



News from the Salzburg Festival Archive



Margarethe Lasinger, Head of Archive, Dramaturgy & Publications, and the Festival Archive staff with Max Reinhardt's prompt book and the certificate documenting the inclusion of the prompt book for Hugo von Hofmannsthal's *Jedermann* in the National Austrian "Memory of the World" register ("Memory of Austria"). © SF/Kolarik

(SF, 19 December 2024) With the relocation of the **Archive of the Salzburg Festival** to the Quartier Riedenburg premises, a villa located at Neutorstraße 25 that has been restored and rebuilt in exemplary fashion for its current occupant, the Archive has become a vibrant location for encounters with the Festival's history. The reorientation of the Archive, a concept developed by Margarethe Lasinger, focuses on low-threshold access, featuring a permanent exhibition on 100 years of Festival history and public opening hours. Since its reopening in February, almost 1,000 persons have visited the Archive's new premises. At the current time, large-scale measures to digitize the collection have begun, and artistic archival projects are being conceived. Furthermore, important estates have been added to the Archive.



The Archive of the Salzburg Festival at the Riedenburg villa © SF/Neumayr/Leo

On 16 December, Max Reinhardt's prompt book for Hofmannsthal's *Jedermann*, which is preserved in the Festival Archive, was added to the national Austrian register of documentary heritage "Memory of Austria", a register kept by the Austrian UNESCO Commission.

Digital Access to Cultural Heritage

In 2024, several archival projects were initiated. The first was the introduction of the software FAUST, an archival information system that allows holdings to be catalogued, enabling interested parties to find them online. Starting approximately in the autumn of 2025, the catalogue will be made available via the website as well.

In addition, the Festival website and kulturpool.at will include digitized materials from the project "**Kulturerbe digital**" (Digital Cultural Heritage). The goal of this programme, which is supported by the EU and the Federal Ministry of Art, Culture, Public Services and Sports, is to make Austria's cultural heritage accessible via digital technologies, enabling a broad public to use them. After the Salzburg Festival received a positive decision on its grant application in the summer of 2024, all programme books (since 1920) are currently being digitized, along with posters and costume sketches of Festival productions. This involves the capture and processing of approximately 500,000 printed pages of event-related publications, 400 posters and approximately 3,000 costume designs on paper. In addition, 3D scans of costumes and associated props of four selected productions are being created. The first of these is Richard Strauss' *Der Rosenkavalier* of 1960 – the opening premiere of the Großes Festspielhaus under the baton of Herbert von Karajan, directed by Rudolf Hartmann.

The company acm (austrian capital management GmbH) supports the repositioning of the Archive of the Salzburg Festival, which opened in its new location at the Riedenburg in February 2024. The core of acm's financial support is the digitization of numerous Festival documents, which can be accessed by a broader public thanks to these new technologies.

Artistic Projects

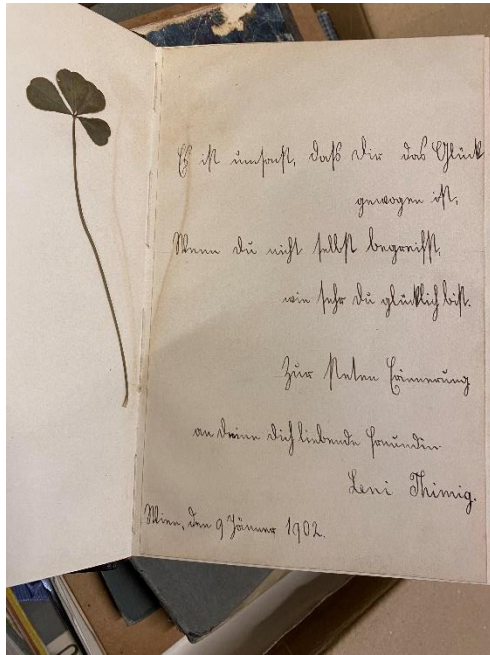
Two very different artistic projects were initiated in 2024, to be ready for presentation at the end of 2025 resp. in 2026. **“Festspiel-Erinnerungsbüro”** (Festival Memory Office) by the Swiss artist Mats Staub gives a voice to the Festival’s visitors. In extensive interviews with Mats Staub, they describe their most beautiful, moving, but also irritating Festival experiences, and what brought them into the “Festival family”. These extensive interviews are then being transformed into compressed video and audio clips, to be made accessible to the public in an installation-like presentation – presumably starting in the summer of 2026. After the first rounds of interviews in May and August 2024, the Memory Office project will continue in February and September 2025. Festival visitors born between 1975 and 2005 who are interested in participating in the project are invited to register for participation by emailing archiv@salzburgfestival.at.

Another artistic project of the Festival Archive which began in early December 2024 with a kick-off meeting in Dresden is the participation in the **S+T+ARTS Ec(h)o Residencies Programme**. Through a jury process which included the renowned Austrian artist Eva Schlegel, among others, a concept by the Berlin-based artist **Iz Paehr** entitled **“Feeling Backwards: An Archive of Touch”** was selected as the winning project and will now be implemented by the end of 2025 as part of the residency programme, in cooperation with the Festival Archive.* Iz Paehr’s mission of making the archive of the Salzburg Festival accessible to all the human senses aims at barrier-free access to the arts and at inclusion. As a dissemination partner, the Salzburg Festival cooperates with Ars Electronica within the S+T+ARTS Ec(h)o Residencies Programme. (During the Reinhardt Year 2023, the virtual recreation of the famous Faust City inside the Felsenreitschule was the Festival’s first collaboration with Ars Electronica.) Supported by EU funds, the programme unites science, technology and arts under the motto “Cultural Heritage Through New Technologies”. The one-year residency programme calls for close cooperation of all those involved.

A second residency programme entitled “Urban Digital Twins for the Salzburg Festival” is a cooperation between the Salzburg Festival and the Media Solution Centre and High-Performance Computing Centre Stuttgart. The Vienna-based artist and architect Merve Sahin collaborates with both institutions to develop the project “Merging Visions”.*

Estates

The Archive’s holdings were also expanded by three important **estates** in 2024. The Salzburg Festival is very grateful to Prof. Leonhard M. Fiedler for the **donation of the voluminous estate of Gusti Adler** and to Daniel Szelényi, Managing Director of the Schloss Leopoldskron by Salzburg Global, for the successful facilitation of this transfer.



Album entry by Helene Thimig from the estate of Gusti Adler, 9 January 1902
Photo: ASF/Susanne Anders

Gusti Adler was not only the closest collaborator of the stage director and Festival co-founder Max Reinhardt for 20 years and subsequently his biographer. She was also a close childhood friend of the incomparable actress, stage director and wife of Max Reinhardt, Helene Thimig. Gusti Adler's estate, consisting of hundreds of letters, postcards, photographs, address books and notebooks, also contains paintings and personal items such as a dressing gown or a small suitcase – a present from Reinhardt's brother Edmund.

The philologist, German language and literary scholar Leonhard M. Fiedler was born in 1942 and lived near Paris; he was a friend of Gusti Adler, who died in 1985. One of the focal points of his research was Max Reinhardt, about whom he has published several studies and a monograph (1972).

The second estate is a **partial estate of Ursula and Oscar Fritz Schuh**, for which the Festival is very grateful to Karoline Kampmann and Anne Kirchbach from Starnberg. Oscar Fritz Schuh was an influential stage director at the Festival after World War II, founding the Salzburger Straßentheater (Salzburg Street Theatre) together with his wife Ursula in the 1970s, which he ran until his death. In 1951, Oscar Fritz Schuh published his *Salzburger Dramaturgie* (Salzburg Dramaturgy), laying the foundation for the Salzburg Festival's successful post-war programming that is still recognizable in the programme today. The partial estate – a large part of the estate of Oscar Fritz Schuh had already been purchased by the Association of Friends and Supporters in 1988 – contains letters, photographs, watercolours of set and costume designs and Oscar Fritz Schuh's walking stick, among other items.

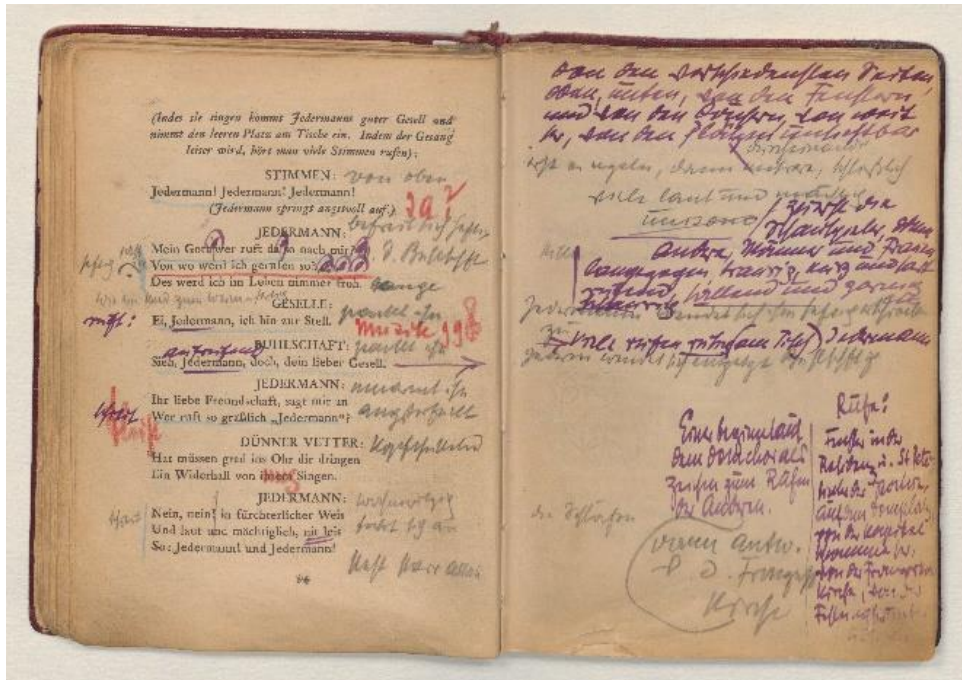
The third estate is a **partial estate of documents of Heinz Adamec**, for which the Salzburg Festival is very grateful to Hildegard Adamec. After the death of Reinhardt's brother Edmund, who had taken care of all financial matters in the "Reinhardt cosmos", Heinz Adamec was Reinhardt's solicitor. After Edmund's death in 1929, Max Reinhardt chose Heinz Adamec as his legal representative, who then took on Edmund's role until 1936. Apart from the financial organization of the theatrical enterprise, he represented Max Reinhardt's interests, for example when he had to hand over the Deutsches Theater in Berlin to the National Socialists in 1933 and when he leased the Theater in der Josefstadt to Ernst Lothar in 1935. These activities are the subject of the acquired partial estate; apart from official documents, it also contains handwritten letters by Max Reinhardt and Helene Thimig.

"Memory of the World"

As the crowning finale of the year 2024, **Max Reinhardt's prompt book for performances of Hugo von Hofmannsthal's *Jedermann* was included in the national Austrian register of documentary heritage, "Memory of Austria"**. Founded by UNESCO in 1992, the programme

“Memory of the World” supports worldwide efforts to preserve documents, maintain knowledge and make information accessible. Its international and national registers list important documents and convolutes of documents.

The certificate of entry into the National Austrian Register of Documentary Heritage was presented by the President of the Austrian UNESCO Commission, Prof. Dr. Sabine Haag, on 16 December to the Head of the Archive of the Salzburg Festival during a festive ceremony at the National Library of Austria in Vienna.



Max Reinhardt's prompt book for Hugo von Hofmannsthal's *Jedermann*,
 © Archive of the Salzburg Festival

Max Reinhardt's *Jedermann* prompt book is considered one of the central documents constituting the identity of the Salzburg Festival; it is preserved by the Festival Archive. It documents the exemplary staging of *Jedermann* before the unique backdrop of the Salzburg Cathedral, among other issues. Reinhardt had found an ideal location in Cathedral Square, thereby creating the concept that would be inextricably linked to the Salzburg Festival for all times: the city as a stage. Reinhardt's prompt book is based on the text edition of Hofmannsthal's *Jedermann* published by S. Fischer in Berlin in 1911. It is one of an edition of 150 proof copies for the 2nd edition, which was not available for purchase. Starting in 1911, it was part of Reinhardt's personal library and was annotated by him with stage instructions. After Reinhardt's death in 1943, it remained in the possession of his widow Helene Thimig until the Chancellery of the Salzburg State Government bought it from her directly in 1969, handing it over to the Max Reinhardt Research Centre. Ever since the holdings of the Research Centre were merged with the Archive of the Salzburg Festival in 1983 resp. 1996, the prompt book has been the centrepiece of its holdings.

* This project has been developed in the context of S+T+ARTS Ec(h)o. S+T+ARTS Ec(h)o is funded by the European Union under the GA. 101135691.

Photo Link:

<https://www.salzburgerfestspiele.at/fotoservice/aufnahme-von-max-reinhardts-jedermann-regiebuch-ins-memory-of-the-world-register>