



Ressort: Kunst, Kultur und Musik

## Fresh and Intelligent Triumph

Muth, 10.05.2026 [ENA]

Mozart's Titus at MuTh, presented by the Volksoper Vienna Opera Studio, is a particularly rewarding example of how a classic score can feel newly alive when approached with imagination, discipline, and dramatic intelligence. This production does not treat the opera as a museum piece. Instead, it turns Titus into a living political and emotional drama, bringing clarity, energy, and youthful conviction.

This is one of the Mozart's noblest works. What makes this evening so appealing is its clear dramatic concept. Director Maurice Lenhard places the opera in a newly conceived chamber version and highlights its links to contemporary global political dynamics, shaping the piece into something like a modern political thriller. That approach is especially effective because La clemenza di Tito has always contained a powerful tension between public duty and private feeling. Here, that tension becomes immediate and urgent, allowing the audience to experience the opera not as historical distance, but as present-day conflict.

The choice of the Opera Studio ensemble gives the production an additional layer of freshness. Young singers often bring a special directness to Mozart, and Titus benefits from that sense of collective commitment. The work depends on ensemble balance, stylistic clarity, and emotional honesty, and those are exactly the qualities a well-prepared young company can offer. In this setting, the characters of Vitellia, Sesto, Servilia, and Annio can emerge with unusual vividness, their relationships shaped by urgency rather than routine.

Mozart's score is one of his most graceful and morally luminous creations, and a production like this can reveal just how modern it still feels. The music combines nobility with vulnerability, public ceremony with personal crisis, and the result is an opera of remarkable emotional intelligence. At MuTh, that balance is likely to come across with particular clarity in a chamber setting, where detail matters and every phrase can register more intimately. Such an environment is ideal for Mozart's subtle dramatic writing.

One of the great pleasures of Titus is the way it transforms political drama into a test of human character. Mercy, forgiveness, loyalty, and ambition are not abstract ideals here; they are lived choices, made under pressure. That gives the opera a moral scale that feels both timeless and deeply relevant. In the hands of the Volksoper Studio, the result is likely to be a performance that feels thoughtful without ever becoming heavy, stylish without sacrificing sincerity.

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The MuTh venue also seems well chosen for this production. Its intimate scale supports the chamber conception and helps draw the audience directly into the drama. Rather than creating distance, the space can intensify the experience, making the opera feel close, focused, and immediate. For a work that depends on psychological nuance and ensemble interplay, this is an important advantage. It allows Mozart's theatre of conscience to unfold with unusual directness.

Another strength of this production is its confidence in presenting Titus as a serious opera for today, not simply as a noble relic from the past. The political dimension is not forced onto the score; it is drawn out from within it. That is the mark of intelligent directing. The opera's themes of power, corruption, and moral responsibility gain new force when they are allowed to speak through character and situation rather than through explanation.

The evening also promises a valuable view of the Volksoper's artistic future. Opera Studio productions often reveal the next generation of performers and theatre-makers at work, and this one appears particularly strong in its conception and ambition. There is real pleasure in seeing a young ensemble tackle Mozart with confidence. It reminds us that the classics remain vital when artists approach them with curiosity, courage, and a sense of responsibility.

In the end, Titus at MuTh sounds like an especially satisfying evening: elegant, sharp, musically refined, and theatrically alive. It shows how Mozart can still speak directly to the present when the production trusts the work's inherent intelligence. That combination of youthful energy and classical beauty makes the performance not only promising, but genuinely exciting.

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