The DomQuartier – heart of Salzburg's World Heritage Site – celebrates its 10th anniversary

Our experts:

• Dr. Andrea Stockhammer, Director, DomQuartier Salzburg

• Dr. Reinhard Gratz, Director, Cathedral Museum

• **Ç**i**ğ**dem Özel MA, Curator, *The Colours of La Serenissima*

• Mag. Andrea Löschnig, Head of Art and Culture Education, DomQuartier

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Press contacts & questions: Helena Stiller, [presse@domquartier.at](mailto:presse@domquartier.at) Tel.: +43 662 80 42 2108

Mick Weinberger, [domquartier@ikp.at](mailto:domquartier@ikp.at) Tel.: +43 699 10 66 32 58

The DomQuartier – heart of Salzburg's World Heritage Site – celebrates its 10th anniversary

**10 years have passed since the DomQuartier was founded, bringing to life the historic centre of political and ecclesiastical power in Salzburg in a way that allows visitors to see it through the eyes of the prince-archbishops. Over centuries, the Residenz, Cathedral and Archabbey shaped the Town and the Province of Salzburg to form an emblematic unity reflected in its architecture.**

Dr. Andrea Stockhammer, Director of the DomQuartier: "*Today, visitors – as once only* ***the prince-archbishop and the favoured few*** *– can move freely between the domains: from the secular splendour of the Residenz* ***with the narrative paintings showing deeds of Alexander the Great, to the ecclesiastical sphere of the Cathedral and the Archabbey.***

*With the end of the ecclesiastical principality in 1803, the unity formed by Residenz, Cathedral and Archabbey became obsolete. More than 200 years later, the structural barriers that had appeared in the meantime were, in both senses, broken open, and a unique museum tour created."*

**We are the heart of Salzburg's World Heritage Site**

*Dr. Andrea Stockhammer: "Today's DomQuartier was and is vital in meeting criteria for World Heritage status: here was the centre of the ecclesiastical city state, which combined spiritual and secular power. The DomQuartier is the authentic place to experience the prestige demonstrated by the ecclesiastical principality in the Baroque age.“* From the reign of Prince-Archbishop Wolf Dietrich von Raitenau onwards, all things Italianate became the fashion. The magnificent state-rooms were the scene of a distinguished cultural life, still perceptible to visitors, *"whether they absorb the ambience of the splendid rooms and the art-works, or whether they experience the full dimensions of this centre of power by attending concerts, festivities and all manner of events*. Anyone wishing to understand what shaped Salzburg over the centuries need only come to us. Thus the DomQuartier looks forward to participating in World Heritage Day: 18 April 2024“.

We are celebrating the 10th anniversary of the DomQuartier in various ways:

• Salzburg as the centre of an international network

Taking Salzburg as the hub of a network of the prince-archbishops' international relations, we narrate the underlying (hi)stories of success, failure and adventure. In a lecture series, experts talk about trading relations and cultural exchanges, about innovations and traditions in music, about the network around St Peter's Abbey, and much more.

• The DomQuartier, an exceptional museum complex

The unity consisting of a secular residence, a metropolitan church and an abbey is, to say the least, exceptional. Taken together, the three partners of the DomQuartier form an overall picture which is more than the sum of its parts. Taking specific objects, the art education programme, which deals with overlapping topics in the DomQuartier, demonstrates to visitors all that links these three.

• The centre of Salzburg Town and Province – digital

We take seriously the task of providing up-to-date digital communication, so – thanks to subsidies of € 100,000 from the Province of Salzburg and € 3,000 from the Chamber of Commerce – for this year's World Heritage Day we present an interactive 3D visualisation showing in vivid detail the more than 1,000-year history of this centre of Salzburg Town and Province, continuing the history of the enormous creative drive that has time and again imposed new forms upon this centre of power.

• "More than a museum": our intangible assets

The DomQuartier is a special kind of museum, keeping alive both tangible and intangible assets:

• Salzburg was awarded World Heritage status partly for its importance in the history of music, and particularly for its connection with Wolfgang Amadé Mozart. Intangible assets are recognised only if, for instance, buildings are preserved to stand testimony – such as Salzburg Cathedral and Residenz for the work of Mozart, who wrote compositions for these places and himself performed there. He appreciated the variety of occasions for which he was commissioned to provide the music. The rooms themselves have been maintained with such authenticity that they still have the acoustics of Mozart's era. Choice musical performances In this tradition are still held in the DomQuartier. In 2024, some of these concerts will reflect the major exhibition of Venetian painting in the Residenzgalerie.

• Venice in Salzburg: a long-standing love affair

*Dr. Andrea Stockhammer: "For centuries, Salzburg maintained intensive relations with Venice, and the Salzburg merchants had a powerful voice in the "Fondaco dei Tedeschi"* [lit. "warehouse of the Germans"]*. Salt and silver were brought to Venice in return for spices and luxury goods. All manner of cultural relations developed, in the spheres of architecture, fine arts and music – reason enough to offer Venetian Renaissance painting a prominent presence in Salzburg. From 21 June, the Residenzgalerie presents the first guest appearance of the Vienna Kunsthistorisches Museum in Salzburg, with works ranging from Titian through Tintoretto and Veronese to Canaletto. The major special exhibition* The Colours of La Serenissima *relates the incredible success story of Venetian painting by Titian and his contemporaries, which echoes down the centuries."*

• 450th birthday of Prince-Archbishop Marcus Sitticus :

Venetian festivity in Salzburg on 31 August

2024 sees the 450th anniversary of the birth of Prince-Archbishop Marcus Sitticus, who brought Italian theatre and Venetian-style public festivities to Salzburg. In this tradition, the DomQuartier will hold a Venetian celebration on 31 May – not only in the Residenz and the inner courtyard, but inviting the entire town to participate.

• 10th anniversary: Open Day on 11 May   
To mark its 10th anniversary, the DomQuartier will be offering various experience stations and concerts throughout the day on 11 May, during which the only playable claviorganum in Europe will be brought to life. To round off the event, Alessandro Gualtieri's "Missa sexti toni a due cori" will be performed in the cathedral at 4 pm.

Anniversary year: event highlights

March

• 9 March 2024: Start of exhibition: *Sacred Places – Views by Hubert Sattler* (8 March 2024 – 6 January 2025), Salzburg Museum – guest exhibition

April

• 6 April 2024: Anniversary of the founding of the Cathedral Museum: *The Cathedral Museum is 50*, day of action

• 18 April 2024: World Heritage Day, presentation of the digital 3D demonstration of the building history of the DomQuartier

May

• 11 May 2024: 10th anniversary of the DomQuartier, Open Day (programme at the end of the press folder)

• 17 May 2024: Anniversary day of the founding of the DomQuartier, *DomQuartier 10th anniversary*, ceremony for invited guests

  June

• 21 June 2024: Start of the exhibition *The Colours of La Serenissima: Venetian Masterworks from Titian to Canaletto* (21 June 2024 – 24 January 2025)  
Guest presentation by the Vienna Kunsthistorisches Museum

July

• 20 July 2024: Gala for the opening of the Summer Festival

August

• 31 August 2024: Venetian celebration for the exhibition *The Colours of La Serenissima* and the anniversary of the DomQuartier

September

• 24 September 2024: Rupertitag [St Rupert's Day], presentation of the restored St Rupert Cross to mark the 50th anniversary of the Cathedral Museum

November

• 7 and 8 November 2024: Public convention devoted to the relations between Salzburg and Venice, in connection with the exhibition *The Colours of La Serenissima* (with a concert on the evening of 7 November).

Music everywhere!

Encounter with Mozart&Co

The DomQuartier includes rooms with special significance in the history of music. As an employee of the archiepiscopal court, Mozart himself performed his own works in some of the state-rooms. Thus the DomQuartier is one of Salzburg's principal scenes authentically associated with Mozart.

We aim to present this notable musical legacy vividly and comprehensively, bringing to life the musical scene at the archiepiscopal court in both audio and – thanks to modern multimedia technology – video form. Initially, a Music-Web-App (downloadable via the DomQuartier website or QR code on site) will offer immersion in the musical world of the court.

Live music on site – musical highlights (details at the end of the press folder)

Special exhibition

The Colours of La Serenissima – Venetian Masterworks from Titian to Canaletto

In its 10th anniversary year, the DomQuartier presents the Vienna Kunsthistorisches Museum's first guest appearance in Salzburg from 21 June 2024 until 6 January 2025 in the Residenzgalerie. The Colours of La Serenissima is the first exhibition under the management of Andrea Stockhammer, the new director of the DomQuartier. Curator Çiğdem Özel MA describes the extensive exhibition of Venetian masterworks from Titian to Canaletto as "the spectacular success story of Renaissance painting in Venice"*.* It shows the use of costly pigments and a new, unconstrained style of painting, as well as some astonishing continuity. Centuries later, the works of Venetian masters (and female artists) still commanded attention in the culture of European painting and collection. The history of the former imperial collections is the best evidence of this, illustrated by outstanding works ranging from Titian through Tintoretto and Veronese to Canaletto. An overall view, with examples from other genres, gives a multi-faceted picture of Venetian art production possible only in a special exhibition aside from the traditional collection structures of the Kunsthistorisches Museum.



Masterworks from the Kunsthistorisches Museum's collection of Venetian painting: Paolo Veronese (1528-1588),

Judith with the Head of Holofernes, *c* 1582 (KHM, Gemäldegalerie, Inv. GG 34 © KHM-Museumsverband)

Venetian art from the Renaissance to the Rococo, and its characteristics

Curator Çiğdem Özel*: "The title* The Colours of La Serenissima *is a play on words, referring on the one hand to the particular use of colour in Venetian painting, and on the other to the actual colours in which the town presents itself to visitors in its mood lighting and the opulence of its luxury items.*

*The comprehensive exhibition focuses on various aspects of Venice: portraits of elegant Venetian ladies and gentlemen reflect the self-perception of a successful trading power, and evocative landscape painting invites contemplation. New types of representation in religious painting bring the saints and biblical figures up close, enhancing the emotional effect on the viewer."*

**Success lasting into the 18th century**

The success of the Venetian Renaissance was one of the most lasting in European art. A prosperous social class of citizens had emerged in the town, keen to show off their wealth and status by means of art-works. With such favourable conditions, “la Serenissima” (as Venice was called) attracted many artists from the region. The style of Titian and his colleagues soon influenced the conception of Venetian painting beyond the borders of Venice itself. Well into the 18th century, artists drew inspiration from the colorito alla veneziana, and art collectors strove to acquire 16th-century Venetian paintings in order to be en vogue.

The grounds for success: the wealth of Venice and its rise to becoming the commercial hub in the Mediterranean

Until well into the 16th century, Venice was one of the principal trading ports. Palaces and art treasures still testify to the town's former wealth. Ruled by the Doges, Venice had been expanding into the eastern Mediterranean since the Middle Ages. The harbour saw imports of many luxury goods, including silk, carpets and special pigments which, along with costly textiles, glass vessels and printed books, were resold in the north. With the expansion of the Ottoman Empire, however, Venice lost more and more eastern Mediterranean territories, although in the 16th-century wars it managed to defend its territories in mainland Italy, and the Venetian patriciate turned its attention more towards this land empire, the terrafirma. These developments had a direct effect on Venetian painting – whether in the use of costly pigments or perhaps in the portraits of Venetian citizens in all their finery.

The Colours of La Serenissima –   
Venetian Masterworks from Titian to Canaletto

21 June 2024 – 6 January 2025

DomQuartier Salzburg, Residenzgalerie

www.domquartier.at

50th anniversary of the Cathedral Museum

*Dr. Reinhard Gratz, Director of the Cathedral Museum: "On 6 April 2024, the Cathedral Museum will be 50 years old. The name is more than justified: it is the only diocesan museum in Austria that is actually in a cathedral. The semi-sacred premises in the oratories are the ideal setting for an ecclesiastical museum."*

In 1974, on the initiative of the Cathedral chapter, Salzburger Cathedral was granted a museum to mark its 1200th anniversary. The South Oratory was chosen for the display of the Cathedral treasure and ecclesiastical art from the diocese, and with the consent of St Peter's Abbey, a Cabinet of Curiosities was newly equipped and established in the south arcade to replace the historic *kunstkammer*,and connected with the Museum.

• Since 1890, repeated efforts had been made to establish a diocesan museum in Salzburg. After World War II, the Cathedral oratories had been successfully used as exhibition spaces, e.g. for Toni Schneider-Manzell's *Biennale of contemporary Christian Art* (1958–1964) or *Salzburg's Old Treasure Chamber* (1967), curated by Johannes Neuhardt, founding director of the Cathedral Museum.

• Special exhibitions on themes of art and church history were held in the new Cathedral Museum, and from 1980 also in the Lange Galerie of St. Peter's. To mark the 1200th anniversary of the Archbishopric, the North Oratory was adapted in 1998 as the Museum's room for special exhibitions, and the west gallery as a link between the two oratories for Museum visitors.

• The integration into the DomQuartier, ten years ago, introduced a new phase with significant adjustments: from seasonal opening hours to year-round operation, from the North Oratory as part of the Museum to special exhibition room for all partners in the DomQuartier.

*Dr. Reinhard Gratz: "The Cathedral Museum with its exhibitions is an essential part of the narrative of the DomQuartier tour. With reference to the dual function of the prince-archbishops, it represents the episcopal, ecclesiastical aspect, the Cathedral treasure recalling Salzburg's incomparable history and influence as metropolitan see since 798. Vienna, for example, did not become an archbishopric until 924 years later. The Cathedral treasure illustrates this distinguished tradition – a lasting tradition, since some of the most valuable liturgical utensils displayed are still used in the Pontifical High Mass, and are thus not merely exhibits."*

The Cabinet of Curiosities, on the other hand, relates to the princes. The collection is correspondingly diverse, comprising a wide variety of categories – from what may have been the cross of allegiance used by the Hungarian kings around 1100 and the legate's cross (over 500 years old), which is still borne before the archbishop, through the *Temptation of St Anthony* by a follower of Hieronymus Bosch (*c* 1500) or the Madonna from the circle of Michael Pacher to the amazing little ivory towers from the mid-17th century.

Special exhibition (Salzburg Museum – Guest presentation):

Sacred places – views by Hubert Sattler (1817–1904)

While Johann Michael Sattler – creator of the famous Sattler Panorama – left vedute of the Town and the Province of Salzburg, his son Hubert Sattler brought views from his worldwide travels, and rendered them in large-scale oil paintings. Dr. Andrea Stockhammer: "For a long time, travel was a privilege*. At the beginning of the 19th century, the world opened up to people – virtually, at least: foreign countries were revealed through peep-shows, panoramas and cosmoramas. Hubert Sattler saw his cosmoramas primarily as educational tools, and endeavoured to emphasise this by means of precise topographical and historical information in his accompanying texts. The original illusionistic effect, enhanced by an optical device, transports the viewer to the farthest regions of the earth."* From 1840 to 1870, Sattler showed his gigantic painting in many towns, and from 1850 to 1852 also with great success in the United States.

The presentation in the North Oratory of the DomQuartier shows places of worship, belonging to diverse confessions and dating from ancient times up to the 19th century. The selection of works follows the routes taken by Hubert Sattler, showing his personal interests. Nineteen cosmoramas from four continents (Europe, Africa, South America, Asia) are on display, as well as – for the first time – drawings and sketches made on site.

During closure for renovation and expansion, Salzburg Museum will hold exhibitions in various Salzburg institutions, under the title *Salzburg Museum – guest presentation*. Director Dr. Martin Hochleitner looks forward to collaboration with the DomQuartier: "Salzburg Museum has been linked with the DomQuartier ever since its founding, and organises exhibitions in the North Oratory of the Cathedral on a regular basis. We are delighted to have the opportunity of using this facility during our closure, and of offering our visitors a fascinating exhibition of works by Hubert Sattler."

Sacred places – views by Hubert Sattler (1817–1904)

DomQuartier Salzburg | North Oratory

8 March 2024 – 6 January 2025

Curator: Katja Mittendorfer-Oppolzer

Art and Culture Education in the anniversary year of the DomQuartier

Andrea Löschnig, Head of *Art and Culture Education: "We are celebrating our* ***10th anniversary year*** *with themed special exhibitions each month, focusing on personalities such as Wolf Dietrich von Raitenau or Wolfgang Amadé Mozart, as well as on recurring motifs linking the spiritual and the secular spheres. On* Open Day *(11 May 2024), visitors can choose themed tours with experience stations – for instance:* When walls tell stories*, or* Stucco in the DomQuartier*. Discover fascinating details on the tour, ask our experts questions and take the chance to try casting stucco.*

Interesting topics lie ahead in the *discussion series* 10 years DQ *in spring. In the series Apropos 10 years DQ we invite visitors to attend discussions with panels of experts, on such topics as* The prince-archbishopric and its network*. With the new Family Quiz tour (individually bookable) we offer an entertaining approach to our unique museum.*

Andrea Löschnig: "In the programme accompanying the **special exhibition** The colours of La Serenissima*, experts in Venetian art give talks complementing the exhibition. We are planning an entertaining accompanying programme with quiz tours, hands-on stations and more.*

To accompany The Colours of La Serenissima, programmes dealing with colour pigments have been developed for school classes as well as for adults."

A day in the life of Mozart

This year we focus on Wolfgang Amadé Mozart and his connection with the archiepiscopal court. There are new information pillars in the state-rooms, through which visitors will be guided by His Excellency Johann Schidenhofen, royal privy councillor and a friend of the Mozart family.

A unique tour takes visitors from Mozart's birthplace to the state-rooms of the Residenz, under the motto: a day in the life of Mozart – everyday life, work and pleasure; a co-operation with the Mozarteum Foundation and the Mozart Museums.

A new educational programme for schools looks at the child prodigy and what it means to think in terms of musical notes.

 "Apropos" discussion series

The series "Apropos …“ focuses on specific topics, technology and handicraft. This spring, we have engaged as speaker for **Apropos stone** an expert from the Federal Monuments Office, himself a sculptor and stone restorer. These specialists offer a profound insight into the versatile material. The series starts with a visit to the mineral collection of St Peter's Abbey.

Open day

Saturday, 11 May 2024

The founding of the DomQuartier ten years ago opened up access to the historic centre of political and ecclesiastical power in Salzburg – as in those days only the prince-archbishops and the favoured few experienced it. Here is the beating heart of the UNESCO World Heritage Site of the Town of Salzburg – here, you can feel the ambience of the secular splendour of the Residenz and the spiritual sphere of the Cathedral and St Peter's Archabbey.

Programme

Themed tour with experience stations

Discover fascinating details, ask our experts questions and take advantage of the creative hands-on opportunities in the Museum.

• Wolfgang Amadé Mozart and the role of music at the archiepiscopal court

• When walls tell stories. Stucco in the DomQuartier

• TIMEkeeping. Technical achievements in the baroque era

Open art laboratory, casting stucco

11 am – 4 pm art laboratory (3rd floor)

Collegium iuvenum Stuttgart (boys' choir)

2 pm State-rooms (2nd floor)

Cathedral orchestra conducted by

Cathedral kapellmeister Andrea Fournier

Alessandro Gualtieri,

Missa sexti toni a due cori, op 4, 1620

4 pm Cathedral (3rd floor)

Connections between Salzburg and Venice have always been many and various, including in the domain of culture. In music, for instance, Venetian polychorality had a long tradition in Salzburg, not least due to the ideal interior architecture of the Cathedral. In reminiscence, a polychoral mass by Alessandro Gualtieri, who was employed from 1612 to 1616 at the archiepiscopal court, will be performed on Open Day (11 May) to mark the tenth anniversary of the DomQuartier.

Further concepts for 2024:

• FAMILIES: Once a month, Family on Tour offers families the opportunity of finding out about special topics.

• CHILDREN: Invite friends to a **birthday party** in the DomQuartier; avoid boredom during the school holidays and take part in one of the exciting **holiday courses**. Every Thursday for a year now, we have held the KreativKids Club (from 4 years of age), where haptic skills are encouraged in very young children.

• ADULTS can attend the KreativClub on the 2nd Friday of each month, to learn a variety of techniques, from soap-making to printing or watercolour painting, or to expand their skills in drawing and painting at the weekend art workshops.

• **Senior** individuals and groups determine their own focus – we respond to the wishes of the diverse groups, allowing older people to explore the museum at their own pace, or to gain deeper insights on special guided tours.

Review of 2023

Visitor numbers

Visitor numbers have not yet quite reached the highest pre-pandemic level. An increase shows in attendance by young people, coincident with the intensified use of social media channels. There is a significant increase in attendance at the events in the *Hunger auf Kunst* [hunger for art] initiative.

In the digital field, visits to the website have increased by 31 %. There is also a slight increase in visits to the online collection of the Residenzgalerie (online since 30 June 2022).

Investments in the Residenzgalerie

Conservation and restoration of the painting *Children at the Window* by Ferdinand Georg Waldmüller: Restoration of the painting *Children at the Window* had long been intended, since the painting not only showed aesthetic defects but also required preventive treatment. This was carried out early in 2023.

The aim was to restore the painting to the condition of the original artistic intention by bringing back to light obscured details of the composition, the spatial effect and the subtleties of the painting technique. A tear in the canvas was expertly closed.



F. G. Waldmüller, Children at the Window, before and after restoration, RGS Inv.-Nr. 335, © 2024 RGS/Ghezzi

The restoration allowed exposure of intact areas of the painting layer, thus improving the legibility of the picture. Removal of the yellow varnish now shows the colours to their full effect. The large tear was invisibly integrated into the picture, so that the painting is now in a stable and aesthetically appealing condition.

Conservation and restoration of the painting was carried out by Atelier Walde, Vienna (Mag. Gerhard Walde, Mag. Simone Wernitznig and Mag. Elisabeth Reith) and documented in a film.

Financial support from the Austrian Federal Chancellery for this project amounted to € 15,620.

Austrian Ecolabel

In July 2023, the DomQuartier successfully completed the process to obtain the Austrian Ecolabel for Museums and Event Locations.

This involved establishing sustainability management, scrutinising well-loved practices, using recyclable materials in exhibitions and art education, as well as making substantial investments in building technology:

For instance, in the course of the application procedure for the Ecolabel, renovation of the exhibition lighting in the Residenzgalerie was expedited. By the end of 2025, the old halogen spotlights will be completely replaced with modern LED technology. This measure, with an investment framework of around € 146,000 and a maximum subsidy volume of some € 87,000, is currently in the second step of the approval phase of the programme "climate-fit cultural institutions" (Climate and Energy Fund, European Union "Next Generation EU", Federal Ministry of the Arts, Culture, Civil Service and Sport).

Live music on site – musical highlights in the anniversary year

The year of musical events was opened by Hopkinson Smith, "king of the baroque lute", with an acclaimed performance in the packed Rittersaal (in co-operation with the Salzburger Bachgesellschaft).

Further programme highlights: on 2 February, as part of Mozart Week, the Javus Quartet performed works by Mozart, Salieri and Beethoven.

In February we also remember the 410th anniversary of the first opera performance north of the Alps in the Carabinierisaal – where, on 11 February, as part of the DomQuartier Valentine's Day celebration, Virgil Hartinger (tenor) and Sophie Esterbauer (theorbo) perform excerpts from Claudio Monteverdi's L‘Orfeo and from Francesco Rasi's collection Musiche da camera e chiesa, which he dedicated to Marcus Sitticus, as the Prince-Archbishop's *"most humble* *and long-standing servant"*. In December 1612, Rasi, the first Orfeo in the première in Mantua, was visiting Salzburg.

This is by way of congratulation to Prince-Archbishop Marcus Sitticus, whose 450th birthday is celebrated this year. Not only was he the first prince outside Italy to bring to his court the new form of music drama from the south, but he also brought Venetian-style public festivities to Salzburg. The *f*esta veneziana in September is a homage to him.

In June, the Salzburg Bach Choir celebrates its 40th anniversary in the Carabinierisaal with a gala concert (Chorage® #2SCHICKSALSGÖTTINNEN), and in October, as in previous years, Jazz&The City swings into the room with cool performances.

In the Long Night of the Museums, a concert performance of Mozart's serenata *Il rè pastore* K208 will be held in the place where it was premièred (in co-operation with the Mozarteum University, conducted by Kai Röhrig).

This year's musical events also reflect the major Venetian painting exhibition in the Residenzgalerie, with a performance by the Capella Marciana, choristers from the Basilica di San Marco, at the opening of the exhibition.

Connections between Salzburg and Venice have always been many and various, including in the domain of culture. In music, for instance, Venetian polychorality had a long tradition in Salzburg, not least due to the ideal interior architecture of the Cathedral. In reminiscence, a polychoral mass by Alessandro Gualtieri, who was employed from 1612 to 1616 at the archiepiscopal court, will be performed on Open Day (11 May) to mark the tenth anniversary of the DomQuartier.

Venetian strains will also be heard at the Salzburg Museum Weekend (25 May), at the opening gala of the Salzburg Festival (20 July), around the Venice convention in November and in *Apropos music*  in the series *Apropos Venetian Arts*.

Press contacts & queries: Helena Stiller, [presse@domquartier.at](mailto:presse@domquartier.at) Tel.: +43 662 80 42 2108

Mick Weinberger, [domquartier@ikp.at](mailto:domquartier@ikp.at) Tel.: +43 699 10 66 32 58