

Edda Fuhrich and Gisela Prossnitz *Die Salzburger Festspiele - Ihre Geschichte in Daten, Zeitzeugnissen und Bildern, Band I 1920-1845*, Residenz Verlag, Salzburg and Vienna 1990, 327p.

Hans Jaklitsch *Die Salzburger Festspiele, Band III, Verzeichniss der Werke und der Künstler 1920-1990*, Residenz Verlag, Salzburg and Vienna 1991, 326p.

AS the birthplace of Mozart it is neither surprising that Salzburg should have an opera festival, nor that it should specialise in Mozart's operas. It could almost be said that Salzburg is to Mozart what Bayreuth is to Wagner or what Pesaro is to Rossini.

These are the first two volumes of a three-volume history of the Salzburg Festival. With their publication (even without the yet to be published third volume), the Salzburg Festival is easily the best documented in Europe. With the possible exception of Glyndebourne, I can think of nothing similar for any other such festival. And, by comparison, the Glyndebourne book only carries the reader to 1980, and fails to provide dates for the individual productions.

The first volume is an extremely detailed illustrated narrative, and differs markedly from the earlier work by Joseph Kaut. It is organised by season, and provides both a history of the various theatres and productions as well as copious excerpts from newspaper reviews. The second volume is yet to be published while the third is a first class chronology by Hans Jaklitsch (who had also provided the chronology for the 1982 Kaut book published by Residenz Verlag; and repeated verbatim in the new volume) with dates (including repeats) and complete casts listing and identifying all the artists.

These volumes can be recommended in the strongest terms. I can think

of no European city or theatre outside Italy with documentation that can compare favourably to that provided by the authors and publisher.

Tom Kaufman
