

GROSSES WELT THEATER



100 Years
Salzburg
Festival

Anniversary Exhibition
Salzburg Museum
26/07/2020–31/10/2021

Contents

Quotes	1
Curtain Up!	2
Chapter 1: “Great Cinema” – a Filmic Introduction	2
Chapter 2: “The Archive” – The Salzburg Festival Centenary	3
Chapter 3: Encounters with the Salzburg Festival in „Dialogue”	3
Chapter 4: On Stage: The Museum as a Stage	11

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Anniversary Exhibition

Great World Theatre – The Salzburg Festival Centenary

Salzburg Museum in cooperation with the Salzburg Festival

Exhibition space: 1,800 sq. m

Budget: 2.1 Million Euro

Funding: City and State Governments of Salzburg

Duration of exhibition: 26 July 2020 to 31 October 2021

Opening hours: Tue–Sun 9 am to 5 pm; 26 July to 30 September 2020: Mon–Sun 9 am to 5 pm

Curators: Martin Hochleitner (Director Salzburg Museum) and Margarethe Lasinger (Director Dramaturgy and Publications Salzburg Festival)

Exhibition designers: Michael Veits (Design Director Salzburg Festival) and Ferdinand Wögerbauer (Stage Designer)

“This exhibition is the best possible record of what the Salzburg Festival means for the City of Salzburg, for Austria and, without exaggeration, for those interested in fine arts all over the world. Almost foolhardily conceived in wartime by the founding fathers as a global arts centre on Austrian ground, the Salzburg Festival has become the biggest and most influential classical festival worldwide during the past 100 years. These 100 years of festival history are also 100 years of European cultural history, which we endeavour to delight with in this exhibition”, says Festival president Helga Rabl-Stadler.

“We are thrilled about this special dialogue with the Salzburg Festival and so many outstanding institutions and artists. At the same time, we are honoured to be able to carry out our already third state-funded exhibition with this project and, accordingly, to accompany the great stories of Salzburg in the museum space and show them to a great audience”, says museum director Martin Hochleitner.

Curtain Up!

The Salzburg Museum celebrates a special anniversary as this year's highlight, starting on 26 July 2020: We look back at 100 years of the Salzburg Festival with an anniversary exhibition. On 22 August 1920, Hugo von Hofmannsthal's *Jedermann* (Everyman), directed by Max Reinhardt, was performed for the very first time in Salzburg's Cathedral Square. This day is considered the founding of the Salzburg Festival. Entitled the *Great World Theatre*, the exhibition at the Salzburg Museum offers insights into the festival's history and its development until the present. Together with the Salzburg Festival, the story of the world-famous festival for classical music and performing arts is being told.

The exhibition transforms the museum into a stage and brings the history of the Salzburg Festival to life. Video and audio material, photos, costumes, stage props, an extensive archive as well as installations of internationally renowned contemporary artists form a comprehensive overall experience. With this concept, the exhibition follows festival founder Max Reinhardt's conviction that a play could only fulfil its potential in close dialogue with its audience. In keeping with this principle, the visitors are invited to dive into the world of the Salzburg Festival and explore the exhibition actively. Under the slogan *Curtain Up!* creative workshops and tours await visitors and interactive children's terminals enable an individual encounter of the exhibition.

Chapter 1: "Great Cinema" – a Filmic Introduction

Ground floor, Säulenhalle

The Säulenhalle (column hall) at the Salzburg Museum welcomes visitors with a filmic introduction to the history of the Salzburg Festival. The documentary (edited by Werner Horvath) produced by the ORF (Austrian Broadcasting Corporation) provides insights in the history of the founding, chronology and historic context of the festival. It shows selected impressions of the festival's history.

The room is designed in reference to the first performance of the *Jedermann*: It

translates a historic photograph, stage elements and the Cathedral Square into the Säulenhalle of the Neue Residenz.

Chapter 2: “The Archive” – The Salzburg Festival Centenary

First floor, Max Gandolph Library

The second chapter of the exhibition in the Max Gandolph Library of the Neue Residenz refers to the Salzburg Festival Archives and the preservation, documentation and research of their own institutional history. Documents, materials, facts and figures, sounds, pictures, words and (hi)stories are collected in this temporary archive as well as developments of the festival and the people who shaped it. This chapter recounts 100 years of festival history from 1920 to 2020. The Max Gandolph Library – founded by prince-archbishop Max Gandolph in the western wing of the Neue Residenz building as a court library – is the predestined space for a place of remembrance of the Salzburg Festival.

The classic archive with photos, reviews, publications, sketches and documents is enhanced by three-dimensional objects from the costume stock, the workshops as well as the furniture and prop stock and enriched by sound samples, video and audio documents. 100 objects represent 100 years of festival history.

Chapter 3: Encounters with the Salzburg Festival in “Dialogue”

First floor, round tour

The tour on the first floor is based on dialogues with institutions such as the Jewish Museum Vienna, the Theatermuseum Vienna, the Salzburg Literature Archive and the Vienna Philharmonic Orchestra as well as internationally renowned artists (John Bock, Lionel Favre, Werner Feiersinger, Eva Schlegel, Yinka Shonibare). They have been invited to react to the Salzburg Festival and contribute with their expertise,

artistic skills and experience to the collective narrative of the tour on the first floor. Each room presents itself as a singular installation and intrinsic approach to a so-called 'Gesamtkunstwerk' – a term inherent in the Salzburg Festival's self-conception. The dialogue offers an experience of aspects of the history and the phenomenon of the Salzburg Festival for visitors on various sensory levels. This largest area of the exhibition invites visitors to encounter the Salzburg Festival in eleven exciting rooms.

What would Salzburg be without the Salzburg Festival?

The exhibition tour starts with a thought experiment. What would Salzburg have become without the Salzburg Festival? How would the city have developed? Its society, culture and identity? Its economy? Would the historic city look different today? What turn would the city's history have taken? What would Salzburg be famous for?

Very diverse personalities have discussed these questions. They shared opinions, views and arguments. The topics were always about developments directly connected to the Festival.

In the exhibition room, the interviews with experts come upon an installation by Austrian artist Werner Feiersinger. On a table, he placed models of festival theatres that were never realized. Each project tells a story of failure. At the same time, the models are an expression of their age and of utopias.

Early visions – A narrative in dialogue with the Theatermuseum Vienna

The beginnings of the Salzburg Festival seem unambiguous: Hugo von Hofmannsthal, Richard Strauss, Max Reinhardt, Alfred Roller and Franz Schalk are considered the founding fathers of the festival; the first *Jedermann* performance on 22 August 1920 on Cathedral Square as the founding date. As a founding vision in the presence of World War I, Reinhardt and Hofmannsthal phrased thoughts for a 'European peace project' under the aegis of arts. However, the way to Salzburg as a

festival city had been paved long before. The former residential city of the prince-archbishops of Salzburg had been the centre of numerous festival ideas connected to Wolfgang Amadeus Mozart as early as the 19th century. From 1877 onwards, music festivals were held regularly in Salzburg. And even back then, plans were being forged for a Mozart Festival Theatre on the Mönchsberg based on the model of the Richard Wagner Theatre and the Bayreuth Festival. Later plans for a festival were supported, among others, by poet Hermann Bahr.

All these visions and utopias found their implementation in the founding of the Salzburg Festival and the first *Jedermann* performance in 1920. A labyrinth symbolises the meandering paths taken since the mid-19th century on the way to founding the Salzburg Festival in 1920.

Breaks – A narrative in dialogue with the Jewish Museum Vienna

The Salzburg Festival would be inconceivable without the stage director and theatre man Max Reinhardt. He succeeded in awakening the unique sites of the city to theatrical life – besides the Cathedral Square especially the Felsenreitschule (Riding School). He directed the *Jedermann* from 1920 to 1937 and together with Hugo von Hofmannsthal created the programmatic policy of the Festival which is still binding today.

Moreover, because of his acquiring Schloss Leopoldskron in 1918, Max Reinhardt's personal life was also closely connected to Salzburg. For two decades, the château gave him a most beautiful home, where he forged plans for the theatre and entertained guests from the worlds of culture, industry and politics. In a way, it became his most beautiful staging.

Adolf Hitler's seizure of power in the German Reich in 1933 and Austria's 'Anschluss' – annexation – to Nazi Germany in 1938 caused Reinhardt to lose his cultural home and property by force. He fled to the USA, where he died in 1943 and was buried in New York.

The Jewish Museum sensitively illustrates Max Reinhardt's fate based on selected objects, representing the fates of many artists of Jewish heritage at the Salzburg

Festival. On display are a set of Schloss Leopoldskron with a view of the Untersberg, objects from the property of Max Reinhardt, posters and historic photographs, a replica of the glass window on Reinhardt's grave in New York as well as a photo series by Andrew Phelps.

Everyman expects a feast ... Festival in Salzburg – character and uniqueness

The Salzburg Festival started in 1920 with four official performances and two special performances of the *Jedermann* in Cathedral Square in front of some 14,000 guests. The programme included performances of opera, straight drama and concert. These have been the three pillars of the Salzburg Festival since 1922, still defining its special character today. Because the Salzburg Festival, from the very beginning, has restricted itself neither to one genre nor one composer, it differs from the early festivals that might have provided models for its establishment: The Munich Opera Festival (since 1875) and the Richard Wagner Festival in Bayreuth (since 1876). In the course of history, the Salzburg Festival itself developed into a model or point of reference for many newly established national and international festivals. Their number is scarcely calculable today. In Europe alone, there are some 90 festivals, each attracting more than 20,000 guests per season.

The exhibition room outlines not only the history, the key factors and the options available to festivals, but also the form, the programmatic policy and the artistic agenda of the Salzburg Festival in particular. This also manifests its outstanding status as a cultural event with global impact.

The Salzburg Festival in figures:

While the festival was comprised of six performances in 1920, the programme has grown to 191 performances in 2019, offering cultural enjoyment for 270,584 visitors. The highest number of performances was reached in 2012: An overall 249 shows were scheduled during that year.

Top female artists are:

1. Christa Ludwig (183 performances in 34 years)
2. Helene Thimig (258 performances in 30 years)
3. Sonja Sutter (190 performances in 23 years)

Top male artists are:

1. Riccardo Muti (270 performances in 49 years)
2. Bernhard Paumgartner (340 performances in 41 years)
3. Claudio Abbado (97 performances in 39 years)

The most-played operas are *Le nozze di Figaro* (54 seasons), *Così fan tutte* (45 seasons – 46 including the upcoming 2020 season) and *Don Giovanni* (43 seasons), all by Wolfgang Amadeus Mozart. In the class of drama, the following three lead: *Jedermann* by Hugo von Hofmannsthal (88 seasons – 89 including the upcoming 2020 season), *Faust I* by Johann Wolfgang von Goethe (10 seasons) and *A Midsummer Night's Dream* by William Shakespeare (8 seasons).

Top opera composers are W.A. Mozart (291 productions), Richard Strauss (57 productions) and Giuseppe Verdi (53 productions). The concert programmes are headed by W.A. Mozart (1346 concert programmes), Ludwig van Beethoven (357 concert programmes) and Joseph Haydn (298 concert programmes). Leaders in the category of drama are Hugo von Hofmannsthal (102 productions), William Shakespeare (32 productions) and Johann Wolfgang von Goethe (27 productions).

The most-listened-to ensembles are:

1. Vienna Philharmonic Orchestra/Orchestra of the Vienna State Opera (3122 dates in 97 years)
2. Concert Association of the Vienna State Opera Chorus (2471 dates in 95 years)
3. Mozarteum Orchestra Salzburg (1670 dates in 93 years)

Don Giovanni buys a pair of lederhosen

The success of the Tracht fashion (traditional Austrian clothing) was associated with the first heyday of the Salzburg Festival in the early 1930s. With great delight, Festival stars and guests sported dirndls, traditional jackets (Joppen), Tracht suits and lederhosen. Traditional fashion became the expression of a special lifestyle. People enjoyed the feeling of a summer break in the country, the unique cityscape of Salzburg and its environs, and the experience of the artistic performances. Tracht corresponded, on the one hand, to the agenda of the festival's foundation of combining the theatrical element with what is 'typical of Salzburg', and also, on the other hand, to the ambition of the authoritarian corporative state to promote the image of a conservative Austria and society.

This scenario of Salzburg as secret capital of the country and as an idyllic rural escape manifests, yet again, the tense relationship between Salzburg and Vienna, between tradition and the modern age. Nor was it a coincidence that the first Nazi laws after the 'Anschluss' (annexation) of Austria to Nazi Germany prohibited Jewish people from wearing traditional dress.

The Goldegger Stube (a historic farmer's parlour) provides the setting for Trachten models and accessories. Historic photographs, films, newspapers and magazines complement the setting.

The City as Stage – theatres and venues of the Salzburg Festival – An installation in dialogue with artist Lionel Favre

'The City as Stage' – this vision of the Festival founders was the launching stage for the history of the Salzburg Festival. During the past 100 years, the archiepiscopal Riding School, the stables and the granaries have evolved into the Haus für Mozart, the Felsenreitschule and the Large Festival Theatre, the Grosses Festspielhaus. Together with the Domplatz (Cathedral Square) and the Kollegienkirche (Collegiate Church), they form the central Festival district. In addition, there are other venues on both sides of the Salzach and even on the Perner Insel in Hallein.

Swiss-born artist Lionel Favre took inspiration from all these festival sites. He drew moments of festival history into plans of the Felsenreitschule, the Grosses Festspielhaus and the Haus für Mozart. Favre has a vivid imagination and greatly relishes humour; with these, he infuses theatrical life into the historical plans, with stage figures and cosmoramas inspired by Mozart, Strauss and Goethe.

SoundRoom/SoundBodies – An installation in dialogue with the Vienna Philharmonic Orchestra

The Vienna Philharmonic Orchestra and the Salzburg Festival are inseparably linked. They share a common history. Together they have written momentous chapters of music history. Their partnership has forged their reciprocal identity. The City of Salzburg is also often called the orchestra's 'second home'.

It was here in 1877 that the Vienna Philharmonic Orchestra performed for the first time outside Vienna. Until 1910, they shed their brilliance on Salzburg music festivals. From 1920 on, they supported the Festival Theatre Association with fundraising concerts. Two years later, they played at the first opera of the Salzburg Festival. Since 1925, the summer residence in Salzburg has been a fixed date in the orchestra's annual calendar.

In the 100 years' history of the Salzburg Festival, the Vienna Philharmonic Orchestra has played almost 2,200 opera performances and around 800 concerts. They have established the musical standards for which the Festival is famous all over the world. Three excerpts from pieces of Bruckner, Mahler and Beethoven from concerts since the 1960s have been selected for the audio room. The music pieces convey a repertoire with a special history specifically gleaned by the Vienna Philharmonic Orchestra for Salzburg.

Props – An installation in dialogue with artist John Bock

German artist John Bock is known for developing enigmatic visual and theatrical concepts. Many of his works seem like views into a magical, anarchic and absurd cosmos, where Bock interweaves set pieces from different fields of art and life. For

the anniversary exhibition, he delves into the world of the Salzburg *Jedermann*. Bock collages figure, text, costume, props and set design and turns them into a new work composed of set pieces. It comments on and questions *Jedermann* as a phenomenon, steers it into new directions and takes it ad absurdum.

‘The bird catcher, that’s me ...’ – An installation in dialogue with artist Yinka Shonibare

The Magic Flute is one of the most miraculous works in music history. It is a masterly combination of elements taken from the magic opera, ‘machine’ comedy (using mechanical stage effects), Freemason rites and the heroic-comedic opera in the tradition of Viennese popular suburban theatres. For his work on the history of the Salzburg Festival, Yinka Shonibare, who is based in London, takes his entire inspiration from Mozart and his ‘Singspiel’ (‘musical comedy’) *The Magic Flute*. He reacts to Mozart’s work by producing a symbolic reinterpretation of the bird catcher Papageno. In Shonibare’s world, all birds are free; they are perched outside the open birdcages and invite viewers to think about liberty and self-determination. *The Bird Catcher’s Dilemma* is thus transformed into a symbol of liberation and independence, linking up with Shonibare’s central musings on the relationship of European culture and colonialism.

The Word – An installation in dialogue with artist Eva Schlegel and the Salzburg Literature Archive

From the very beginning, Max Reinhardt and Hugo von Hofmannsthal ranked straight theatre as having outstanding significance for the Salzburg Festival. Over the past 100 years, drama has had a turbulent time in achieving its status and has hovered between tradition and modernity in its programmatic alignment. Particularly since the 1970s, straight drama has gone through a remarkable development, with an emphasis on contemporary Austrian theatre and related especially to dramatists such as Fritz Hochwalder, Thomas Bernhard and Peter Handke. Later, world premieres by

Austrian authors followed, including Elfriede Jelinek, Christoph Ransmayr and Peter Turrini.

Together with the Literature Archive of the University of Salzburg, Austrian artist Eva Schlegel has created an installation presenting selected texts and quotations. At the end of the exhibition course, the history of the Salzburg Festival is reflected in the words of Thomas Bernhard, Peter Handke and Elfriede Jelinek – the last word of the exhibition belongs to Hugo von Hofmannsthal.

Chapter 4 – On Stage: The Museum as a Stage

Basement, Kunsthalle

The anniversary exhibition transforms the Kunsthalle (art hall) of the Salzburg Museum into a stage which functions as a performance space for a special programme. Simultaneously, it offers a 'stage' for festival stories by artists, by people on and behind the scenes, and for dialogues with the public. In this way, the Kunsthalle becomes a site for visualizing impressions and memories, casting multiple perspectives onto the festival and narratives about it.

For this purpose, the Kunsthalle is divided up into three sections: First of all, in a Felsenreitschule set, where the costumes and a photographic installation of all Salzburg Festival productions are being presented.

Secondly, in a studio showing a remembrance project by Mats Staub with conversations about life and death. For this purpose, Mats Staub has brought together people in the spotlight and from behind the scenes of the *Jedermann*. They are Cornelius Obonya (*Jedermann/Everyman* from 2013 to 2016) and Lena Sonnleitner (his dresser at the time); Peter Lohmeyer (*Tod/Death* since 2013) and Walter Lager (long-time props master); Elisabeth Trissenaar (*Buhlschaft/Paramour* from 1987 to 1989; *Mutter/Mother* from 2007 to 2009) and stage director Hans Neuenfels; Tobias Moretti (*Jedermann/Everyman* since 2017) and the president of the Salzburg Festival, Helga Rabl-Stadler; Franziska Wizany and Trude Kohlberger as well as Christine Walther and Paul Herbst (long-time guests of

Jedermann/Everyman from Salzburg). This video installation produced exclusively for Salzburg marks a special place within the state exhibition, one that invites intimacy and simultaneously gives the visitor a chance to participate in a communal listening experience.

Thirdly, in the actual stage space with a versatile programme. Under the slogan *Curtain Up!* creative workshops await visitors, as well as guided tours for children, families and school groups. In 2021, the Salzburg Festival will perform their young adults programme *jung&jede*r* including opera, concert and drama. The programme is rounded off with symposia, readings, filmic presentations, talks, concerts and many more formats. For the start of the exhibition, showings of past festival productions are scheduled. There will be extracts from *Der Rosenkavalier* by Richard Strauss (1960), *Le nozze di Figaro* by Wolfgang Amadeus Mozart (1966), *Così fan tutte* by Wolfgang Amadeus Mozart (1983), *Saint François d'Assise* by Olivier Messiaen (1992), *La traviata* by Giuseppe Verdi (2005) and *Salome* by Richard Strauss (2018).