico Fiorio, known for his vocal versatility. The internationally celebrated director Leo Muscato, renowned for his atmospheric and colorful productions, will bring the opera about Emperor Cesare and his love for Cleopatra to the stage of the Tiroler Landestheater. The work premiered on November 24, 1735, at the Teatro San Giovanni Grisostomo in Venice and remained Giacomelli's greatest success throughout his life.

Premiere on 08/07, 7:00 PM,
Performances: 08/09, 7:00 PM, & 08/11, 4:00 PM, at Tiroler Landestheater, Großes Haus
(📖 Program Book page 28)

The Barockoper:Jung is perennially popular, and in 2024, the previous year's Cesti participants will bring the opera "Arianna" to the stage. Conductor Angelo Michele Errico leads, alongside the Barockorchester:Jung, the winner mezzo-soprano Mathilde Ortscheidt, third-place baritone Giacomo Nanni, and soprano Neima Fischer, who won the Young Talent Award. Händel's "Arianna in Creta" premiered on January 21, 1734, at the King's Theatre in Haymarket. The composition is characterized by a thoughtful change of moods, rich ornamentation, and impressive arias that wonderfully reflect the characters' personalities. The plot revolves around the mythical figure of Arianna, who is held captive on the island of Crete. The King of Crete, Minos, has married Arianna, but she is unhappy in her marriage. The opera explores love entanglements and political intrigues, including the character of Theseus, who is in love with Arianna. Neima Fischer takes on the role of Arianna, with countertenor Andrea Gavagnin as Theseus and Giacomo Nanni as Minos.

Premiere on 08/17, 7:00 PM,
Performances on 08/19, 08/20, 08/22, 7:00 PM, at the Haus der Musik Innsbruck, Kammerspiele
(📖 Program Book page 32)

Later in August, the stage of the Tiroler Landestheater will host Christoph Graupner's opera "Dido, Queen of Carthage" This rarity was first performed in 1707 at the Hamburg Gänsemarkt Theater. The tragic fate of the Carthaginian Queen Dido is the stuff of grand operas. She is powerfully desirable and beautiful, her heart given to the Trojan hero Aeneas. However, he leaves her to pursue



a career in Italy. The highly sought-after American soprano Robin Johannsen takes on the lead role,

known for the beauty of her timbre, impressive virtuosity, and profound interpretations. Tenor Jacob Lawrence portrays Aeneas, who won the Young Talent Award at the 2020 Cesti Competition. Other roles are filled by bass-baritone Andreas Wolf, a former member of William Christie's Jardin des Voix, as well as tenor Jorge Franco and baritone José Antonio López. They are accompanied by the award-winning La Cetra Barockorchester Basel under the experienced direction of Andrea Marcon. The stage adaptation of this tragic tale is handled by the specialist known for her historical interpretation approaches, Deda Christina Colonna.

Premiere on 08/25, 4:00 PM,
Performance on 08/27, 7:00 PM, at Tiroler Landestheater, Großes Haus
(📖 Program Book page 36)

The Ambraser Schlosskonzerte (Concerts at Schloss Ambras)

One of the best recorder players of our time, Stefan Temmingh, opens the Ambraser Schlosskonzerte on Friday, July 26, 2024. Together with the Ensemble Nuovo Aspetto, he explores the so-called "Grounds." These are based on a harmonic pattern that repeats continuously, played in variations by various instruments. The audience can certainly look forward to boundless joy of playing. The second castle concert on Saturday, July 27, 2024, is dedicated to love. The Innsbrucker Hofmusik, under the direction of Marian Polin, presents an evening full of secular love songs from Andrea Gabrieli's Madrigal Book, dedicated to Archduke Ferdinand. In the following week, the well-known bassist Luigi De Donato, together with the Collegium 1704 under the direction of Vaclav Luks, puts the character of Polifemo in the spotlight. In this third Ambraser Schlosskonzert on August 2, musical rarities surrounding the one-eyed monster Polifemo, such as excerpts from the cantata "Il Polifemo" by Pietro Antonio Cesti, as well as parts from Händel's famous serenata "Aci, Galatea e Polifemo," will be heard. The crowning finale of the Ambraser Schlosskonzerte is in the hands of violinist Leila Schayegh and harpsichordist Jörg Halubek. Works by Carl Philipp Emmanuel Bach, Johann Schobert, Luigi Boccherini, and Wolfgang Amadeus Mozart trace the highly exciting journey from the violin sonata to the keyboard sonata in the 18th century, where a vibrant collaboration on equal footing emerges from a permanent competition for the leading position.

July 26 - August 2, 2024, each at 8:00 PM at Schloss Ambras, Spanischer Saal
(📖 Program Book pages 18 - 21)



The Concerts

On August 6, Musical Director Ottavio Dantone invites you to an inaugural concert at the House of Music. He shares the stage with his Accademia Bizantina, the choirs La Stagione Armonica and NovoCanto, and an exquisite ensemble of singers including Benedetta Mazzucato, Sophie Rennert, Nicolò Balducci, Martin Vanberg, and Riccardo Novaro. The program features the Serenata "Il trionfo della Fama" by the late Baroque composer Francesco Bartolomeo Conti.

Master of Italian Early Baroque, countertenor Jakub Józef Orliński, performs. Indispensable on international concert and opera stages, he, along with the renowned ensemble Il Pomo d'Oro, will captivate the audience in the magnificent Riesensaal of the Innsbruck Hofburg.

French exceptional harpsichordist Jean Rondeau makes his first appearance at the festival. In the Spanischer Saal of Schloss Ambras, he presents a very special surprise concert. Also at Schloss, the Akademie für Alte Musik Berlin, together with soprano Silvia Frigato and alto Mathilde Ortscheidt, celebrated winner of the 2023 Cesti Competition, imagines a possible encounter between Georg Friedrich Händel and Jacob Greber.

Händel also plays a role in the concert "Wondrous Machine" with harpist Margret Koell and the Ensemble Between the Strings. His concertos meet Scottish tunes by James Oswald and a contemporary composition for historical instruments by Christof Dienz. The Welsh Triple Harp with its three rows of strings and the long-lost Lyrichord, a keyboard instrument with an integrated bowing apparatus based on sketches by Leonardo da Vinci, take center stage as wonderful "music machines."

An opportunity for exploration and enjoyment awaits at the Open Mind Concert. Baroque music, interpreted by Ensemble Zefiro, meets contemporary dance styles such as Contemporary & Jazz Fusion, Breaking, and Hip-Hop Freestyle from the Street Motion Studio in Innsbruck. Works by Antonio Vivaldi, Francesco Geminiani, and Wolfgang Amadeus Mozart will be "danced."

The church concerts offer a more contemplative experience. In the Jesuitenkirche the international ensemble Los Elementos, under the direction of Alberto Miguélez Rouco, celebrates a musical Mass with works by two of the greatest representatives of Spanish Baroque, Francisco Corbelli and José de Nebra. The Bach Collegium Japan, under the direction of Masaaki Suzuki, dedicates its performance in the Stiftskirche Wilten to the great master Johann Sebastian Bach. For decades, they have been among the international leaders in Bach interpretation. Harpsichordist Elina Albach and her ensemble Continuum also delve into Bach's works. In the Christuskirche, they translate his organ works into unprecedented sound colors using both old and new instruments.

The Italian ensemble Theatrum Instrumentorum, presenting works from the world-famous medieval song collection "Carmina Burana" in the Spanischer Saal of Schloss Ambras, immerses listeners in



unexplored soundscapes. The musicians, specializing in these songs and melodies for more than 25 years, are considered absolute experts.

To conclude, Ottavio Dantone himself invites you to a concert. In the new concert format "Ottavio plus," he has chosen his longtime companion and concertmaster of the Accademia Bizantina, Alessandro Tampieri. There will be a virtuoso collaboration of keys and strings at Schloss Ambras before young singers from around the world will set the festive final chord at the concluding concert of the 15th Cesti Competition at the Haus der Musik Innsbruck the next day.

August 6 to 30, on various days and venues
(📖 Program Book pages 48 - 63)

& More: Free Programs, Workshops, and Open-Air Concerts

As every year, the Innsbruck Festival offer a diverse program with free admission. The long-established lunch concerts and the popular Concerto mobile, as well as Musica montana and Musik im Gottesdienst, are integral parts of the festival program, just like in previous years. In addition, two new formats join the lineup in 2024: the Hörgeschichten (Listening Stories), providing insights into the interpretative history through artist conversations, and the Werkstattkonzerte (Workshop Concerts), a hybrid format that combines rehearsal and performance. Furthermore, during the Schlossfest, Schloss Ambras is immersed in a colorful past and brought to lively life on the Feast of the Assumption. In instrument-making workshops for children, Claudia Unterkofler introduces the secrets of violin making, while Benedikt Sonnleitner offers insights into the world of trumpets. And, of course, the Trumpet Consort Innsbruck cannot be missed. Traditionally, musicians from the Golden Roof fill the streets of the Old Town with their festive sounds during "Mit Pauken und Trompeten".

July 21 to August 30, on various days and venues
(📖 Program Book pages 70 – 79)



Numbers & Facts

56 events over 31 days at more than 15 venues

Period: July 21 to August 30, 2024

Total Events: 56

Ticketed Events: 36

Venues: 15 (+ Concerto mobile)

Staged Productions: 3

"Cesare"

"Cesare in Egitto" (Geminiano Giacomelli)

Opera in three acts

Libretto: Carlo Goldoni & Domenico Lalli

Premiere: Venice, Teatro S. Giovanni Grisostomo, November 24, 1735

"Arianna" (Barockoper:Jung)

"Arianna in Creta" (Georg Friedrich Händel)

Opera in three acts

Libretto unknown, based on Pietro Pariati's "Arianna e Teseo" (1721)

Premiere: London, King's Theatre at Haymarket, January 26, 1734

"Dido"

"Dido, Königin von Carthago" (Christoph Graupner)

Opera in three acts

Libretto by Heinrich Hinsch

Premiere: Hamburg, Opernhaus am Gänsemarkt, 1707

Concerts & More:

Ambraser Schlosskonzerte: 4

Festival Concerts: 15

Free Events: 20

 Including Open-Air Events: 13

 Including Musikalische Andachten (Musical Devotions): 3

 Including Hörgeschichten (Listening Stories): 2

Workshops: 6

Werkstattkonzerte (Workshop Concerts): 2

International Singing Competition for Baroque Opera "Pietro Antonio Cesti"

International Youth Baroque Orchestra Festival "youngbaroque"

Schlossfest Ambras (Castle Festival Ambras)



Tickets

Tickets for the 48th Innsbruck Festival of Early Music are available in an exclusive pre-sale for members of the Festival's Circle of Friends starting Friday, December 1.

On Monday, December 11, 2023, general ticket sales will commence at all well-known outlets.

Ticket Outlets

Online:	altemusik.at
Ticket Hotline:	+43 512 52074-504
Haus der Musik Innsbruck:	Universitätsstraße 1, 6020 Innsbruck (main entrance at Rennweg)
Innsbruck Information:	Burggraben 3, 6020 Innsbruck
Ticket Gretchen App:	available on the App Store and Google Play

Discounts

€10 tickets for all under 18

50% off for all under 30

40% off for people with disabilities of at least 70% and their accompanying person

25% off with the Quintet (when purchasing one ticket for each of 5 different events)

20% off with the Quartet (when purchasing one ticket for all 4 Ambraser Schlosskonzerte)

20% off with the TT Club Card for "Cesare" and "Arianna"

10% off with the Ö1 Club Card

10% off with the Welcome Card

€0 tickets for Culture Pass users

Press photos for download can be found on the Innsbruck Festival of Early Music website at

www.altemusik.at/presse