CENTENARY OF THE INTERNATIONAL SUMMER ACADEMY

Anniversary exhibition
15 June to September 2016

Mon. – Sun., 10 a.m. – 8 p.m.
Foyer, Mozarteum University
Mirabellplatz 1, 5020 Salzburg
17 July to 27 August 2016
Salzburg | Austria

The International Summer Academy of the Mozarteum University celebrates its 100th anniversary this year!

Over 90 one- and two-week master-classes will be held in composition, singing, piano, violin, cello, guitar, flute, clarinet and other instruments, and concerts by students and lecturers will be performed almost daily.

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Dear Visitors,

In 1916, when the singer Lilli Lehmann held a Mozart course for the first time in Salzburg, she had no idea that from this institution would evolve that is nowadays the largest, and perhaps may be regarded as the most important of its kind: the International Summer Academy.

In 1947 Bernhard Paumgartner gave it this name which became a trademark and has remained so until today.

This exhibition aims to present the history and development of the International Summer Academy of the Mozarteum University in Salzburg in a vivid and comprehensible manner. It is divided into three sections and shows the beginnings until the end of the Second World War: Chronology Early Years, followed by the epoch when vice-chancellors of the university were also presidents of the International Summer Academy: Chronology From Bernhard Paumgartner to Paul Schilhawsky, until the era of the independent directors, starting with the appointment of Rolf Liebermann: Chronology From Rolf Liebermann to the Present – the Start of a New Era.

You will certainly be surprised to encounter celebrities in old photos and programmes from former years who made our master-classes famous and vouched for highest quality. In addition, world-renowned artists can be discovered who gained the final, perhaps decisive impetus from the International Summer Academy before embarking on a great career, for instance Daniel Barenboim, Herbert Blomstedt, Grace Bumbry, Franz Welser-Möst, Igor Levit, among others.

Combined with the presentation of the history of the International Summer Academy in visual form is the incentive to remain loyal to the institution and the continued aim for supreme quality.

Cordially,

Wolfgang Holzmair
Director of the International Summer Academy
1916

After intensive discussions with Friedrich Gehmacher, the initiator of the Mozarthaus, Lilli Lehmann independently organized a singing course in the rooms of the Mozarteum. She held thirteen courses until 1928, focusing on the interpretation of Mozart’s music.

Lilli Lehmann in costume, year unknown

1925

Willy Schweyda, former teacher at the Mozarteum and then professor at the German Academy of Music in Prague, gives the first violin course.
1929

Lilli Lehmann dies.
US-American Julian Freedman, a student of Paul Graener, former director of the Mozarteum, approaches the International Mozarteum Foundation with the intention of setting up conducting courses mainly for American students in Europe. Bernhard Paumgartner and Herbert von Karajan support Freedman and his idea about free courses in different special subjects independent of each other but organized under one roof. A first Salzburg Orchestral Academy takes place, as well as courses in operatic portrayal, piano and composition. Freedman himself bears the financial risk.

1930

Persuaded by Freedman’s success, the International Mozarteum Foundation resolves to take over the organization of the courses, described as ‘conducting and music courses’, under the patronage of Federal Chancellor Dr Schober and Former Federal Chancellor Dr Ramek (president of the Mozarteum). A governing board (Paul Graener, Clemens Krauss, Bernhard Paumgartner und Bruno Walter) is responsible for the artistic orientation, Julian Freedman is appointed director. Bernhard Paumgartner, as director of the Conservatory, would have preferred the courses to be organized by his institution rather than by the International Mozarteum Foundation.

1933

Freedman comes under pressure due to financial disputes with an American business partner. Although he is acquitted of all charges, Dr Ramek’s resignation of his own will forces Freedman to be dismissed, against the will of board of governors. He is replaced by Dr Paul Dengler, director of the Austro-American Institute of Education. Harald Kreutzberg directs a class for dancers and dance students which is highly successful. An interesting chapter begins with the setting up of a studio for sound films and radio. The American Theatre Seminar, directed by Elizabeth B. Grimbal from the New York School of Theatre, is now also integrated into the courses.
1934

The internal turbulence of 1933 as well as the political and economic circumstances of the following year (German embargo against Austria and the 1000-Mark ban) pose a serious threat for the summer courses. Nevertheless, a course programme is organized: a course in national dances is held by Friderica Derra de Moroda, a singing course by the renowned singing teacher Vittorino Moratti, and a chamber music course is offered by the Mozart Quartet. In addition, the Max Reinhardt Seminar from Vienna organizes a summer course, and Ralph Kirkpatrick a course on early instruments.

1936

The board of governors consists of Bernhard Paumgartner, Bruno Walter, Felix Weingartner (director of the Vienna State Opera) and Henry Wood. Due to acute lack of space some of the courses have to be held in the school in the Plainstrasse.

Bruno Walter with students in his conducting class, 1936
1937

The courses are given a new name: Mozarteum Summer Academy for music, drama and dance.

1938/39

The courses are radically affected by the political turmoil (the Anschluss of Austria). The number of participants is reduced to about 50, the number of courses from 29 to 12. Some of the teachers cancel. In 1939 the last Summer Academy organized by the International Mozarteum Foundation takes place even though it is not solely responsible as the Music Institute for Foreigners, directed by Professor Schünemann, is also involved. These courses manage to remain a business proposition only by the granting of a subsidy from the Reich Ministry of Public Enlightenment and Propaganda.

1940–1943

From 1940 to 1943 the German Music Institute for Foreigners (director Georg Schünemann) organizes master-classes in Berlin-Potsdam, Wiesbaden, Leipzig as well as at the Mozarteum Salzburg. The most eminent personalities taking part include Clemens Krauss (conducting), Edwin Fischer and Elly Ney (piano), Ludwig Hoelscher (cello), Rudolf Hartmann (directing opera), Anna Bahr-Mildenburg (portrayal of opera characters), Vittorino Moratti (singing) and Joseph Marx (composition).

1944–1945

In 1944 the courses fall victim to the total war situation. In the following year, so soon after the end of the Second World War, no plans can be made for organising a summer academy of music courses.
In response to the students’ wish to use the holidays for intensive work, summer courses take place internally. Besides singing and instrumental courses, lectures are also held on modern music.

At the instigation of Bernhard Paumgartner, back from exile, the International Summer Academy takes place, with courses following on from the successful years up until 1938. Despite considerable difficulties concerning entry regulations, accommodation and board, and despite the lack of space – the dance course, for instance has to take place in Mattsee – it is a great success. Paul Hindemith holds a guest course on the subject *Problems of Music Theory*.

As in 1947 already, Bernhard Paumgartner and Eberhard Preussner jointly direct the International Summer Academy and do so until 1958. The core attraction of the courses in 1948 is the conducting course by Carlo Zecchi. Individual classes and rehearsals under Herbert von Karajan are worthy of mention as well as the revival of the drama courses through the participation of the Studio of Dramatic Arts, from New York, thus following in the tradition of the school of Elizabeth B. Grimball.

Frank Martin gives a course in composition. A course in music educational theory is set up for the teachers at subsidiaries of the Mozarteum. Events in this year include a high level discussion on *The New Music-Theatre*, in which Werner Egk, Gottfried von Einem, Oskar Fritz Schuh, Carl Orff and Bernhard Paumgartner take part.
1951 

In the conducting course, directed by Igor Markevitch, Wilhelm Furtwängler holds a guest lecture; Gustav Gründgens also gives a guest lecture in the drama seminar. Marcel Marceau takes over the course in dance; Boris Blacher and Goffredo Petrassi teach composition. The Végh Quartet gives a special course on modern quartet playing. Besides a seminar on music criticism, ‘music educational days’ again take place, under the competent direction of Eberhard Preussner.

1954/55 

Deputizing for Igor Markevitch, who is indisposed, Sixten Ehrling from the Stockholm Philharmonie directs the advanced conducting course (1954). Boris Blacher again teaches composition (1954), the following year Rolf Liebermann, who decades later became the director of the International Summer Academy. The piano courses by Géza Anda and Friedrich Gulda deserve special mention, as well as a lecture by H. H. Stucken-schmidt. The participants include Walter Raninger, who was later to direct a lied class for several years at the Mozarteum, and Michael Frischenschlager (violin), who still lectures nowadays at the Summer Academy. In 1954 Daniel Barenboim, aged only eleven years, takes part in the conducting course; the following year Herbert Blomstedt also takes part.
1956

The Mozart Bicentennial brings the Summer Academy a record number of 437 participants from 32 countries who are enrolled on 52 different courses. Hans Leygraf (piano) from Stockholm joins the team of teachers who have already given successful courses. He later became a highly regarded teacher at the Mozarteum as well as at the Summer Academy. A Mozart Competition is held with the aim of influencing the style of future Mozart interpretation. World premiere of the comic opera Die Nachtausgabe by Peter Ronnefeld, in which besides Walter Raninger, Thomas Bernhard also participates. ‘Academic Day’ as a joint initiative between Oskar Kokoschka’s Schule des Sehens, the Salzburger Hochschulwochen, the International Holiday Courses for German Language and Literature as well as the International Summer Academy. Bernhard Paumgartner holds a festive address on Mozart and a torch-lit procession takes place to the statue of Mozart, where Oskar Kokoschka holds a speech. In addition Mozart’s opera Apollo et Hyazinthus is performed.

1957–1965

Bernhard Paumgartner remains director of the Summer Academy until one year after his retirement as president. Eberhard Preussner (1899-1964, lecturer in musicology and music education at the Mozarteum), from 1959 president of the Mozarteum Academy of Music, is the sole director of the Summer Academy from 1960–63. When on 15 August 1964 he dies unexpectedly, Heinz Scholz is entrusted with the job of directing the school as well as the Summer Academy. Preussner’s elected successor is Robert Wagner, who directs the Summer Academy in the years 1966–71. Core attractions are the courses in piano, violin, singing and lied interpretation as well as the opera school which is directed for several years by Alexander Paulmüller. The ‘Practical Courses in the Recording Studio’ are now part of regular courses on offer, as well as the Orff Schulwerk as a special event. From 1959 a course in ‘Rhythmic Gymnastics’ is also offered. The drama course by Caspar Neher (1959), the harpsichord courses by Isolde Ahlgrimm; Hans Hotter (1959) and Graziella
Sciutti (1965) as singing teachers, Gerhard Hüsch in a course on lied interpretation together with Geoffrey Parsons (1965), the course in flute playing given by Aurèle Nicolet (1960), the summer courses of the drama seminar (1964), the International Singing Competition Mozart – Richard Strauss (1964), violin courses by Jean Fournier (1964) and Franz Samohyl (1965) and a class in stage design, stage technology and costumes, directed by Heinz Bruno Gallée (1965) are all noteworthy. Rudolf Wagner-Régeny (1958-1964) and Frank Martin (1960), among others give courses in composition.

Special highlights are the courses in conducting with such outstanding artists as Lovro von Matačić, Antal Doráti, Erich Leinsdorf, István Kertész and Carl Melles. Herbert von Karajan and once even Dimitri Mitropoulos give guest lectures.

In 1959 the participants include Grace Bumbry, and Aribert Reimann is one of the répétiteurs. In 1960 Rudolf Buchbinder attends the master-class given by Bruno Seidlohefer.

1966–1971

The era of Robert Wagner (1915-2008, conductor and composer, president of the Mozarteum from 1965-1971) relies largely on continuity both as regards the structure of the courses and also concerning the team of lecturers which is only cautiously extended.

Bruno Maderna and Milan Horvat direct the conducting courses. In the courses on lied interpretation renowned pianists and personalities such as Hubert Giesen, Günther Weissenborn, Gerald Moore and Sebastian Pescho are found alongside Paul Schilhawsky and Erik Werba. Walter Klien (1967-69) and Ingrid Haebler deserve special mention among the piano teachers; for singing Rita Streich (1971) or Sena Jurinac (1967) with the course The Trouser Role from Gluck to Strauss. The violinist Max Rostal (1967) is to be mentioned. Henryk Szeryng also holds a guest lecture.

Helmut Deutsch, nowadays world famous as piano accompanist in lied recitals, and also a teacher, is mentioned as répétiteur in several Summer Academies. Baritones Christian Boesch and Håkan Hagegård are outstanding participants in the lied classes; as students of Franz Samohyl (violin) Paul Roczek and Ernst Kovacic are especially noteworthy.

In 1966 Hermann Reutter gives a course in interpretation.
In 1967 Gustav Kuhn receives the Advancement Prize for Conductors from Radio Salzburg awarded in the context of the Summer Academy. The Advancement Prize for Singers, first awarded in 1967 by the city of Salzburg, can be regarded as a true innovation. It is the predecessor of the prizes which are awarded nowadays by the Summer Academy and donated by the city of Salzburg.

1972–1982

With Paul Schilhawsky (1918-1995, pianist and long-standing teacher at the Mozarteum) as the first vice-chancellor of the Academy of Music and Performing Art, the Summer Academy continues as before. The violin and singing courses are gradually extended, for the piano there is an emphasis on teachers from Paris. In the year 1974 statistics show that there are over 1,000 participants, including those who attend the summer courses of the Orff Schulwerk.

The conducting courses are directed by Carl Melles, Otmar Suitner, Walter Weller, Milan Horvat and Leopold Hager. New names in the team of lecturers include, among others, George London, Kim Borg, Erna Berger, Arleen Augér, Giulietta Simionato, Hanna Ludwig, Sándor Kónya for singing, Renato de Barbieri, Michel Schwalbé, Sándor Végh (1973) and Ernst Kovacic (1982) for violin, the cellist Heinrich Schiff (1979), for piano Karl Engel (1976) and Elisabeth Leonskaja (1979/80) and for clarinet Karl Leister (1982).

In 1981 Friedrich Cerha describes his course in composition as ‘Consultation and Stimulation for Young Composers’. Gerhard Wimberger follows in 1982, also with a course in composition. For Carl Orff’s 85th birthday a symposium is held as a special event of the Summer Academy. In the last year of Schilhawsky’s era (from 1979 Franz Richter Herf was the new vice-chancellor of the Mozarteum), i.e. in 1982, for the first time in decades neither the course in speech training for singers nor the practical exercises in the recording studio are offered.
FROM ROLF LIEBERMANN TO THE PRESENT – THE START OF A NEW ERA

1983–1987

The era of Rolf Liebermann (1910-1999; composer and arts manager; world premiere of his opera Penelope at the Salzburg Festival in 1954; the first and so far only director of the International Summer Academy to come from outside the Mozarteum): interdisciplinary and public activities; special emphasis on chamber music; cooperation with the Summer Academy of Fine Art – interchange allows mutual visits of performances; music students give concerts in the Fortress courtyard; art students paint posters for music courses. Symposium The Visualisation of Music (1983) and a course in cooperation with the music academies of Hamburg and Salzburg.


Le Centre Acanthes und Iannis Xenakis (1985).

For the first time since the inception of the Summer Academy an entire opera by Mozart is prepared and rehearsed in 1986: Le nozze di Figaro (conductor: Gary Bertini, stage director: Peter Ustinov, vocal and stylistic supervision: Elisabeth Schwarzkopf, stage design: Heinz Bruno Galleé; costumes designed by students; Prague Chamber Orchestra).

1987 another innovation in the history of the Summer Academy: the Jazz Academy with, among others, Herbie Hancock (piano), Bobby McFerrin (voice).

Master-classes in singing are given by Martina Arroyo, Tito Gobbi, Elisabeth Grümmer, Christa Ludwig, Elisabeth Schwarzkopf, Werner Hollweg, Reri Grist, Hilde Zadek, Irmgard Seefried, Renata Tebaldi, among others.

Following operetta courses by Wilma Lipp and Esther Réthy, the Nico Dostal Prize amounting to ATS 25,000 is awarded.

Alexis Weissenberg, Tatjana Nikolajewa, Leon Fleisher (for the first time), Peter Lang, among others, teach piano; Pierre Amoyal, Sándor Végh, Wolfgang Schneiderhan, Lewis Kaplan violin; Siegfried Palm and Maurice Gendron cello; Peter Lukas...
Graf flute; Pepe Romero guitar; Lothar Koch and Hansjörg Schellenberger oboe. Several chamber music courses, with, among others, the Trio Pasquier, Arditti Quartet, with Alfred Prinz (chamber music with wind instruments) and Antonio Janigro.

1988–1990

In the years when Peter Lang is director (pianist and teacher at the Mozarteum since 1978, honorary member of the Mozarteum University, now professor emeritus) eminent composers come to the Summer Academy such as Karlheinz Stockhausen (seven staged performances as well as public dress rehearsals), Luciano Berio (concert in cooperation with the Salzburg Festival) and Alfred Schnittke (composition seminar lasting three weeks with the participation of Yuri Bashmet, Gidon Kremer and Irina Schnittke).

Supplementary courses such as analysis, playing basso continuo, Baroque chamber music aim “to help to open up new horizons, encourage an imaginative approach to theory and combine such knowledge with intuitive music-making”. Alternative two-week course periods are introduced alongside the three-week courses customary until then. A Bösendorfer piano competition is organized for the first time in the context of the Summer Academy (chaired by Michael Gielen). In addition there are ‘Educational Seminars’ (for piano).

In 1989 besides a conducting course directed by Michael Gielen and a recital by Gérard Souzay there is renewed cooperation between the Salzburg Festival and the International Summer Academy: in a concert of soloists (which is sold out) the best participants are presented.

In 1990 the Moscow Soloists (including Gidon Kremer, Yuri Bashmet, Tatyana Grindenko) give guest concerts on four days, performing works by W. A. Mozart, J. S. Bach and A. Schnittke in the Great Hall of the Mozarteum. The Summer Academy has its first poet in residence: Peter Härtling, who holds a seminar entitled Wilhelm Müller, the Poet of Lied.

Lecturers during the Lang era include the Austrian String Quartet, Kenneth Gilbert (harpsichord), Grace Bumbry, Josef Greindl, Werner Hollweg, Elisabeth Schwarzkopf, Peter Schreier, Galina Wischnewskaja (singing), Mitsuko Shirai/Hartmut Höll (lied), Dmitri Bashkirov, Karl-Heinz Kämmerling, Sergei Dorensky.
(piano), Jaap Schröder, Jean Fournier, Tatjana Grindenko (violin),
Thomas Riebl (viola), Maurice Gendron (cello), Eliot Fisk (guitar),
Alfred Prinz (clarinet), Hansjörg Schellenberger (oboe), Milan
Turković (bassoon), Wolfgang Schulz (flute), Peter Damm and
Radovan Vlatković (horn).

1991–2002

With Paul Roczek as director (violinist, at the Mozarteum since
emeritus) the emphasis is traditionally on master-classes in
piano and singing, and over the years the number of string
classes is noticeably increased. New courses are introduced
with in some cases considerable success, for instance accor-
dion, recorder, saxophone (Eugène Rousseau), harp, cimbalom,
and as an additional course Italian for singers.
The stage productions of many Summer Academies in this era
are highlights: Satyricon by Bruno Maderna directed by George
Tabori together with the world premiere of the opera Bianca
by René Hirschfeld (1991, in cooperation with Opera Leipzig
directed by its intendant Udo Zimmermann).
Der Schuhu und die fliegende Prinzessin (1995) by Udo Zimmer-
mann is also shown later at Opera Leipzig.
In 2000 in the context of the Summer Academy Lisa Stumpfögger and Herbert Kapplmüller work on a production of Wolfgang Rihm's opera *Jakob Lenz*.


The guiding principle of the Summer Academy continues to be Liebermann's interdisciplinary concept, according to which each active student can attend parallel master-classes so as to remain open for new artistic and educational stimuli.

The team of teachers includes Helena Lazarska, Walter Berry, Gundula Janowitz, Galina Wischnewskaja, Gérard Souzay, Siegfried Jerusalem, Lucia Popp, Thomas Quasthoff and Marjana Lipovšek (singing); the Hagen Quartet; Pepe Romero (guitar), Sergio Perticaroli, Dmitri Bashkirov, Andrzej Jasinski, Vassily Lobanov (piano); lry Gitlis, Shmuel Ashkenasi, Walter Levin, Ida Haendel, Igor Oistrach, Dénes Zsigmondy, Ernst Kovacic, Alberto Lysy, Dmitri Sitkowetzki (violin); Kim Kashkashian (viola), David Geringas, Julius Berger, Wolfgang Boettcher (cello), Eduard Brunner (clarinet); Irwin Gage and Norman Shetler (lied).

2003–2013

Alexander Müllenbach (composer, teaches composition at the Mozarteum University from 1983-2014) invites major international composers such as Hans Werner Henze, Christobal Halffter, George Crumb, Salvatore Sciarrino and Pascal Dusapin who are featured in the context of *The Fascination of 20th-Century Music* and also focuses on mostly younger composers who very often have a special relationship with Salzburg: Sabina Hank, Stefan D. Hummel, Klemens Vereno, Wolfgang Danzmayr, Christian Ofenbauer, Adriana Hölszky, Johannes Krall, Shane Woodborne and others.

Moreover of special interest: the Hugo Wolf Project (2003); focus on Japanese music (2007); workshops by international soloists such as András Schiff, Thomas Hampson, Pierre-Laurent Aimard, Robert Levin in the form of one-day master-classes; the question how humour, jokes, and irony can be expressed in music (seminars in 2009 and 2013) with the composer Kurt Schwertsik as an authentic representative; marimba competitions (2009 and 2012); Frédéric Chopin Competition (2010); international competition *Musik der Extraklasse* in cooperation with Universal Edition to encourage significant piano literature.
of the 20th and 21st centuries; seminar on Debussy together with a competition (2012); seminars and discussion concerts New Music with Siegfried Mauser.

The intensive course for highly talented students, first held in 2009, is now an integral part of the range of courses offered by the Summer Academy.

Müllenbach can rely on a competent team of lecturers, which over the course of his eleven-year era is supplemented by the following names: Peter Gülke (conducting), Pavel Gililov, Ruvim Ostrovsky, Bernd Glemser, Jura Margulis, Dominique Merlet, Arnulf von Arnim, Andreas Frölich, Dina Yoffe (piano), Tibor Varga, Igor Ozim, Rainer Schmidt, Zakhar Bron, Ulf Hoelscher, Vadim Gluzman, Dora Schwarzberg, Michael Vaiman (violin), Clemens Hagen, Enrico Bronzi (cello), Konrad Ragossnig, Aniello Desiderio (guitar), Karl Leister (clarinet), Ingo Goritzki, Günther Passin (oboe), Peter Sadlo, Bogdan Bacanu (marimba/percussion), Hannfried Lucke (organ), Edith Mathis, Gabriele Schnaut, Kurt Widmer, Tom Krause, Rudolf Piernay, Barbara Bonney, Ruggiero Raimondi, Janet Perry, Anna Tomowa-Sintow, Helen Donath, Ildikó Raimondi (singing), Wolfgang Holzmair (lied).

From 2010-2013 the Akademie für Alte Musik from the Bremen Academy of the Arts teaches Early Music and Performance Practice. The range of additional courses is further extended by yoga (from 2010) and German for singers (2011).

2014

The International Summer Academy directed by Rector Reinhart von Gutzeit is a transitional year focusing on Richard Strauss with a symposium and competition, as well as some new teachers: Michèle Crider (singing), Andrea Bonatta and Daejin Kim (piano) as well as Maria Kliegel (cello).

2015–2016

Siegfried Mauser pianist, musicologist; professor at the Mozarteum from 1988-2002, President [Rector] of the Munich Academy of Music from 2003-2014, since 2014 Rector at the Mozarteum) makes a reform of the Summer Academy one of his prime concerns. Together with the singer Wolfgang Holzmair (from 1998 professor for lied and oratorio at the
Mozarteum) as a partner with equal rights the internal procedures are made leaner, and besides the customary two-week courses, one-week courses are now also offered. The limited number of participants in the master-classes is adhered to; the customary practice of assistants teaching in the master-classes is discontinued. These measures are all intended on the one hand to ensure greater flexibility and on the other for a more intensive contact between teachers and students. Mozart is again at the centre of interest; contemporary music remains a major feature. In 2015 Wolfgang Rihm is the guest teacher for composition. Concerts and a symposium are devoted to him. In 2016 attention is focused on the doyen of Austrian composers, Friedrich Cerha, as well as a world premiere Das kleine ICH-BIN-ICH by Georg Friedrich Haas, based on the favourite children’s book by Mira Lobe, performed by the Klangforum Wien. The cooperation started in 2015 with Innsbruck Baroque is continued also in 2016, in particular with the performance of the opera Le nozze in sognò by Pietro Antonio Cesti in a production from the Innsbruck Festival of Early Music. Symposia on Sibelius, Reger and Cerha supplement the programme, as well as a Skryabin Competition.

The previous team of lecturers is cautiously but continually extended and by introducing a rotation system brings greater variety. New names among the teaching staff include: Wolfgang Brendel, Helene Schneiderman, Cheryl Studer, Daphne Evangelatos (singing), Helmut Deutsch, Angelika Kirchschlager, Olaf Bär (lied), Georg Friedrich Haas, Christian Odenbauer (composition), Jacques Rouvier, Andrea Lucchesini, Elísso Virsaladze, Arie Vardi, Yaara Tal & Andreas Groethuysen, Matti Raekallio, Christopher Hinterhuber, Stefan Vladr (piano), Wolfgang Brunner (fortepiano), Christian Altenburger, Lukas Hagen, Isabelle Van Keulen (violin), Hariolf Schlichtig, William Coleman, Veronika Hagen, Antoine Tamestit (viola), Jens Peter Maintz, Stephan Forck (cello), Josef Niederhammer (double bass), Eberhard Feltz (chamber music), Andreas Schablak (clarinet).

The intensive course for highly talented students now takes place during and not, as previously, before the Summer Academy, in order to give it greater weight. In 2016 it is extended by cello and music theory (for young people).

An ‘Open Day’ with a series of concerts and readings as well as public master-classes will ring in the centennial anniversary and is intended to arouse interest in the following concerts and events with exceptional musicians.
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