

Silent Night

Salzburger Nachrichten

A Song for the World



*Silent
Night*

200TH
ANNIVERSARY

JOACHIM BERGAUER

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SILENT NIGHT FOR THE WORLD. FROM AUSTRIA.

Silent Night

200TH
ANNIVERSARY



Discover how the world's most famous Christmas song was created and spread – and travel to Silent Night Land on the occasion of the song's 200th anniversary. Tours full of atmosphere will take you to the original places of this message of peace in SalzburgerLand, in Upper Austria and in Tyrol and make you part of this special journey along the trails of "Silent night! Holy night!".

www.silent-night.com



WELCOME TO THE SILENT NIGHT LAND

PREFACE

BERNHARD SCHREGLMANN



Silence. There is something overwhelming about this lack of audible sound. A state of being, a passing moment? It is exactly this silence that frightens so many people who just can't come to grips with the idea of doing "nothing", listening to "nothing", thinking about "nothing". Our incessant exposure to a relentless 24/7 entertainment culture has amplified this tendency. For many, silence is associated with an almost physical discomfort. The show must go on: bigger, better, ba-bam! Silence is boring, or at least not relevant for the success-oriented generation.

Or is it? Ever more people are in search of just this: Silence. These people want to pause for a moment in this fast-paced world that we live in, steeped in professional pressure and family-related stress, where even free time is planned down to every last detail. This leaves no time for taking a moment just to take a deep breath. People in search of silence go about it in different ways. Some take a week out of their busy schedule to spend time in a monastery, others climb mountains. Still others take a sailboat out into the endless sea.

"Silent Night! Holy Night!" – take a moment and listen to the carol. Let your mind wander and consider what Joseph Mohr's intention was as he penned the lyrics, what went through Franz Xaver Gruber's mind, as the simple – silent – melody came to him. And yes, taking the time to read this magazine in peace and quiet will be helpful. It'll be worth your time.
Bernhard Schreglmann

IMPRESSUM

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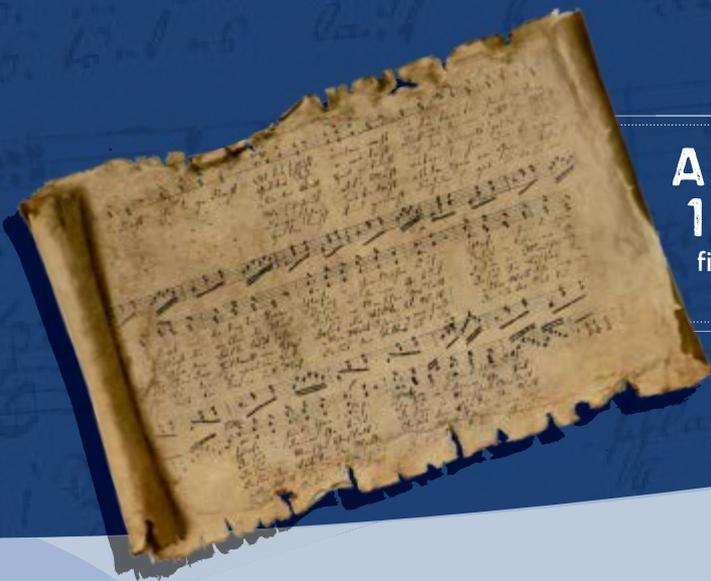
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**APPROXIMATELY
2.5 BILLION PEOPLE**
around the world sing „Silent Night!
Holy Night!“ on Christmas Eve, in 300
languages/dialects and variations.



AROUND 1820:

first autograph
of Joseph Mohr

1816:

The assistant priest
Joseph Mohr writes
the lyrics for „Silent
Night! Holy Night!“
in Mariapfarr.



JOSEPH MOHR

born on

December 11, 1792 in Salzburg

died on

December 4, 1848 in Wagrain

profession

Joseph Mohr was an Austrian
priest and poet.



1818:

Franz Xaver Gruber
composes the music
for „Silent Night!
Holy Night!“ in
Arnsdorf.

FRANZ XAVER GRUBER

born on

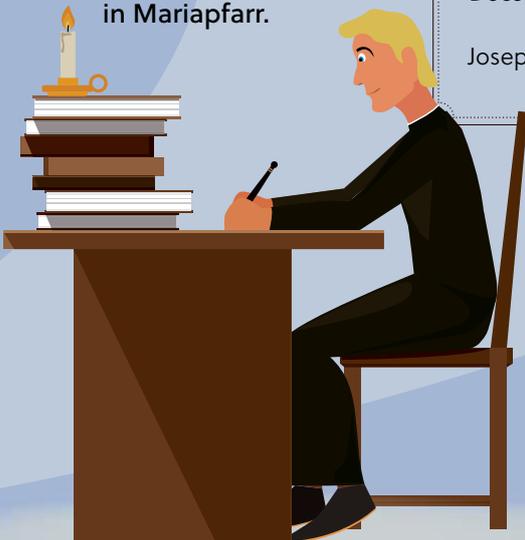
November 25, 1787 in Hochburg/Ach
(Upper Austria)

died on

June 7, 1863 in Hallein

profession

Franz Xaver Gruber was an Austrian
schoolteacher and composer.





DECEMBER 24, 1818

„Silent Night! Holy Night!“ is performed for the first time in the church of St. Nicholas in Oberndorf. The Silent-Night-Chapel was built to commemorate the carol and its creators.



FAMILIARITY WITH THE SONG

(80 to 100 percent)

80%



Germany



Italy



The Netherlands



Denmark



Hungary



Czech Republic



Russia



Australia



China

100%



Great Britain



Spain



Poland

The image shows a musical score for the hymn 'Silent Night! Holy Night!'. It consists of two systems of staves. The left system has a vocal line (treble clef) and a piano accompaniment (bass clef). The right system has a vocal line (treble clef) and a piano accompaniment (bass clef). The score includes dynamic markings such as *p* (piano) and *f* (forte). The music is written in a common time signature and features a mix of eighth and sixteenth notes, with some rests. The lyrics are printed below the vocal lines.

© Stille-Nacht-Gesellschaft 2012, nach dem Mohr-Autograph (um 1820). Notensatz: Peter Fahrberger

Silent Night! Holy Night!

John Freeman Young (verses 1–3), ca 1859
William C. Egan (verses 4–6), 2007

1.
Silent night! Holy night!
All is calm, all is bright,
Round yon Virgin Mother and Child!
Holy Infant, so tender and mild,
Sleep in heavenly peace!
Sleep in heavenly peace!
2.
Silent night! Holy night!
Shepherds quake at the sight!
Glories stream from Heaven afar,
Heavenly Hosts sing Alleluia!
Christ, the Saviour, is born!
Christ, the Saviour, is born!
3.
Silent night! Holy night!
Son of God, love's pure light
Radiant beams from Thy Holy Face
With the dawn of redeeming grace,
Jesus, Lord, at Thy Birth!
Jesus, Lord, at Thy Birth!
4.
Silent night! Holy night!
Here at last, healing light!
From the heavenly kingdom sent,
Abundant grace for our intent.
Jesus, salvation for all.
Jesus, salvation for all.
5.
Silent night! Holy night!
Sleeps the world in peace tonight.
God sends his Son to earth below
A Child from whom all blessings flow
Jesus, embraces mankind.
Jesus, embraces mankind.
6.
Silent night! Holy night!
Mindful of mankind's plight
The Lord in Heav'n on high decreed
From earthly woes we would be freed
Jesus, God's promise for peace.
Jesus, God's promise for peace.

I GIVE YOU MY SILENCE

JOHANN WEYRINGER



365 Days a Year: “Welcome to Salzburg“

Employees at Salzburg Airport
W. A. Mozart happily attend
to their guests’ needs
all year round.

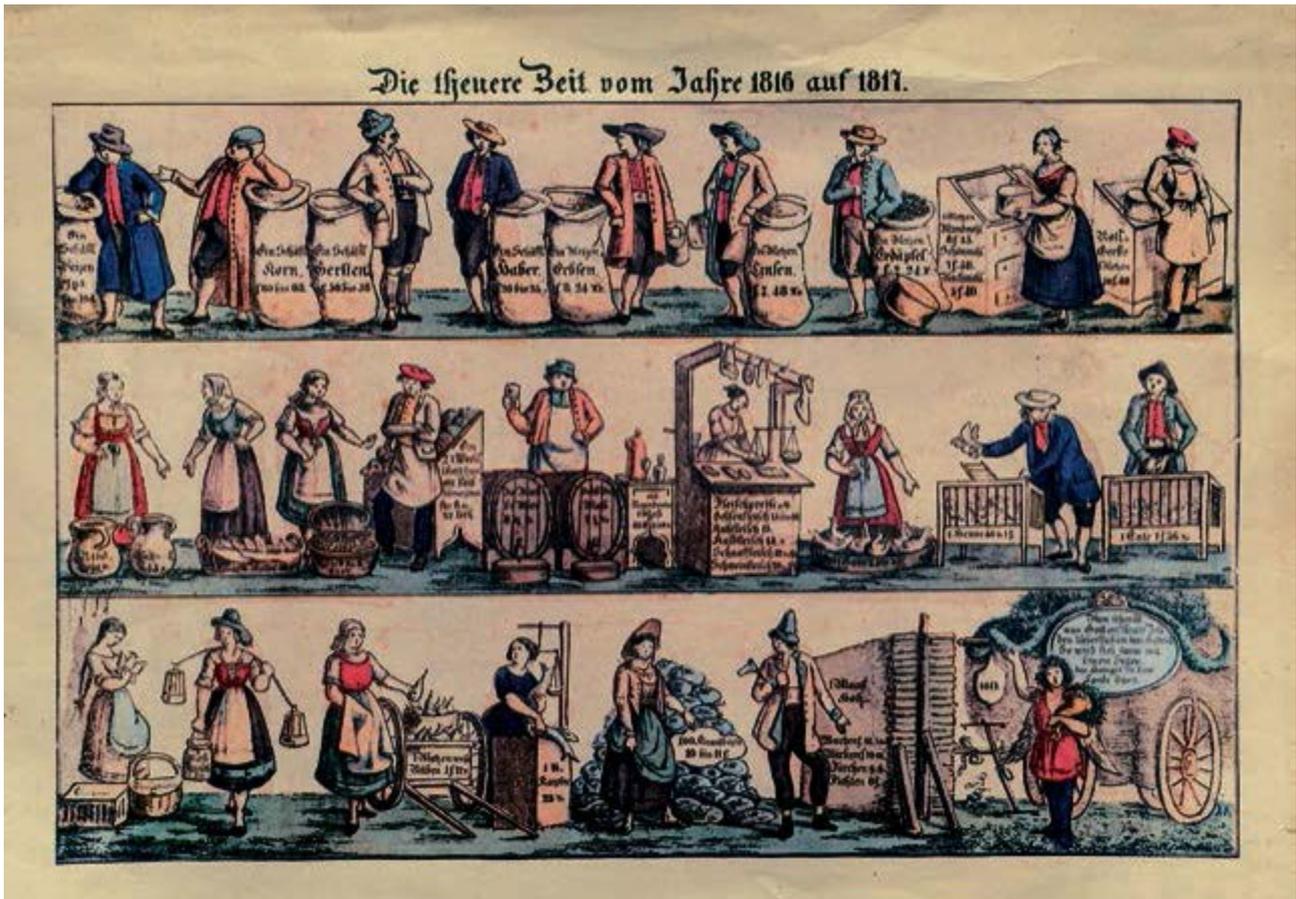
Every year, many tourists and business travelers fly into the festival city of Salzburg, Mozart’s town, via Salzburg Airport. In the winter, holiday-seekers visit the Salzburg region to experience the magic of snow, slopes, and Christmas shopping. 62 ski areas, 1900 kilometers of pristine slopes, and more than 600 cable cars and ski lifts that reach altitudes of more than 3000 meters above sea level await these winter vacationers. Summertime entices with heavenly alpine pastures, crystal clear lakes with drinking water quality, as well as art and culture. Tradition is lived to its fullest on more than 1800 alpine pastures with 550 alpine huts, where guests are pampered with regional delicacies and accommodation is occasionally offered directly on the mountain.

The cultural capital of Salzburg is a popular destination all year round. When the world-famous Salzburg Festival takes place, taking a peek at the airport apron can be quite rewarding – numerous private as well as business jets are parked there at this time. Flying is just like music and culture – both connect people across borders. A good example is the globally beloved Christmas carol “Silent Night! Holy Night!”, which will celebrate its 200-year anniversary in 2018. The song has been translated into more than 300 languages. Not only the Silent Night Chapel in Oberndorf, but also a museum, are dedicated to the song.

With its extensive flight schedule, Salzburg Airport offers direct flights from Germany, Norway, Sweden, Denmark, Iceland, France, Belgium, Russia, the Baltic States, the Netherlands, Turkey, and the British Isles, as well as excellent connections from international hubs in many other countries in the world.

■ **Contact & info:**
www.salzburg-airport.com





Poverty is reflected in artwork depicting inflation.

WWW.BILLERANTIK.DE

Famine and Poverty

The 1810s were a time of war, hunger crisis, and hardship. Not only Napoleon was to blame.

Tambora is not, as one may think in the modern age, a percussion instrument. Not at all: Mount Tambora is a volcano on Java, far away in the Indian Ocean. Tambora is also synonymous with poverty, famine, crop failure and political upheaval at the beginning of the 19th century. On April 5, 1815, explosive sounds in Eastern Java sparked a flurry of activity among the people. What was first thought to be hostile gunshots turned out to be a massive volcanic eruption. While the situation in the country grew worse every day, no one on the other side of the world was aware of what was happening there. At that time, Mount Tambora was not even known to scientists.

For ten days, Mount Tambora spewed volcanic ash, rocks, lava, and gases into the atmosphere. Soon after the eruption, extreme weather conditions afflicted Western Europe and North America, yet nobody could guess what caused them. The consequences were catastrophic, and 1816 became known as the “Year Without a Summer”. As the previous years had already been unusually cold and rainy, it was difficult to localize the cause of the adverse weather conditions.

The glaciers extended in size. In 1812, fruit failed to ripen in the Alpine valleys. The following winter brought unusually heavy snowfall and plummeting temperatures. Many historians consider these weather phenomena as one of the reasons for Napoleon’s downfall. The winter of 1813/1814 lasted until May; the fruit crop failed to a large extent. In the summer of 1814, snow fell in the Inn valley.



Conflagration in Salzburg, 1818. Johann Nussbiegel, painted after Michael Voltz.

SALZBURG MUSEUM

Grain prices rose sharply; In South Tyrol, grapes did not mature, and in the following winter, the Thames in London froze. In Europe, 1815, the first year of peace, began with mild weather, but late frosts savaged the fruit harvest. In June, a physics professor noted that “the sky was covered with a translucent cloud layer”. Reports of dense haze and atmospheric dust were soon to follow, in addition to descriptions of unusually brilliantly colored sunsets and a “glowing sky”. The snow that fell that winter was yellow and orange.

The aftermath

The consequences were devastating. Europe, which had been bled dry by the occupation and the Napoleonic Wars and suffered from drastic shortages in supply, was hit hard by Mount Tambora’s eruption and its worldwide effects. There were shortages in everything; many could no longer feed their families.

Crop failures resulted in famine, exploding prices for grain, disease, and deprivation. Bread prices soared, leading to riots, usury was omnipresent. In 1816, riots broke out in the United Kingdom after prices for grain and bread went up 50 to 100 percent. While prices for food and everyday needs increased, incomes decreased drastically, resulting in assaults, vandalism, and violence.

The situation on the continent was no different. In Switzerland, Northern Italy, and Austria, heavy rainfalls and snowstorms, floods, blizzards, thunderstorms, and hailstorms completely

destroyed the crops. Even Johann Wolfgang von Goethe was afflicted by the elements: When he stayed at Lake Geneva in 1816 to treat his rheumatism, he had to stay inside most of the time because of the constant rain.

Backed by the favorable trade laws, usurers sold the little grain that was left abroad, making a fortune. The government downplayed the crisis, calling it a local phenomenon. Anti-Semitism flared up; the stereotypical “Corn Jew” was a popular image, one version being a Jewish man carrying a sack of grain kernels on which a devil is perched, another one portrays a grain speculator.

Inflation causes poverty, and the number of beggars reached proportions previously unheard of. The Bavarian authorities prescribed new regulations, which were by no means geared toward relieving pauperism or its cause, but distinguished between local beggars and refugees asking for help. In some towns in the principality of Württemberg, as many as 80 percent of the population lived below the poverty line.

Poverty in Salzburg

According to the historian Sabine Veits-Falk, already in 1800, every eleventh or twelfth inhabitant of Salzburg was categorized as poor. After 1816, the proportion of those who were completely dispossessed rose to an unbelievable 60 percent. The situation in the towns and villages was just as abysmal. In Hallein, 200 out of 1000 people were street beggars. ▶

Population decline

The area of today's Federal State of Salzburg had observed a continuous population decline for years. While the 1794 census had recorded 145,000 people, the population dropped to 134,015 in 1817, due to declining birth rates and an increase in death rates. "Among the causes of the population decline was the political marriage consensus, a legal prohibition of marriage without the prior consent of the manorial lord, the municipality, or political authority," Veits-Falk explains. Every couple intending to marry had to confirm that they were in possession of sufficient property to support a family. The political marriage consensus was conceived as a measure against pauperism of the lower social classes, where poverty was seen as inheritable. The aim was to prevent the reproduction of poverty. However, illegitimate births continued to multiply.

The loss of the fertile "Rupertiwinkel" made it difficult to supply the population with adequate food. Yet, farmers in Salzburg were reluctant to plant potatoes, despite the fact that the same acreage would have fed up to four or five times as many people. On Emperor Franz's order, 500 barrels of seed potatoes were distributed among the farmers in the Alpine region, together with written instructions on how to cultivate them. After several crop failures and a price increase for grain in 1816/17, the potatoes gained acceptance among the people.

Hunger, thirst, and cold

Clearly, nature was one of the primary causes of poverty. Hunger, thirst, and cold were part of everyday life, in addition to severe weather conditions, fire, crop failure, and epidemics. Between

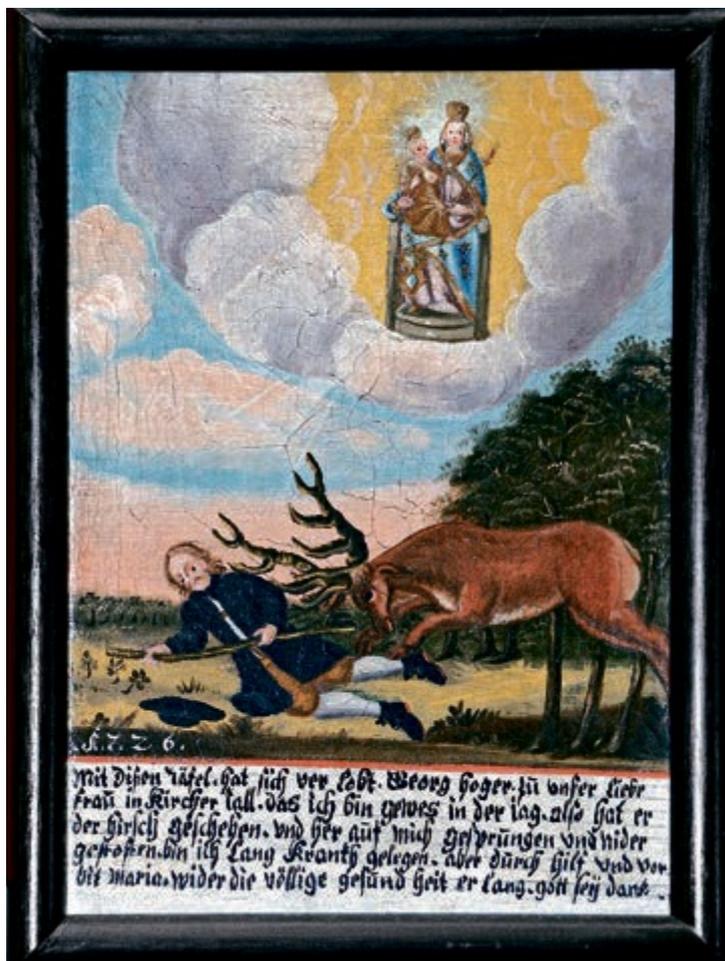
1770 and 1772, famine shattered the country, and another food shortage, caused by unusual temperature and weather phenomena plagued the people from 1803 until 1805. In 1816, known as the "Year Without a Summer", most of the crop in Salzburg was destroyed, and grain prices skyrocketed. Had a four-pound loaf of bread in Salzburg cost eight kreutzers in 1810, it sold for

17 kreutzers in 1816 and by 1817 it cost as much as 45 kreutzers. "It took until the spring of 1818 for the prices to level out," Veits-Falk explains. The shortages caused diseases, an increase of miscarriages, and a higher mortality rate. Women spared no pains to supplement the meager provisions with wild edible plants, they became very inventive in cooking "alternative dishes". In 1817, a recipe for "healthy bread without grain" was published.

Lack of food, however, was not the only problem. Fires were a constant threat and destroyed many lives. As homes, outbuildings, barns, and stables were made of wood, they were in constant danger. The slightest imprudence was enough to turn wealthy homeowners into beggars. The fires of Saalfelden in 1811 and in Salzburg in 1818 were conflagrations that swept

through the towns. The fire gutted Saalfelden in only four hours. The effects on Salzburg are comparable in magnitude of the city's bombing in World War II. It is said that the sky glowed red for five nights. The damage amounted to one million guilders.

In addition to the devastating fires, floods repeatedly caused great damage along the Salzach. The valley from Neukirchen to Bruck as well as the Gasteiner valley were hit hardest. Mittersill was even named "Little Venice". Valuable agricultural land was destroyed and turned into a marsh. The "Pinzgau Malaria" became rampant.



Votive panel in Maria Kirchenthal.

SCHREGLMANN

About the author:

Bernhard Schreglmann, journalist and historian, is head of the Department for Supplements and Special Topics at the "Salzburger Nachrichten".



The votive panels bear witness to illnesses, accidents, child deaths, natural disasters, and fires.

SCHREGLMANN

WOMEN WITHOUT EDUCATION

Women were defined by their social status

In the 19th century, women were disproportionately afflicted by poverty; they constituted the majority of welfare recipients. One of the reasons was the labor market, which did not offer many possibilities for women. "Women often complained about the lack of job opportunities, their chances for employment were very slim," the historian Sabine Veits-Falk explains. Women could not learn a trade, for example, as workshops only accepted male apprentices. Although it was always the women who performed a substantial part of the production and reproductive work, they were denied training opportunities and the pursuit of a profession. They were working but not professionally employed.

Official records often left a blank space in the occupation column next to women's names, except occasionally recording unskilled labor, menial work, and jobs in the textile industry: maid, day laborer, domestic help, knitter, spinner, and seamstress. Instead, entries such as daughter of a mason, daughter of a blacksmith, widow of a tailor and the like can be found. A woman's social status was mainly determined by her social background. Women's employment was dependent on regional economic structures. Finding work was somewhat easier for women in rural areas, as cheap laborers were in high demand. This is supported by statistical records. In the city of Salzburg, four to seven times as many women as men relied on welfare whereas in rural areas, the multiplier was only 0.9 to 1.77. Even then, women were paid less than their male counterparts. The top position among the menial staff was the "Bauknecht", the first farmhand, with an annual income of 22 guilders in the late 18th century, whereas his female counterpart, the "Baudirn" (first peasant maid) was only paid ten guilders. In the course of industrialization in the late 19th century – albeit not pronounced in Salzburg –, new occupation possibilities became available, for example in production and mining sectors. The state-run cigar manufacturer in Hallein, founded in 1869, became the single largest employer of women: 90 percent of its 600 employees were female. Other "women's factories" produced synthetic wool, chocolate and fig coffee, matches, and waxwork.

Besides working in domestic services, another profession became symbolic for single working women in the late 19th century: the schoolteacher. However, the demand for teachers was still low in 1875. It was only by the turn of the century that it rose sharply.

Seelentium – the Area That Shaped Franz Xaver Gruber

The morning mist hangs above the Ibmer Moor; the wind rustles softly through the mighty Weilharth forest. The first rays of sunlight kiss the widely visible tower of the “Cathedral of the Innviertel” and envelop the bronze angel wings of the Franz Xaver Gruber Trail in their golden light. Slowly, the wellness region of Seelentium awakens. This region in the western part of Upper Austria that the Gruber family once called home shaped young Franz Xaver. Here lie the roots of the “Silent Night! Holy Night!” melody.



Still as impressive as in Gruber's times: The view from Hochburg-Ach to the Bavarian castle in Burghausen.

THE WELLNESS REGION SEELENTIUM ...

... is situated in the “Dreiländereck” (Tri-border area) of Salzburg-Upper Austria-Bavaria and includes Hochburg-Ach, Lamprechtshausen/Arnsdorf and Burghausen, three important places connected to “Silent Night! Holy Night!”.

The Seelentium communities also include Eggelsberg, Feldkirchen, Franking, Geretsberg, St. Georgen, Haigermoos, Mattighofen, Moosdorf, Ostermiething, St. Pantaleon, St. Radegund, Tarsdorf, and Tittmoning.

Contact: Tourist Board Seelentium, Gundertshausen 9, 5142 Eggelsberg, Tel.: +43 699 / 3946369, www.seelentium.at



Almost surreal: Sunset over the Ibmer Moor and the Seeleitensee lake.

SANDY REINDL (3)

Half an hour's drive north of Salzburg, a small paradise awaits those who can afford the luxury of taking the time to indulge themselves. A total of 16 municipalities and cities in the Dreiländereck (Tri-border area) of Salzburg-Upper Austria-Bavaria form the "Wellness region Seelentium". Here, on the natural shores of dreamy lakes, on the edges of wooden moorland trails and on the banks of the river Salzach, today connecting Bavaria and Austria like a silver ribbon, time slows down. You do well to leave your watch at home and take time to pamper yourself. Seelentium can best be explored by bike or on foot. Away from the major roads, well-marked cycle routes and hiking trails lead the way past colorful flower meadows and small villages to cozy cider taverns and shady rest areas at the edge of a forest or on a lakeshore.

There are surprises to be found everywhere, such as the boulders of the Tauern massif, which were moved here by the glaciers of the Ice Age. The impressive boulders can be seen on the partly wheelchair-accessible "Eggelsberger Gletscherrandweg", a tour along the former glacier's edge. Other highlights include the twin church in the small village of Haigermoos – unique in Central Europe, and the healing well deep within the Weillhart forest, where legend has it that the cruel robber baron Maier Helmbrecht once cooled his wounds.

The guardian of the moor

The Ibmer Moor, a relic of the last Ice Age, was formed over 10,000 years ago. The fear of the treacherous marsh and the ghost of the moor have saved this natural jewel from destruction for thousands of years. One person that ventures into the moor despite the apprehension, even in the twilight, is the "Moor Guardian" Maria Wimmer. The trained naturalist not only shows her guests carnivorous plants and numerous species of orchids, she also knows all the stories about goblins and lost souls that have fallen victim to the moor over time. In view of the gnarled branches

that rise out from the moor like hands crying for help during the evening's natural spectacular hikes in the glow of the flickering lanterns, goosebumps are guaranteed – as is a great respect for the wonders of nature. Watching the striking sunset in the "Jausenstation Seeleiten" high above the Ibmer Moor while enjoying a hearty "moor meal" with homemade bread and some beer from the nearby Schnaitl brewery leaves nothing to be desired.

When the golden sun sets behind the moor, the Seeleitensee lake reflects the last slivers of light and a nocturnal calm slowly sets over the land, there is a hint of a silent night, almost a holy night in the air.



Unspoiled landscape boasting over 10,000 years of history: the Ibmer Moor.

En route on the Trail of Our Lady

If you want to reach Franz Xaver Gruber's hometown in a leisurely manner, then the Trail of Our Lady is for you. When departing in Eggelsberg, a visit to the parish church with its impressive 72-meter-high tower which has earned it the nickname "Cathedral of the Innviertel", is a must. Past the Steinerwirt inn, which is known for its "Innwirtler" cuisine, the path leads through the village of

Gilgenberg with the remarkable chancel house from 1410 directly to the Franz-Xaver-Gruber Friedensweg (Path of Peace) in Hochburg. A visit to the Gruber Memorial House is best combined with refreshments at the Hochburger Stiftsgasthof, once a major horse-changing station on the trade route to Bavaria.

Franz Xaver Gruber frequently walked to Burghausen for his organ lessons with the Burghausen parish organist Georg Hartdobler. In 1805, the trail was probably not much different from today. The young Franz was doubtlessly impressed by the great view from the Austrian Salzach banks up to the mighty castle complex of Burghausen. At that time as Napoleon raged through Europe, the Salzach was a delicate border. Today, it is a river of community that brings the countries together – like the song "Silent Night! Holy Night!", the legacy of the composer Franz Xaver Gruber from the Innviertel region.



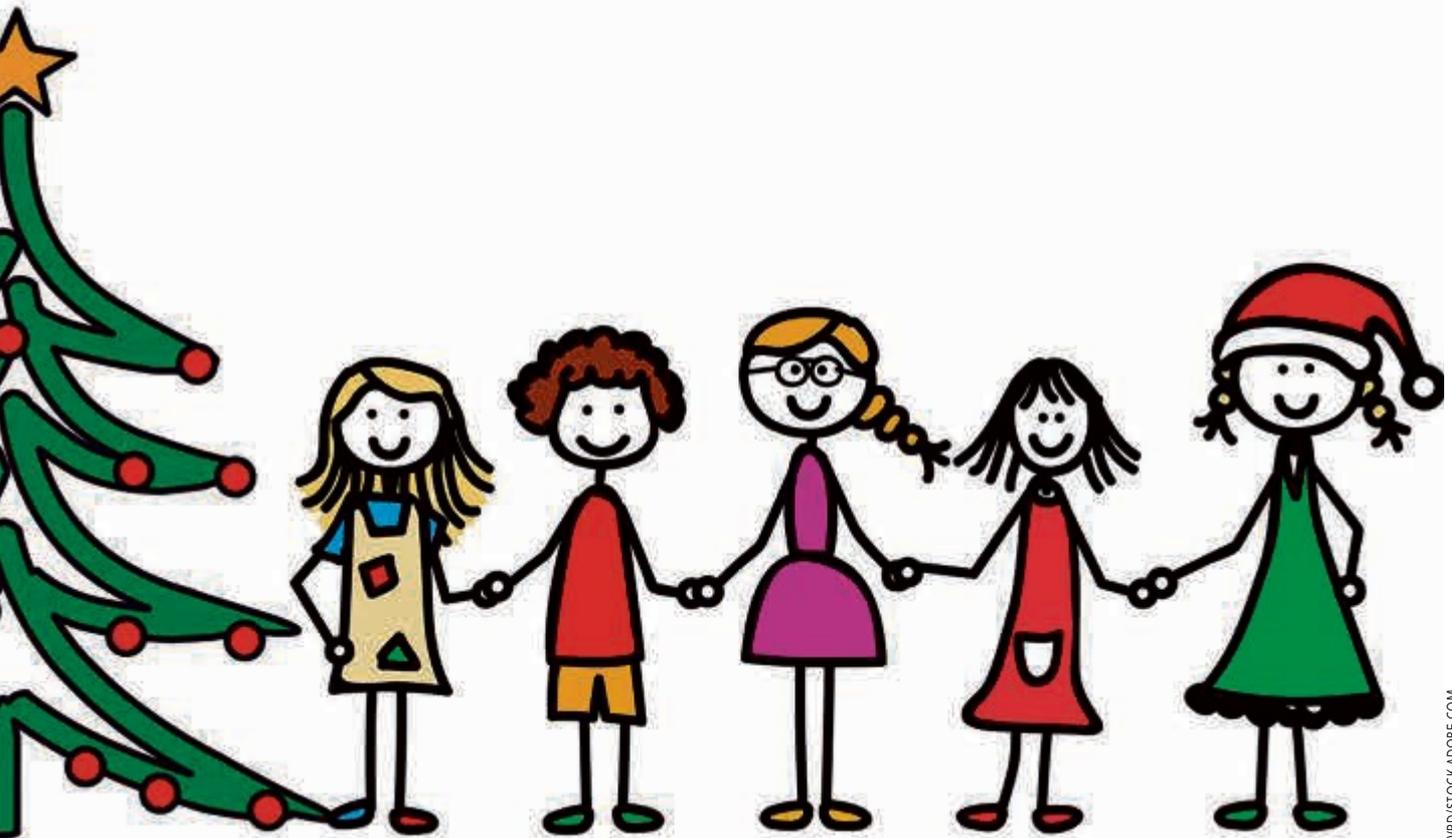
Laimach. Leipzig. Lovely Place.

**The journey on the tracks
of “Silent Night! Holy Night!”
leads through a wide world
to the inner self.**

When traveling through the verses of “Silent Night! Holy Night!”, everything inevitably ends up being a matter of conviction, because taste alone doesn’t help. Taste is a fraud. Taste fraternizes with memory, and memory is a traitor. Paired together, they blind you. Or deafen you, on a grey afternoon. And the world unravels on the bench in front of the Strasserhäusl (the Strasser home, Ed.) in the Zillertal valley. Victor Young and his orchestra ham it up. Bold strings, followed by a saturated choir. To go along, a voice, that rather than going straight to your heart, plasters it with kitsch. Tunes drifting through headphones on Spotify. Bing Crosby is singing. Is this the same silent night one sang about in Oberndorf? A journey along the time line of “Silent Night! Holy Night!” – an incidental Christmas midnight mass song from 1818 turned into constant background noise in the busy period leading up to Christmas – begins at the old wooden cottage on a hillside in the Zillertal valley. Laimach. A hamlet. 100 kilometers from Oberndorf, where it was performed for the first time. And yet it is Laimach from where the song set out to conquer the world.

A song goes on a business trip

In the 19th century, life was difficult in the Zillertal. That’s why some people left the valley. Not for singing though. The valley was poverty-stricken. They traveled for economic reasons. In winter, they



VRD/STOCK.ADOBE.COM

went on business trips. The Strasser family took along gloves they wanted to sell. They also took along their songs, the apparently “authentic Tyrolean songs”. Everything seemed better away from the valley, on the other side of the Inn river. Hope was glowing like the candles on the Christmas tree. A soft, warm glow, yet in retrospect no more than chiming glorification. As if sounding the song. Memories often replace the moment.

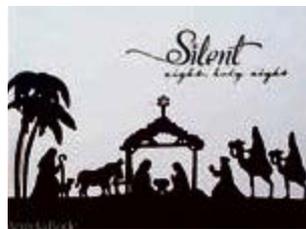
And songs, including this particular one, soon lured people to the market stalls in Leipzig. The Strasser family sang to tempt passers-by to stop. Singing was good for business, and before long, singing was business. It worked well, and the Strasser siblings were asked to perform the song on Christmas Eve. So it made its way from the market stall to the chapel of Pleissenburg Castle. And so it was that the song returned to the place it was originally intended for. Just as it returns to this place every year. With its return, Catholic memories recur. Memories of big eyes. Memories of a shining glow. Memories of a gentle smell of incense and a healing, blissful mood at mass.

The song had already left its intended destination on the first leg of its journey. A few days after their performance at Midnight Mass, the Strasser Singers were invited to sing in the Gewandhaus concert hall. An article in the “Allgemeine Musikalische Zei-

tung”, Leipzig, Volume 5, 1832 reports that the singers were asked to “grant the assembly the pleasure” and also sing that particular song. Christmas had long passed.

A hit that can't be escaped

A hit was born, and no one can escape it. A YouTube search for “Silent Night Song” yields 14.3 million videos. There is no escaping the song in Hip-Hop-Land either. The “Silent Night” Ghetto remix is shriller than any stellar explosion could ever be. And Susie Williams, a tireless school teacher, had a go at adapting Joseph Mohr’s lyrics here and there, so the choir of her primary school in Maine could give a cute performance. The silent night is a bestseller. So is its song. Never mind peace and Christmas. The journey to “sleep in heavenly peace” is an odyssey into pop business. Bing Crosby created the prototype. Crosby is the true hero of jingling Christmas merchandize. His single “Silent Night”, first recorded in 1937, and, with numerous remakes, sold 30 million copies, placing it at number three on the eternal list of best-selling singles. Merely Elton John’s “Candle In the Wind”, the version performed in church at Princess Diana’s funeral, did better. So did Crosby himself, beating Crosby with his second Christmas hit, “White Christmas”. ▶



Pure idyll. PRIVATE



Very successful: Bing Crosby's "Silent Night", first recorded in 1937.

YOUTUBE

The Welsh hymnologist Alan Luff explains the song's widespread influence and its countless recordings with the fact that it is universally embraced, irrespective of culture. Although it may appear sentimental to some, any version of it touches something within each and every one of us. Others point out that the song creates a utopia in line with what many people expect from Christmas.

According to Alan Luff, many musical arrangements and performances are not in accordance with the song's tradition as a "legitimate part of worship". Cloning harmonies and sentimentalized performances go against the song's original intention, the concept of an "innocent song with a light accompaniment". In fact, the greatest commercial successes coincide with the obliteration of all innocence.

Year after year, the market is swamped with new Christmas songs. Crosby is there. So is Frank Sinatra, who will be forever associated with the song. In 1957, he recorded his version with the Ralph Brewster Singers, Gordon Jenkins and his orchestra.

Like so many interpretations of the Gruber-Mohr-creation, it is lathered with kitsch. The song has long since become available in the form of a "Silent Night Holy Night" kitchen wall ornament, available on Amazon for a mere 15 euro. What was once intended for one night is now available all year round. In 1832, a year after they sang at the Christmas midnight mass, the Strasser family re-

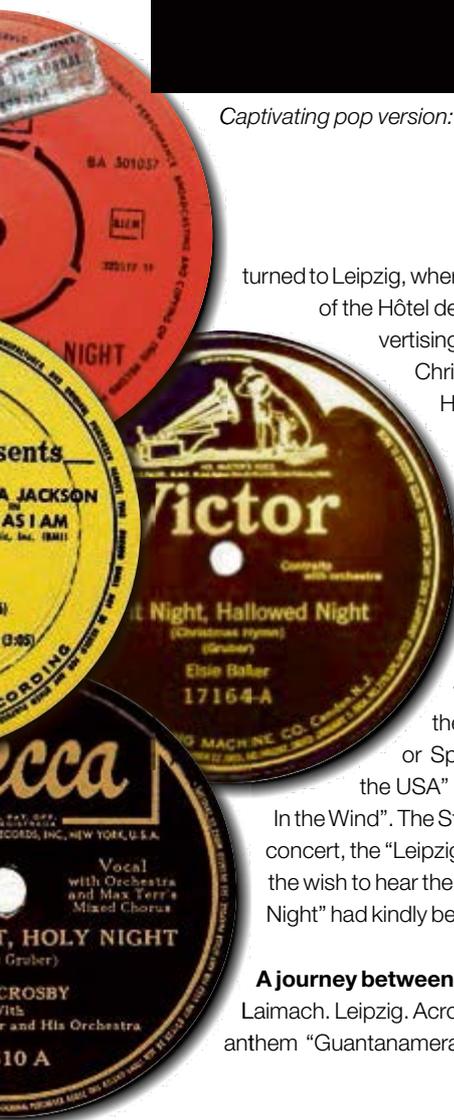


Silent Night



Captivating pop version: The Irish singer Sinéad O'Connor gives us goosebumps.

APA/HERBERT PFARRHOFER



turned to Leipzig, where they performed in the ballroom of the Hôtel de Pologne. There was a lot of advertising activity to market the jingling Christmas caroling. “Silent Night! Holy Night!” was a hit in high demand. The “Leipziger Tageblatt” wrote: “May the Strasser siblings fulfill the wish of all and sing the beautiful Christmas carol ‘Silent Night! Holy Night!’”. Many admirers of their heart-warming vocals would be deeply grateful.” The wish can be likened to expecting the Stones to play “Satisfaction”, or Springsteen to strike up “Born In the USA” and Dylan not to forget “Blowin’ In the Wind”. The Strasser siblings obliged. After the concert, the “Leipziger Tageblatt” dutifully noted that the wish to hear the beautiful Christmas carol “Silent Night” had kindly been fulfilled.

A journey between kitsch and reckoning

Laimach. Leipzig. Across the pond. Besides the Cuban anthem “Guantanamera” and “La Paloma”, the count-

less versions of “Silent Night” encompass one of the most popular songs in the world. As no true original exists, each version becomes the original. Therefore, it is always a journey into the inner self, to the place and the day the song reached us for the first time. The strength of this simple melody, this easily digestible text, is the fact that its magic cannot be undone even with the greatest changes.

The journey to this “Silent Night” is a journey into a place between kitsch and romance, between reckoning and a big heart. Time and time again, this song has sparked criticism. For some, it is the epitome of kitsch – in a linguistic, musical as well as religious sense. To date, the song’s career is synchronized with its romanticized world view: It emerges from an allegedly rural idyll and is catapulted into a fast-paced, urban, business-oriented environment.

“Sleep in heavenly peace” is available in many variations, one comes highly recommended: Sinéad O’Connor’s version. The Irish singer’s interpretation allows the gentleness of the song to unfold in a manner no other protagonist in the pop world has ever accomplished. It awakens all the memories we carry around with us on the journey with this song.

■ **About the author:**

Bernhard Flieher writes for the Arts & Culture Desk at the “Salzburger Nachrichten”.

MEMORIES OF SILENT NIGHT

When I was a child, the song was somewhat of a burden. First of all, I could never memorize the text, and we always had to sing all three verses before the Christmas gift giving, which, in my opinion, quite unnecessarily delayed everything. I began to really relate to the song when I was engaged in the ORF's (the Austrian Broadcasting Corporation) Christmas program. Today, I am impressed by the fascination this song emits. It was created out of hardship and poverty and became one of the main songs of peace on earth. A wonderful mystery!

Harald Krassnitzer, actor



Harald Krassnitzer

DPA/URSULA DÜREN



Riccardo Muti

ANDREAS KOLARIK

Ha accompagnato sin dall'infanzia la mia vita specialmente quando veniva suonata dagli zampognari che scendevano dalle montagne in pianura per annunciare il Natale. Come il profumo dei mandarini e delle arance annunciava il Natale così Stille Nacht creava quell'atmosfera di attesa, di speranza e di dolcezza che spero resterà anche in futuro per secoli.

Riccardo Muti, star conductor

First of all, congratulations on your mission in raising media awareness for the anniversary of "Silent Night! Holy Night!". For me, there are two brilliant and touching songs that lift the soul: First, "Holy God, We Praise Thy Name", but, nota bene, only the old version. This music literally seems to lift one up and opens the horizon to transcendence. "Silent Night! Holy Night!" is a solemn composition that deeply touches the human soul, a song that derives its sublime effect specifically from its simplicity and humanity. In all likelihood, this song has contributed more to peace and understanding than any number of Nobel Peace Prize Laureates could achieve. "Silent Night! Holy Night!" conveys hope, joy, and love.

Christoph Leitl, President of the Austrian Federal Economic Chamber



Christoph Leitl

HEINZ BAYER



Franz Lackner

MARCO RIEBLER

Christmas is part of my most formative memories from my childhood: barren poverty on a small farm, characterized by hard work. Holidays allowed some time for reflection. Blissful anticipation in a homely atmosphere. A celebration of sensibility, and, above all, the scents, paired with discreet consternation; gathered at the table, a few words, and soundless silence. And then, at the full hour, the radio: "Silent Night! Holy Night!" – such salvation.

Franz Lackner, Archbishop of Salzburg



Helga Rabl-Stadler

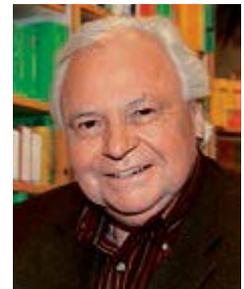
WWW.NEUMAYR.CC

Only after “Silent Night! Holy Night!” was sung were we allowed to savor the delights and blessings the Christkind would bestow on us. We always had to sing three verses – an ordeal for me. I have maintained this tradition even when my grandchildren were gathered around the Christmas tree. Whenever we were particularly off-tune, I would sigh and say, “If Harnoncourt were to hear it!” That was when my children knew for sure that their mother is Festival President 365 days a year.

Helga Rabl-Stadler, President of the Salzburg Festival

This song exudes everything Christmas means and should mean. “Silent Night! Holy Night!” has accompanied me since my childhood and will do so for future generations. For me, there is no other Christmas carol of such importance. In my childhood, walking to the Christmas midnight mass was always special. I can still hear the crunching of the snow under my feet, the only sound in otherwise total silence. In those starlit Christmas nights, when we were walking to the Baroque church in Bockstein, my father taught me about the winter constellations. It was deep winter; the streetlights were snow capped; it was unforgettable and romantic. Musicians, trumpeters went from door to door, playing “Silent Night! Holy Night!”. After the Christmas midnight mass we visited my relatives in the “Pension Echo”, where my mother had grown up, and ate delicious hot sausage and noodle soup. The children were allowed to play with their presents. Karl Heinrich Waggerl, who wrote the most beautiful Christmas stories, took up residence from time to time in the “Pension Bergfriede” just next door. Whenever I saw him, I greeted him respectfully.

Eckart Witzigmann, Chef of the Century



Eckart Witzigmann

ANDREAS KOLARIK



Wolfgang Ambros

APA/HERBERT NEUBAUER

“Silent Night! Holy Night!” is a significant Austrian “export item” for the entire world, for all Christian communities, without which Christmas and the message of peace would be inconceivable. This song has always accompanied me. It is a pity that so many people do not know (yet?) that its origins are in Austria/Salzburg.

Wolfgang Ambros, Singer songwriter

MEMORIES OF SILENT NIGHT



Plácido Domingo

ANDREAS KOLARIK

I have been singing for over 50 years, but I don't think I have ever sung in a colder place. I remember the fingerless mitts that the violin players wore, the horns' unavoidable squeaks, and how my breath became visible when I sang. I had just arrived from Milan, where I had sung "Otello", when I was asked to sing "Silent Night! Holy Night!" in the church in Hallein. Interpreting the song so close to its place of origin was an emotional experience that I will never forget. Afterwards, we drank schnapps to get warm.

Plácido Domingo, star tenor

"Silent Night! Holy Night!" symbolizes the magic of Christmas like no other song. For generations, it has been bringing families together on Christmas Eve when they sing together, and it reminds us of the essence of Christmas: the power of hope. In 1818, when the song first premiered, times were exceptionally hard and uncertain for the people of Salzburg. The Congress of Vienna at the end of the Napoleonic Wars brought a new order to Europe, the dissolution of the clerical principality, its secularization and its division. The people did not know what all this would lead to. Thus, "Silent Night! Holy Night!" is a valuable historical cultural asset. It documents how our ancestors commanded all their courage and optimism to face up to the imposing changes and to place the hope for a livable future above their forlornness, despite the inconceivable and adverse circumstances. But above all, it is a song that unites millions of people of all ages all over the world on every Christmas Eve in a unique way. It is quite special that this bond has its roots in Salzburg.

Susanne Riess, CEO Wüstenrot Bausparkasse



Susanne Riess

WÜSTENROT



Andreas Gabalier

ANDREAS KOLARIK

My fondest childhood memories are of Christmas with the whole family singing this song. We celebrated Christmas with up to fifty people. "Silent Night! Holy Night!" helped to engrave these first Christmas images into my memory.

Andreas Gabalier, Man of Volks-Rock 'n' Roll

As I was born in November, this song was probably the first piece of music I was taught. It is still an integral part of the Christmas program in the Neuwirth home.

**Thomas Neuwirth (Conchita),
Winner of the European Song Contest**



Thomas Neuwirth

APA/HANS KLAUS TECHT



Heinz Fischer

ROBERT RATZER

As a child, Christmas was a very special, splendid, mysterious time that I anxiously looked forward to for weeks. The liberating moment arrived when my sister and I heard a small bell chime on Christmas Eve, whereupon the door to the living room opened and the four of us sang "Silent Night! Holy Night!" with great emotion while my father accompanied us on the guitar. I will never forget the feeling of belonging and security in those moments.

Heinz Fischer, former President of Austria



Chris Collet

BMW

When I hear "Silent Night! Holy Night!", I think of a wonderful evening with my family in the Netherlands and the anticipation of a winter vacation in Austria.

Chris Collet, CEO BMW Austria



Alexandra Meissnitzer

WILDBILD

Every year on December 24, "Silent Night! Holy Night!" bestows my family with wonderful moments of reflection and gratitude. I do not think there is another song that connects us more.

Alexandra Meissnitzer, ski star

My first thought about "Silent Night! Holy Night!" is probably not different from many other people's! It is the memory of childhood, the feeling of safety in the family that celebrates Christmas. What a wonderful message we learned when gathered around the Christmas tree – although in our childhood it was mysterious, but all the more radiant. The lyrics depict the Christmas message in simple words: The savior is born. Today, the song is known practically all over the world, which emphasizes the message that the savior of mankind was born. Of course my children and I sing "Silent Night! Holy Night!" at Christmas.

Karl Habsburg, President of the Austrian branch of the Paneuropean Union



Karl Habsburg

ANDREAS KOLARIK

MEMORIES OF SILENT NIGHT



Benita Ferrero-Waldner
ANDREAS KOLARIK

First and foremost, the 200-year anniversary of “Silent Night! Holy Night!” evokes memories of Oberndorf and my home. On Christmas Eve, during the Midnight Mass, and on Christmas Day, I sang the song with the church choir and attentively listened to the soloists – provided we had any. When I was a student, I guided American tourists to the Silent Night Chapel, which allowed me to help promote the history of this famous carol. It makes me proud of Oberndorf and the creators of this wonderful song to hear it in so many different languages, all over the world.

Benita Ferrero-Waldner, former Minister of Foreign Affairs

Ever since I was a child, I have been a big fan of Christmas time. When our own children were still young, we enjoyed Advent with them. In the meantime, our children are adults themselves, yet Christmas time is still important in our home. The Christmas tree, beautifully decorated, adorns our living room long before December 24, and we listen to a lot of Christmas music. Yet there is one song that is never played before Christmas Ev., “Silent Night! Holy Night!”.

Markus Hengstschläger, Professor at the Medical University of Vienna



Markus Hengstschläger
ANDREAS KOLARIK

“Silent Night! Holy Night!” ... all the fuss about the song spoils my joy of it. Simplicity cannot be staged – it can only be spoilt. My worst memory in connection with the song: A few years ago, the priest did not allow to have “Silent Night! Holy Night!” sung in an afternoon Christmas mass for children, claiming that it belonged only in the “real” Midnight Mass. My most exceptional memory: When I was in Eastern Greenland, the song was performed at a funeral. I did not understand the words, because it was East Greenlandic. I was told it was always sung at funerals, and at weddings, and baptisms.

Hubert Achleitner (von Goisern), musician



Hubert Achleitner
HEINZ BAYER

The silent, holy nights of our childhood were by no means always silent and holy but interspersed with dreadful family disputes. Overstuffed with roast goose and gingerbread, somber thoughts would enter one’s mind. In this regard, this pathetic song primarily expresses the existentialities of life. Today, we all try to sing in a heartfelt manner, to make the future better than its reputation.

Matthias Horx, trend and future researcher



Matthias Horx
APA/HARALD SCHNEIDER

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MEMORIES OF SILENT NIGHT



Heinrich Dieter Kiener

NEUMAYR

I associate “Silent Night! Holy Night!” closely with my father and our Stiegl Farm Wildshut. When I was a little boy, my father used to take me with him when he went to Wildshut. On our way to the farm, we passed through Laufen and Oberndorf. On our journeys, my father told me many stories about the country and its people. When passing Oberndorf, it was always the story of how “Silent Night! Holy Night!” came to be.

Heinrich Dieter Kiener, owner of Stiegl Brewery

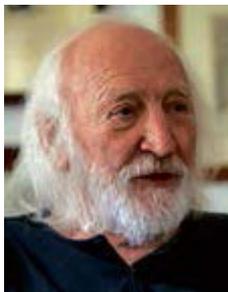
No other song conveys a sense of peacefulness as much as this song. “Silent Night! Holy Night!” is the most successful Austrian song ever written. It has been translated into countless languages and has defied religious barriers.

Rainhard Fendrich, singer-songwriter



Rainhard Fendrich

OTHMAR BEHR



Karl Merkatz

ANDREAS KOLARIK

I decorate the Christmas tree quietly, light the candles, and place a nativity scene with the Infant Jesus under the tree.

Karl Merkatz, actor

“Silent Night! Holy Night!” is a world composition. Wherever the song is heard, be it in the countryside or in the city, in New York, Hong Kong or at its place of origin in Salzburg, it unites people in peace and devotion. It is a commitment to our Christian culture and to the free coexistence of all religions.

Kay Kratky, CEO of Austrian Airlines



Kay Kratky

AUSTRIAN

My Lifelong Search for the Silent Night

Sepp Forcher remembers.

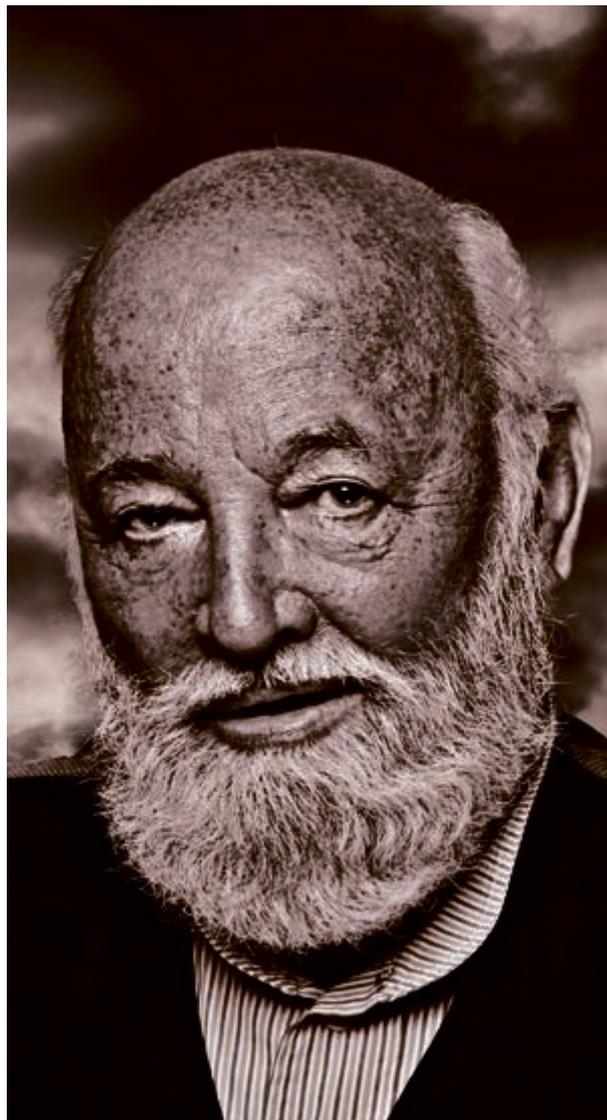
Hearing “Silent Night! Holy Night!”: Nobody can escape it. At least nobody from our religion and cultural background. When I come to think of it: What impressed me so about it? Naturally, in the context of religious education in school, it was the birth of Christ, no doubt about it. Then, it reminds me of how frugal my childhood was. There was not much going on back then. There was no reason to make a big fuss about a tree either. We just put a few candles on it.

I do remember though, when at a later time my father and I set out to steal a Christmas tree – what a great surprise! This endeavor always took him quite some time, because he always insisted on a fir tree. As you know, firs that make a good Christmas tree are hard to come by; you have to search for a while. And so we set out, the moon shining brightly, the snow glistening. Mind you, this is all coming from my photographic memory. Presents? We never got anything grand.

Later, these memories of a silent night were watered down by tourism. We ran a mountain hut; our guests usually arrived a day or two before Christmas Eve.

Therefore, we celebrated Christmas with our kids beforehand. You could say that our silent night always began with a lie. My God, you never know where to draw the line. For our sons, the silent night was more enjoyable than it had been for us, because they found more presents under the Christmas tree than we did in all the decades before put together.

For me as a South Tyrolean, Christmas has become special thanks to the Salzburg Advent Festival by Tobi Reiser – honor to



Sepp Forcher

JOACHIM BERGAUER

whom honor is due. At the festival, we experienced the true Christmas spirit for the very first time. For many years, we used to invite friends from all walks of life from near and far over for Christmas. They were always deeply moved by the performance at the Festspielhaus (Festival Hall). The Salzburg Advent Festival, in particular the “Andachtsjodler” (Yodel Prayer), brought tears to my eyes.

Over these last few decades, we have been on the run, trying to escape the silent night. We retreat to our vacation spot, which we have frequented for 45 years, and which suits me fine, because it coincides with my birthday, and I don’t want to make a big deal out of that either.

However: Ever since we have had the liberty of deciding for ourselves, we do just fine without a Christmas tree. Friends always impose something on you, for example a Christmas tree brought all the way from Salzburg. We don’t need that any more. We use two plywood discs instead. By sticking them together, you get a Christmas tree with eight spots for tea-light candles. You have to secure it on the balcony to prevent it from being blown away. Good thing I know how to handle

a rope. We light those candles on Christmas Eve. This is a very sentimental moment. No longer a Christkindl moment, no longer the birth of Christ and Oberndorf and Joseph Mohr and Franz Xaver Gruber. There is the starry sky, a few flickering candles. You think of your family. You think of those who are no longer with us. And of those who still are. And then there is nothing but silence – for the night.

A Hit Tours the World

“Silent Night” was carried into the world from the Zillertal valley.

What do the Beatles and “Silent Night! Holy Night!” have in common? This thought probably gives some traditionalists the shivers. And yet, there are some parallels. Andre Lindner knows that in 1828, just ten years after it had been performed for the first time on December 24, 1818 in the Church of St. Nicholas in Oberndorf near Salzburg, the “song of all songs” virtually hit the top of the US charts. Yet, there is much more. Lindner is Chairman of the “Museum in der Widumspfiste” in Fügen in the Zillertal valley. This is from where the song that is perhaps the most beautiful Christmas carol ever composed set off to conquer the world.

How did Lindner come to make this claim? Based on the amount of sheet music that was sold, musicologists concluded that “Silent Night! Holy Night!” was the most sought-after composition in the US for several years. “In order to grasp its full dimension, one could say it bears comparison with a worldwide hit by the Beatles.”

But let us take a look back at its origin, to its beginnings. This is where one comes across the organ builder Karl Mauracher (1789 to 1844). He lived in Karpfing, near Fügen in the Zillertal valley. He originated from a famous family of organ builders (the Fügen family line). Karl Mauracher, who was musically gifted, took over his father Andreas’s organ workshop. In total, he built approximately 50 organs and several pianofortes. Among others, he worked in Salzburg, building the organs in the Sebastian Church in the city (1828), Saalfelden (1832), and in the “Bürgerspitalkirche” (hospital church) in 1893. And, importantly, he worked in Oberndorf (1825). Repair work on the organ in Oberndorf that he had conducted several years earlier unknowingly set the course. Over time, the beautiful song became a global cultural treasure, which made its way delighting city by city, country by country, continent by continent – and still does so year in, year out.

The Rainer Family Singers made the song popular

It is written in the books that “Silent Night! Holy Night!” was created in Salzburg but began its journey as a message of peace in the Zillertal valley. Peter Mader, a teacher and curator of the “Museum in der Widumspfiste”, explains, “Exactly how and when the song made its way into the Zillertal valley is unclear. We are, however, certain – and there is no doubt about it – that in 1819, the original Rainer Family Singers sang ‘Silent Night! Holy Night!’ at Christmas Eve Midnight Mass in the parish church of Fügen.” The song has long been an object of interest for researchers, musicologists, and many chroniclers. They all agree that the song – with its seven verses – made its way into the church songbook

prepared by Blasius Wimmer on July 22, 1819. Wimmer was an organist and teacher in the Tyrolean Waidring. The songbook is considered lost.

In his “Authentic Account”, written in December 1854, Franz Xaver Gruber, the composer of “Silent Night! Holy Night!”, mentions a “well-known man from the Zillertal valley” who brought the song to Tyrol, referring to the organ builder Karl Mauracher. “As far as we know, he repaired the organ in Arnsdorf in 1821 and built a new one in Oberndorf in 1825. He had already given a cost estimate for the instrument in Oberndorf in January 1824.” However, it cannot be ruled out that Mauracher was already active in Oberndorf or Arnsdorf in 1819, at the same time acquiring the song and bringing it to the Zillertal valley. It is said that three years later, in 1822, the Rainer Family Singers included “Silent Night! Holy Night!” in their line-up for a performance at Count Dönhoff’ castle (today Bubernburg Castle, Fügen) on the occasion of a visit from Emperor Franz I. of Austria and Tsar Alexander I. of Russia.

A “bastard” does business

It is an irony of fate that in the end it was a “bastard”, that is, Maria Rainer’s illegitimate son, who did the song and the “Holy Land of Tyrol” justice. Starting in 1824, Maria and her brothers Felix, Anton, Josef, and Franz traveled far and wide for ten years; they gave concerts in Germany and in England. They were honored and respected, and even performed in the royal courts of both countries. Yet it was Ludwig Rainer, folk singer and proprietor of a restaurant in Fügen, who achieved the economic breakthrough with his music and with “Silent Night! Holy Night!” in particular. He started touring America in 1839. His niece Helene was part of the ensemble. Ludwig and his “family performances” made a splash in the international music scene until 1843. “With his performances, he invented the musical, so to speak,” says the museum’s chairman Andre Lindner.

In 1845, Ludwig Rainer acquired a restaurant in Rattenberg. In 1848, he fought with the Rattenberg military in South Tyrol. In 1851, he embarked on a tour of Europe, traveling all over the continent with his highly professional troupe of musicians and singers. He was called to Russia in 1858, where he stayed until 1868. On and on he went, tirelessly. “A six-month stay in Vienna was followed by a tour through Hungary and Transylvania, and he went as far as Turkey. When he returned in 1869, he built the Seehof Inn at Lake Achensee,” curator Peter Mader tells us. The inn soon became a center for Tyrolean song. Ludwig Rainer, the first tycoon of folk music, passed away in May 1893 while on his way home from a concert in Munich.



Ludwig Rainer knew how to present himself and had a good business sense.

HEINZ BAYER



Drawn on Stone by E. Wilson.

BROTHERS RAINER and their SISTER.
TYROLIAN SINGERS

NATIVES of FÜGEN in the ZILLER VALLEY.
Presented by WILLIAM BIRD & Co. of New York.

Dresden 1847

It is likely that the Rainer Family Singers already sang "Silent Night! Holy Night!" in 1819 during Christmas midnight mass in Fügen.

BAYER (2); MUSEUM FÜGEN



Karl Mauracher brought the song to the Zillertal valley.



The Rainer Family Singers, New York, 1839.



Andre Lindner, Chairman of the "Museum in der Widumspfiste" in Fügen. There is a lot to discover.

HEINZ BAYER

THERE ARE REMARKABLE OBJECTS IN THE MUSEUM

Memorial sites

At least 17 memorial sites for "Silent Night! Holy Night!" exist in the Federal State of Salzburg, Upper Austria, Bavaria, and in the Zillertal valley. For the Rainer family and the Strasser siblings, the Halaus-Rainer troupe and later the Ludwig Rainer Singers, "Silent Night! Holy Night!" was an integral part of their repertoire. They contributed significantly to its worldwide dissemination.



The Ludwig Rainer Singers.

Pretty sleek

It was likely poverty that motivated the original Rainer Family Singers set out for their concert tours. "Silent Night! Holy Night!" was always on the program. Featuring "family performances", Maria Rainer's son Ludwig and his troupe created an early form of the musical. The museum in Fügen provides hundreds of exhibits to document this development.

www.hmv-fuegen.at

■ About the author:

Heinz Bayer is Managing Editor of the Salzburg Desk at the "Salzburger Nachrichten".



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The Flair for Hits Is Hereditary

With his songs, rapper Dame has made a name for himself far beyond Salzburg. Does this spark memories of a famous ancestor?



All is calm? Not at all. In 2012, Rapper Dame sang about playing the night away with computer games. This landed him successes on YouTube.

Once in a while, he still plays the guitar when celebrating Christmas with his parents and siblings. Ever since he can remember, “Silent Night! Holy Night!” was sung at the joyous family celebration, the Salzburg rapper Dame tells us. The children were rarely required to sing all six verses. “Our family wasn’t any different from others. As a child, you just wait longingly for the big celebration.” It was not until much later that he appreciated his family’s special relationship with the song. The 27-year-old musician is a descendant of Franz Xaver Gruber. His mother Ingrid Zöttl is Gruber’s great-great-great-grandchild, which makes her son Michael a great-great-great-great-grandchild of the creator of “Silent Night! Holy Night!”. Maybe Gruber’s intuition for hits was bequeathed to his descendants: In any case, rapper Dame knows from experience how quickly a self-composed song can become popular. His first success had little to do with the nightly silence, it was focused on “lonely waking” (which is incidentally mentioned in first verse of the original German version).

His song “Pave Low” (2012) deals with sleepless nights spent playing computer games – “You keep playing, on and on, telling

yourself: Just one more level.” The highscore he landed with the song came as a big surprise, mostly to himself. From the get-go, his titles “12 Millionen” and “Pave Low” were viewed on YouTube by millions. With his songs about popular computer games, he carved out his niche in the German hip-hop scene overnight. He retained his popularity even when he addressed other issues in his rap songs. Today, his YouTube channel lists 170 million views and half a million subscribers.

Are there any other similarities with his great-great-great-great-grandfather? Just as with Gruber, Dame’s musical talent was first noticed and supported by a teacher. “My parents told me to first get a ‘proper’ job, as there is so much uncertainty in a musical career,” the rapper says jokingly. He took this advice to heart. At 16, he passed the enrollment examination for the guitar course at Mozarteum University Salzburg. However, as there was only one opening for many applicants, he completed an apprenticeship as chef and pastry chef instead.

“I always wanted to work with my hands.” Music always played an important role. It became the core of his life after he cleared a hurdle that is insurmountable for many a YouTube-prodigy: With



DAMESTREAM/FRANK WIMMER

his first tour, he was able to transform his viewer numbers into audience numbers. "Since then, I have been self-employed," explains Dame, who publishes without the backing of a big music label.

He spent the summer producing his latest album with the title "Zukunftsmusik" (Future Music). The cover recalls the film "Back To the Future". What if he could take the opposite way and go back in time, to the year 1818? "It would be fascinating to see the hardships of that time," Dame says. "I am impressed by the way Franz Xaver Gruber cared for his large family and how he had to fight to make music. It is fascinating that despite everything, the song is so simple, emerging from pure joy. The melody is the ideal vehicle to convey the message of the words. This is the secret of really good songs, even today." This might be a reason for the innumerable cover versions of "Silent Night! Holy Night!".

Asked whether he has ever been tempted to record a hip-hop cover version himself, he replied, "If it had to be a Christmas song at all costs, then I would rather do my own than abuse 'Silent Night! Holy Night!'. After all, the original is and will remain the most beautiful version."

FAMILY TREE AND "FUTURE MUSIC"

The family of the Salzburg rapper Dame has kept mementos to keep the memory of Franz Xaver Gruber alive. Among them are an ancestral table, copies of photographs and the composer's tin bowl with engraved initials and the date: 1834.

Most of the keepsakes, however, were donated to the museum by Gruber's great-granddaughter. Grandmother Karoline Santner (Franz Xaver Gruber's great-great-granddaughter) also inherited the family's musical talent. "She was an outstanding pianist."

Rapper Dame and his two siblings are the youngest descendants in the so-called Gollinger line of the widely ramified family tree.

Rapper Dame's latest album, released in November 2017, is called "Zukunftsmusik" (Future Music), following "Straßenmusikant" (Street Musician), which earned him the number one spot in the Austrian Hit Parade and number five in the German Album Charts.

Dame and his team self-release their music on their own label Damestream Records, "because this guarantees me the independence to do whatever I want." Thanks to YouTube, relocating to a cultural metropolis is no longer a necessity for musicians. Therefore, Salzburg is the ideal location for Dame to "come home to and revive", and to produce his albums in Harald Mörth's "Late Hour Music" studio.



Rapper Dame holding a Gruber memento.

PAC

■ About the author:

Clemens Panagl writes for the Art & Culture Desk of the "Salzburger Nachrichten".

Silent Night Association



Silent Night Association Research. Promotion. Networking.

“We want to bring the carol, its origin and its message into the hearts and minds of the national population and visitors from all over the world.”

Sung in more than 300 languages and dialects, the song represents

- for Christians: the message of the Incarnation
- for Europeans: an essential element of their festive culture
- for world citizens: a world song of peace

The Silent Night Association has defined three goals:

- to further research the origin and dissemination of the song
- to promote its origin and message
- to establish a network connecting the entire Silent Night region.

Each individual Silent Night community is related to the carol and Joseph Mohr's and Franz Xaver Gruber's life in some way – as places of the song's origin and its spread, as well as the authors' spheres of work.

We provide interested people around the world with information based on a sound footing – in both print and digital formats. The Silent Night region's homepage www.silentnight.at is available in German, English, and Italian. Intercultural coordination and increasing peoples' awareness is of great importance to us. For that reason, we publish the magazine “Blätter der Stille Nacht

Gesellschaft”, with an English translation of the most relevant articles. For a free copy, please write to info@silentnight.at.

“Silent Night! Holy Night!” is on the national list of UNESCO intangible cultural heritage. Our next aim is to be inscribed in the UNESCO's world heritage list.

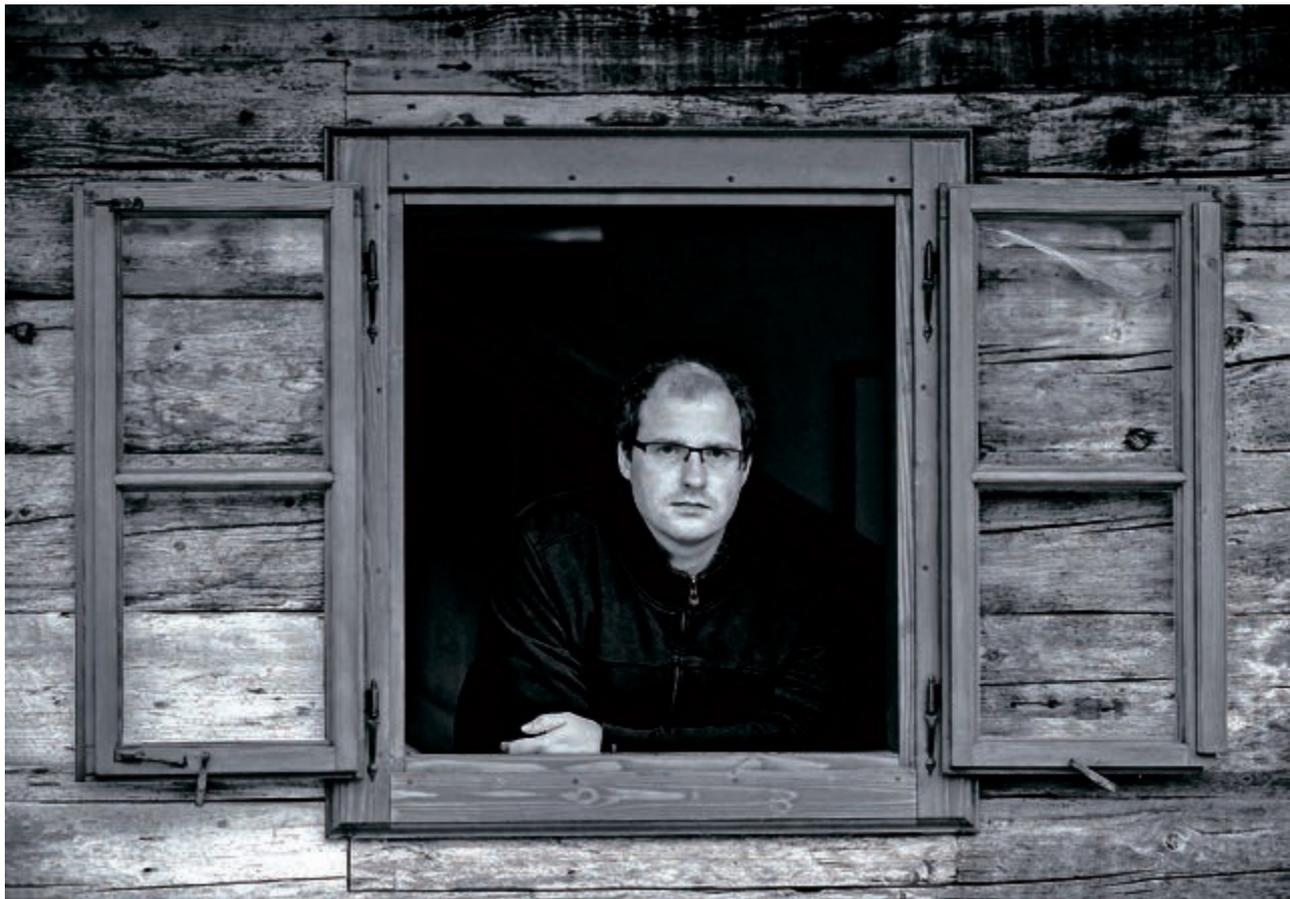
The Silent Night Association, founded in 1972, is a non-profit organization, located in Oberndorf near Salzburg. In addition to 13 sponsoring communities in the Silent Night Region, it is proud to have members all over the world.



Bronze high relief by Josef Mühlbacher, portraying Joseph Mohr and Franz Xaver Gruber who is holding a guitar. In fact, it was Mohr who played the guitar when the song was performed for the first time. In 2012 replica of the relief was installed near the Silent Night Chapel in the Silent Night District. (©Silent Night Association/Reiter)

Thirteen communities within the Silent Night region are closely tied to the song's authors, its creation and dissemination. (©Silent Night Association/Reiter)





HEINZ BAYER

“Grandpa Once Told Me ...”

Rainer Family descendants still live in Kaprun.

Grandpa would always come by on Monday afternoons, to babysit. At that time, Gerald Wiener was still a little boy, barely six years old. Mom had to work. Grandpa was called Gottfried Rainer. “Unfortunately, he passed away in 1993.” Throughout his life, he was a passionate musician, playing the flugelhorn for the Kaprun orchestra, and he was a member of the church choir. He was also a spirited mountain guide. His family originally came from the Gastein Valley. Grandpa Gottfried grew up on the “Strohhofobauer” farm on the Schaufelberg mountain, where his family lived until 1937.

In 1931, he became a certified mountain guide; four years later, he passed his ski guide exam. In the summer months, he worked as a mountain guide, mainly in the Glockner Group and the Venediger Group. In winter, he earned his money carrying heavy loads to the “Krefelderhütte”. For sixty years, he played the flugelhorn,

the trumpet, and the cornet for the Kaprun orchestra. Gottfried Rainer was also a firefighter for seventy years. His membership with the church choir lasted just as long, namely 70 years. In total, his commitment to clubs and associations amounted to 300 years. “In a way, musical sense and a distinct community spirit were considered a prerequisite in our family.”

Grandson Gerald’s musical sense is likely the outcome of those early days. Just like his grandfather, Gerald is a member of the church choir. He conducts the youth brass band. He is also a brass musician and active politically.

At some point, grandpa mentioned the Rainer Family Singers. Little Gerald did not know what to make of it. Grandpa was talking about the famous singing family that had carried “Silent Night! Holy Night!” into the world, from the Zillertal valley all over Europe and as far as America. ▶

THE TYROLEAN SINGERS

We are sitting in Gerald Wiener's living room in Kaprun, enjoying a cup of coffee while talking animatedly. "Ludwig Rainer was my grandfather's grandfather. That makes me his great-great-great-grandson and a direct descendant," our host tells us. "Yet, my family never made a big deal about it." As a rule, "Silent Night! Holy Night!" was to be sung only on Christmas Eve, and this rule still applies today. "We adhere strictly to it. This is our tradition." The song has its own charm for Wiener. Although it has been commercially exploited through and through, it remains unharmed in essence. It is a cultural heritage that "makes me very proud, as it originated in Salzburg and touches millions of people year after year, showing us what Christmas is all about – simplicity, plainness, and pure beauty".

A discovery in the café

Only much later as an adult did he want to find out more about the Rainer Family Singers and his relationship to this singing group from the Zillertal valley. The motivation that triggered his investigation seems odd. Yet such is life: A drawing of the original Rainer Family singers adorned the wall in the Café Pavillon in Kaprun. The drawing caught Gerald Wiener's eye. The 30-year-old German and Music teacher in the Rauris grammar school reminisces, "At one point, it started to bother me. I became really curious. I questioned my older relatives and went through the archives in Kaprun."

There, he found evidence that his relatives from the Zillertal valley were by all means remarkable. Talking about "Silent Night! Holy Night!" is one thing, singing it is a different matter entirely. There is always this very personal, intimate moment when one intones the song on Christmas Eve, either alone or preferably with the entire family.

What childhood memories surface at such moments? How much warmth and security? Yet, there is always the other side of the coin. The prefabricated recordings.

One song and more than 1000 vinyls

The museum in Fügen houses a real treasure, namely Otto Praxmarer's record collection. In 2015, Praxmarer, who lives in Innsbruck, donated his entire library to the museum. "There are more than 1000 records in the museum now," curator Peter Mader

says. Visitors can listen to all the recordings, ranging from folk versions and interpretations by Plácido Domingo, Freddy Quinn, the Vienna Boys Choir all the way to a chant by Hawaiian singers. Recordings of "Silent Night! Holy Night!" in more than 100 languages are available. By screening the QR code, the digitalized files can be uploaded onto tablets or smartphones. Within seconds, one can listen to "Silent Night! Holy Night!". Some interpretations are stranger than others, likely to induce reactions of all sorts – smirking, attentive listening or sometimes a shaking of the head; everything is possible. By the way: The first publication of the musical score was in 1832, in a small music book titled "Vier ächte Tyroler Lieder" ("Four authentic Tyrolean songs") – with severe alterations and without mentioning the song's composer and writer. It was only in 1866 that the

song was included in the "official" songbook of the church in Salzburg. Today, it is sung in more than 300 languages and dialects.

Every year, countless new CDs and MP3 files with more or less successful interpretations – or in some cases downright embarrassing reproductions – of this beautiful, simple, and touching carol appear on the market. In 2011, "Silent Night! Holy Night!" was declared an intangible cultural heritage by UNESCO.



Rainer memorial in Fügen.

MUSEUM IN DER WIDUMSPFISTE

THE STRASSER SINGERS ALSO CONTRIBUTED THEIR MITE

Singing for the most powerful men on earth

The brothers Felix, Anton, Joseph, and their sister Maria Scholastika Rainer celebrated their finest hour in 1822. They performed for illustrious guests in their home town Fügen in late fall. The guests were the most powerful men in the world at that time, the Austrian Emperor Franz I. and Tsar Alexander I. of Russia

The concert at Fügen Castle was a moment of glory

Franz I. and Alexander I. paid a visit to Count Dönhoff in Fügen. The Rainer Family Singers' performance was met with great enthusiasm. Encouraged by this success, the original Rainer Singers set off for their first concert tour two years later. In difficult conditions, they entered uncharted territory.

The role models inspired many successful imitators

Encouraged by the Rainer Family Singers' success, other Zillertal musicians set off to conquer the world. Among them were the Strasser siblings from the village of Laimach. The glove traders attended the Christmas market in Leipzig each year. In 1831, their rendition of "Silent Night! Holy Night!" touched the audience deeply, and they were invited to perform the song during Christmas mass in Pleissenburg castle.



More than 1000 recordings of "Silent Night! Holy Night!" are stored in the Fügen museum. They can all be played.

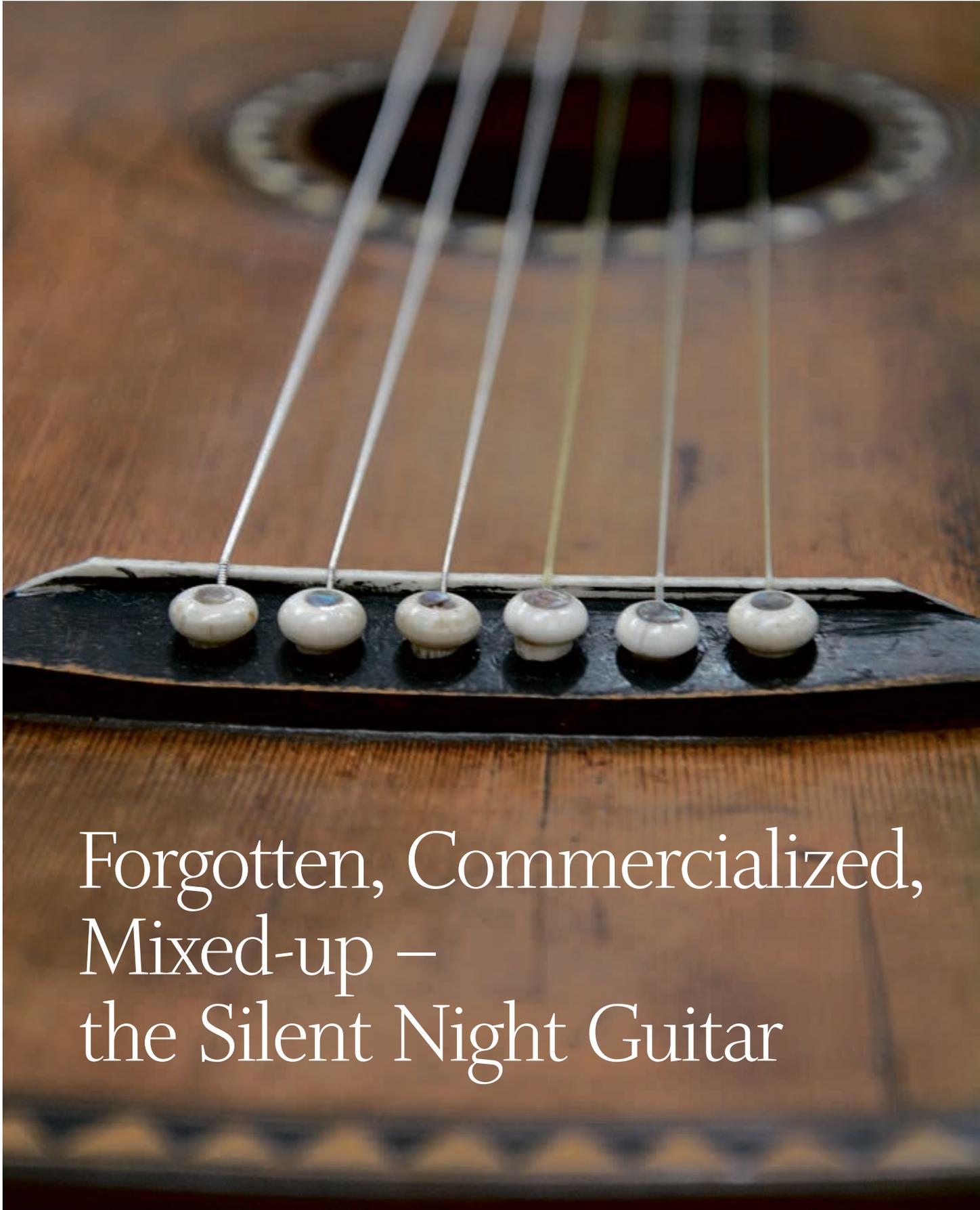
MUSEUM IN DER WIDUMSPISTE (3)



The Strasser Family Singers were glove traders – and singers.



A Hawaiian interpretation.



Forgotten, Commercialized,
Mixed-up –
the Silent Night Guitar

Joseph Mohr's guitar was crafted in the early 19th century. Time has taken its toll.

KARIN PORTENKIRCHNER

What stories would Joseph Mohr's guitar tell us, could it speak? Stories about compromises and travels, convincing arguments, transatlantic journeys – and distorted truths.

Small, brown, damaged: This is not how we imagine an instrument that is rich in history. Were the guitar not stored in a room equipped with an alarm system, one would not even think it valuable. There are cracks in the wood, the rosette pattern around the soundhole is faded, the inlay has become loose. It is hard to believe that this guitar once attracted crowds in the USA and Canada.

The production and material of the instrument are no different from other guitars used in the 19th century; it was not crafted in a well-known luthier's workshop. Assistant priest Joseph Mohr played "Silent Night! Holy Night!" on it for the first time on December 24, 1818, and that's what makes it so unique for us today.

This is certainly a good reason to take a closer look. Amongst others, researchers from the University of Natural Resources and Life Sciences in Vienna did just that. They determined the age of the sycamore wood by analyzing tree-ring data and came to the conclusion that the tree was cut in the late 18th century, between 1768 and 1785, to be precise. As the wood was intended for instrument making, it was dried for approximately 20 years to keep it free from cracks and warpage. Mohr was not a wealthy man; he most likely bought the guitar second-hand. "We do not know if he already owned it in 1816, when he was in Mariapfarr on his first assignment. We do know, however, that it was in his possession when he lived in Oberndorf," says Anna Holzner. As the custodian of the Silent Night Museum in Oberndorf, she bears responsibility for the precious guitar.

Mix-up

Although Joseph Mohr kept his guitar throughout his life and took it along to all his posts, at some point in history it became associated with Franz Xaver Gruber, the composer of "Silent Night! Holy Night!". "All of a sudden, it was Gruber's guitar," Anna Holzner explains. "Gruber probably did not even play the guitar. Piano, organ, violin yes, but he neither wrote anything about a guitar in his letters nor composed anything for that instrument."

Many presentations wrongly show Gruber playing the guitar instead of Mohr, a fact that feeds the misunderstanding. The two best known examples of incorrect portrayal can be

found in Oberndorf. The glass window of the Silent Night Chapel shows Franz Xaver Gruber with a guitar and Joseph Mohr with quill and parchment. In 1928, a bronze sculpture was unveiled in front of the parish church in Oberndorf, showing Gruber with a guitar in his hands and Mohr, his hand cupped behind his ear, listening intently.

Compromises and legends

Why the world's most famous Christmas carol was accompanied by the guitar instead of the organ when it was performed for the

first time at the Christmas midnight mass in 1818 will probably always remain an unsolved mystery. "Back then, a guitar was by no means a sophisticated instrument but a widely popular one, played in taverns," Holzner says. The so-called early romantic design was clearly smaller than the classical guitars used today. "It sounded duller and was limited in volume – a real house instrument."

Holzner suggests that Gruber composed the melody for "Silent Night! Holy Night!" for the guitar "primarily because of Mohr", who had penned the poem two years prior in 1816 when he lived in Mariapfarr, and calls it an improvised solution. "Chances are that there was not enough time to instruct somebody else; therefore, Mohr played the melody himself."

Holzner points out that the tale about a mouse nibbling through the organ bellows in Oberndorf is completely fictitious. "They did not even have an organ in Oberndorf but only a positif, which is a smaller, portable version. The bellows were probably made of leather. I don't even know whether mice eat leather." It is, however, true that the positif organ was not "in a superb condition", as documented in Gruber's letters.

Joseph Mohr kept the guitar throughout his life. After his death in Wagrain in December 1848, his estate, which also included the guitar, was auctioned off. Josef Felser, a school assistant, acquired it and took it with him to all his future places of work. He retired as a senior teacher and spent the rest of his days with his son-in-law, the owner of the "Täublwirt" tavern in Kuchl, where it hung on the wall to be played by the guests. It is said that at one point the guitar was even damaged in a pub brawl. ▶



The Gruber-Mohr relief in Oberndorf. KELTENMUSEUM

The representation in the bronze relief is historically inaccurate: Joseph Mohr wrote the lyrics and played the guitar, Franz Xaver Gruber composed the music.

JOSEPH MOHR'S GUITAR



Felix Gruber playing Mohr's guitar. KELTENMUSEUM (4)



Austro-Canadians in Ottawa admiring the guitar.



Mayor Willy Brandt admiring Mohr's guitar in Berlin, 1965.

When Felix Gruber, Franz Xaver's grandson, got married in 1911, his friends bought the guitar and presented it to him. "Felix Gruber always talked about 'his grandfather's instrument', despite knowing better," Anna Holzner explains. He used his famous grandfather for marketing purposes. "One could say he was a full-time grandson." In 1938, Felix Gruber was given the position of registrar in the municipality of Hallein. He got the job on the condition that Franz Xaver Gruber's estate was transferred free of charge to the municipality.

Safeguarded against bombs

During World War II, the guitar, along with other items, was stored in a salt mine to protect it from air raids. When the Hallein Town Museum was inaugurated in 1952, the guitar was presented to the public for the first time.

This caught the attention of Carleton Smith, the director of the National Arts Foundation of New York. In July 1965, the municipality of Hallein received a request from the musicologist, asking to borrow the autograph score of "Silent Night! Holy Night!" and the guitar for an exhibition with the title "Art treasures from Austria". The exhibit received an

overwhelmingly positive response. The decision was made to bring the items to Canada too, where they were displayed in a department store in Ottawa for a week, generating extensive media interest. After this excursion to Ottawa, the items were even featured in a Christmas show with Bing Crosby! In this television show, Crosby recounted the story of "Silent Night! Holy Night!" to some 40 million American viewers. In a mishap, he confused Hallein with Oberndorf.

Shortly before the two items were scheduled to return to Austria, Willy Brandt, the mayor of West Berlin, asked for permission to exhibit them in the Town Hall on December 21 and 22. In 1976, the guitar and the autograph score made a second trip to America. 80 million people are said to have seen the objects. The last foreign trip to date took place in 1977. The Tourist Office of the Federal State of Salzburg was in Berlin, presenting the Tennengau region as a winter holiday destination.

Today, the guitar is no longer in a playing condition. According to Anna Holzner, the instrument has suffered the effects of being kept in a glass case for a long time. "An instrument only lives when it is played."



Featuring Bing Crosby and Mohr's guitar.

About the author:

Karin Portenkirchner writes for the Salzburg Desk at the "Salzburger Nachrichten".



Anna Holzner, custodian at the Celtic Museum and the Silent Night Museum in Hallein, with Mohr's guitar.

KARIN PORTENKIRCHNER

Ein musikalischer
Weihnachtstraum

Stille Nacht

Romantik Theater

DIE NEUE FREUDE AM FERNSEHEN

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The Romantik Theater presents the highly anticipated Christmas event and musical spectacle "Stille-Nacht" (following the tracks of Franz Xaver Gruber and Joseph Mohr), playing on December 2, 3, 8, 9 and 10, 2017.

On event days, the opening performance starts at 12.00 noon, followed by a Christmas reading in the Theaternuseum at 1 pm. At 2 pm, the musical play "Stille Nacht" will follow in the Romanik Theater, Untermarsdorf 128, 2061 Hadres.

Every guest will be treated to a Christmas present.

Food and beverages will be available.

Starting November, the event trailer can be viewed on Arcadia-TV throughout Austria.

Tickets may be ordered at:
0043/6642380551

E-Mail: clarabaumgartner@gmx.at
or online at
<https://romantiktheater.jimdo.com/>



Silent Night

Salzburg Advent Festival 2018: “Silent Night”

For the 200-year anniversary of this world-famous Christmas carol, 16 performances will be staged at the Großes Festspielhaus.



Bernhard Teuffl (Joseph) and Simone Vierlinger (Mary) with the Salzburg shepherd children.

Over the past two centuries, three major and terrible wars shattered Europe. In the aftermath of these wars, nothing was the same. The Napoleonic Wars, in which Napoleon's troops swept through Europe, World War I with over 17 million deaths, and World War II, which left 70 million dead. The unfathomable suffering and atrocities remain inconceivable to this day.

After these terrible wars, the immense longing for peace and the burgeoning hope for better times helped to sprout three tender seeds of peace in Salzburg. These could then develop into unique and internationally renowned cultural ambassadors of peace.

A song resounds

Following the Napoleonic Wars, Joseph Mohr (lyrics, 1816) and Franz Xaver Gruber (melody 1818) created “Silent Night! Holy Night!”. It was a simple pastorale about the holiest of nights, but has become a song of peace sung throughout the world today. It embraces our human desire to regain our paradise lost, our tranquility, peace, and sense of security.

The Salzburg Festival

In response to World War I, Max Reinhardt and Hugo von Hofmannsthal founded the Salzburg Festival as a project of peace. Through the conciliatory power of art, the festival is a cultural world event every summer. As early as 1919, Max Reinhardt fostered the idea of having the Salzburg Festival commence with a Christmas play. Max Mell had even written a book for it already. For various reasons, however, these ideas could not be realized.

The Salzburg Advent Festival

In 1945, after World War II, the world was once again in ruins and the call for “Never again war!” resounded everywhere. Driven by this immeasurably great wish for peace, Tobi Reiser and Karl Heinrich Waggerl and their idea of the Salzburg Advent Festival founded Salzburg's third project of peace. With its inconspicuous endeavor to place value on sentiment and feelings, the success of the Salzburg Advent Festival in the Großes Festspielhaus (Large Festival Hall) is similar to that of “Jedermann” in the Cathedral Square.

“Silent Night! Holy Night!”

In the song's anniversary year, the Salzburg Advent Festival in the Großes Festspielhaus places special focus on the song's genesis. The Advent story of Mary and Joseph is set in the sociocultural context of the town of Oberndorf in the year 1818.

The Salzburg Advent Festival is a musical work with familiar songs and tunes harmoniously combined with new compositions, performed by over 150 singers, musicians, soloists, and actors. The heartwarming lightheartedness of the shepherd children plays a major role in making the Salzburg Advent Festival in the Großes Festspielhaus a unique experience.

Hans Köhl –

Conception, book, general management

Klemens Vereno –

Concept, script, music director

Johanna Dumfart and Reinhold Schmid –

Folk music arrangements

Performance dates 2018

Friday, November 30: 7.30 pm (premiere); Saturday, December 1: 2 pm & 5 pm; Sunday, December 2: 2 pm & 5 pm

Friday, December 7: 7.30 pm; Saturday, December 8: 2 pm & 5 pm; Sunday, December 9: 2 pm & 5 pm

Friday, December 14: 7.30 pm; Saturday, December 15: 2 pm & 5 pm; Sunday, December 16: 2 pm & 5 pm

■ **Contact & info:** www.salzburgeradventsingen.at

THE GRAVITAS OF SILENT NIGHT

CLEMENS PANAGL

Largo. Weihnachts-Lied.

Voci. *pp.* *crec.*

1. Heil-ge Nacht! Heil-ge Nacht! Heil-ge Nacht, Heil-ge Nacht, Heil-ge Nacht
2. Gottes Knecht! O! wie laßt Lieb und Leid
3. Die der Welt Heil gebracht, Lieb der Him-
4. Mel sich fünd al-er Nacht, Heil-ge Nacht
5. Lange schon und bruchst, Lieb der Him-
6. Gestern erst Kind gebracht, Lieb der Him-

Gitarne. *pp.* *crec.*

1. lockigen Haars, schlaf in friedlichster Ruh! schlaf in friedlichster Ruh!
2. kalten und kühn, Jesus! in Davids Geburt!
3. Sollen laßt sich: Jesum in Murrungstalt!
4. Heiligste Kind, Jesus die Völker der Welt!
5. in der Welt, Lilla Welt, Jesum in Murrungstalt!
6. Er nun mit dir: „Jesus der Retter ist da.“ „Jesus der Retter ist da.“

Text von Joseph Mohr Composit. 1816.

“Silent Night! Holy Night!” – Autograph score by Franz Xaver Gruber, for two solo voices and choir, with guitar accompaniment.



A Simple Song with Great Impact

200 years after its creation, “Silent Night! Holy Night!” is still the world’s most famous Christmas carol. Two experts discuss whether the secret to success lies in its melody, how a Sicilian contributed to the catchy tune from Salzburg, and why singing “Silent Night! Holy Night!” makes you truly happy.

Franz Xaver Gruber remained a modest man. Although his melody had gained significant fame, he called it a “simple composition” in the “Authentic Account of the Origin”, in which he attested to being the creator. Two centuries later, “Silent Night! Holy Night!” is still considered the most famous Christmas carol in the world. Is its wide and long-lasting popularity due to its simplicity? Why do we inscribe certain songs into our memory? There is no simple answer to this question. As the German music psychologist Gunter Kreuz explains, several components have to correlate to make a composition memorable. Rhythm is just as important as the melody “whose pitch has to be compatible with the human voice”. Repetitive sequences of notes – as in “Silent Night! Holy Night!” – may increase the memorability of a song. However, this process does not usually take place on a conscious analytical level. “After all, most of us are no music theorists. We do, however, have a sense of whether or not a melody is harmonious and catchy.”

How does it sound when a trained theorist analyzes “Silent Night! Holy Night!”? The musicologist Thomas Hochradner, who specializes in the musical history of Salzburg, conducted in-depth research of the song and its many facets. In his opinion, it is undisputedly a “simple composition”. “Yet you could put it this way: It is a masterstroke.” On closer inspection, it “becomes evident that although a number of models have played a part in the song’s genesis, something really new was created.”

Comparisons with Mozart and Bach

Time and time again, music detectives were misled by the song’s memorability, thus searching for role models. Hints of J. S. Bach and Domenico Cimarosa were detected, even a relationship to Mozart’s “Serenade for Winds” KV 240a was assumed. “However, it is quite unlikely that Gruber knew that piece,” says Hochradner. The similarities can be attributed to the musical topos known as *Siciliano*, which was a popular component that composers have reverted to since the Baroque period. Its characteristics are a lilting 6/8 time and the dotted rhythm, which bestow conciseness upon “Silent Night! Holy Night!”. “Even before Gruber’s time, it was evident in Christmas music as a lullaby-model,” the expert explains.

The composer could also draw on another model, which dealt with the then prevailing ecclesiastic zeitgeist. The “enlightened” Prince-Archbishop Hieronymus Colloredo had initiated a reformation of liturgical music in Salzburg. Thus, the floodgates opened wide, welcoming German songs in church, just at the time when “Silent Night! Holy Night!” was written. The musical movement is yet another hint. Franz Xaver Gruber wrote the music to Joseph Mohr’s poem for “two solo voices, chorus, and guitar”. This “latent double voice leading” refers to the traditions of Alpine folk music. “In ‘Silent Night! Holy Night!’, Gruber merged these three components,” Thomas Hochradner concludes.



Gruber's glass portrait in the Silent Night Chapel, Oberndorf. AFP

On its way around the world, the melody was subject to several alterations – ornaments and grace notes were added, and attempts were made to change from the lilting six-eight time to a chorus-like three-two time. Researchers talk about “unstable parts”. The song returned from one of its early journeys with an alteration that was to remain. The last line “Sleep in heavenly peace” has been sung a third higher since. The key D major has been changed to D major or F major, as it is easier to sing for most people. This could be the secret to the song’s success. Although professional singers made “Silent Night! Holy Night!” known to the public, it was “almost more important that it was included in the emigrants’ songbooks. The song was not only listened to; it was also sung.”

This brings us to a music-psychological aspect. Gunter Kreutz researches the correlation between music and emotions. He recently published a book, “Warum Singen glücklich macht” (“Why Singing Makes You Happy”). Does singing “Silent Night! Holy Night!” make people especially happy? “Certainly not everyone and not in every situation,” he says. Which emotions are triggered when (re)listening to a memorized melody “depends decisively on our biographical experiences with the song. Even the

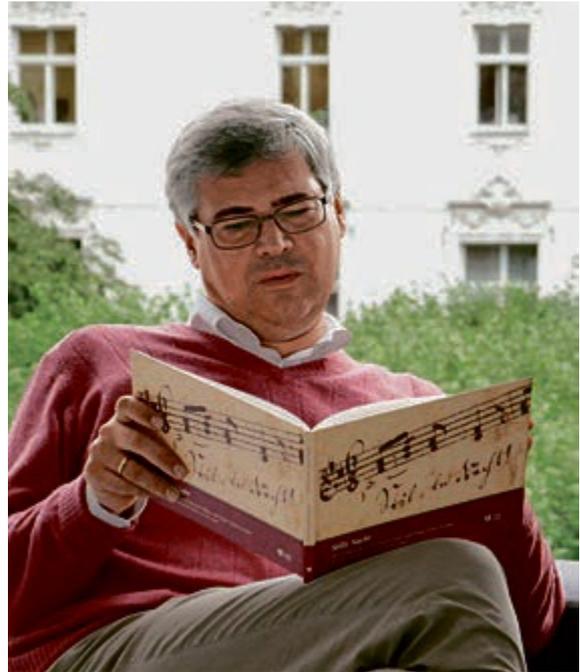
“Singing is like laughing in slow motion.”

most beautiful songs can’t resolve ongoing quarrels in a family. This is not their duty.” Kreutz’s book critically examines the various effects of singing, as well as its health impacts and psychosocial factors.

“Singing in a group influences our social coexistence in a very positive way. It has probably been promoting our sense of community since prehistoric times. Singing is like laughing in slow motion.” The positive facial expression stimulates the brain, thus boosting our sensation for satisfaction and wellbeing. This radiates positivity into your environment. People that sing together are more empathic.”

Not just at Christmas time. “It would be a pity were the topic only brought to light at Christmas time,” the music psychologist says. In a time where contemplativeness is so often provided by digital playlists, an opportunity arises when gathered around the Christmas tree. “Singing together shows you the difference between real friends and Facebook friends. The experiences will speak for themselves.”

Taking a step back to the 19th century: Not long after “Silent Night! Holy Night!” emerged, the celebration of Christmas experienced an increasing bourgeoisification. This is one of the many factors to be considered when contemplating how a simple melody can become the world’s most famous Christmas carol. “There were a whole lot of happy moments that carried the song into the world.”



Silent Night expert Thomas Hochradner.

PAC

Thomas Hochradner

has been conducting research on “Silent Night! Holy Night!” since his student days. When a catalogue of Franz Xaver Gruber’s works was to be compiled, Hochradner was asked, “You are from Hallein, are you not?” The musicologist published the “Thematisch-systematische Verzeichnis der musikalischen Werke, Franz Xaver Gruber“, 1989 (Thematical-Systematic Catalogue of Musical Works, Franz Xaver Gruber“, 1989) and has remained committed to Silent Night research ever since. In 2008, together with Gerhard Walterskirchen, he published a book examining the song’s hand-written traditions in the autographs by Joseph Mohr and Franz Xaver Gruber. The Department of Musicology at the Mozarteum University Salzburg is also preparing a book for the Silent Night Year 2018.

Gunter Kreutz

is a professor of methodic musicology at the University of Oldenburg. He stresses the psychological, physiological, and social impacts of making music, singing, and dancing. His book “Warum Singen glücklich macht” (“Why Singing Makes You Happy”) was published by the Psychosozial-Verlag in 2014.



PRIVAT/HOFFMANN

■ About the author:

Clemens Panagl writes for the Arts & Culture Desk at the “Salzburger Nachrichten”.

Longing for Peace

“Silent Night! Holy Night!” is much more than just a Christmas carol. In World War I, soldiers sang it together and fraternized. In World War II, it was used as propaganda against National Socialism.



World War I: Aiming at the enemy. At Christmas 1914, the guns fell silent.

Humans are born to communicate. They talk about their experiences, emotions, wishes, concerns, and desires. The thoughts are expressed in papers, compositions, and paintings, which they either publish or keep to themselves. Joseph Mohr belonged to the latter group, keeping “Silent Night! Holy Night!” to himself for two years. The words convey his longing for peace, in particular the fourth verse, which is rarely sung today:

*Silent Night, Holy Night
Here at last, healing light
From the heavenly kingdom sent,
Abundant grace for our intent.
Jesus, salvation for all.
Jesus, salvation for all.*

Mohr’s desire for peace is due in part to the current events of the time. In 1816, when Mohr



A Christmas card from World War I.
HUBERT KUNZIER

penned the words to the song, the Napoleonic Wars had just come to an end; the Congress of Vienna had brought about a new order in Europe. The clerical principality of Salzburg was dissolved, secularized, and divided between Bavaria and Austria, the latter of which gained the greater part.

For Max Gurtner, the custodian of the Silent Night Museum in Arnsdorf, the key to understanding the message of peace in the lyrics is Mohr’s biography. Mohr was born in Salzburg as an illegitimate child, born in sin. To make matters worse, his godfather was the city’s executioner. Altogether, a very humiliating situation. Yet, despite this background, Johann Nepomuk Hiernle, the vicar of Salzburg Cathedral, made it possible for young Mohr to attend the “Akademisches Gymnasium”. “This friction between sin and mercy! We cannot even imagine what this does to a person,” says Gurtner, who believes that the

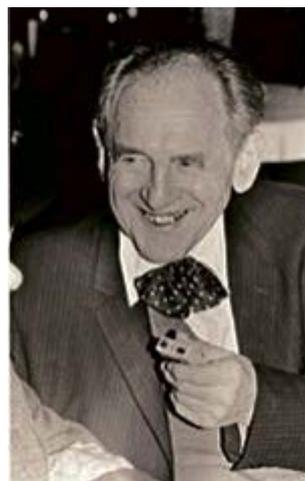


Hostile soldiers fraternized, singing "Silent Night! Holy Night!" together.

HUBERT KUNZIER

musically gifted Joseph Mohr compensated for this burden by playing music. He was a member of the choir and played the violin.

Mohr's first assignment as a priest was in Mariapfarr, where he wrote "Silent Night! Holy Night!". Gurtner does not think that the confined world in the Lungau region suited Mohr well. On one side were the locals entrenched in tradition, on the other, the man from Salzburg, a city that was undergoing significant social upheaval due to the Enlightenment. To add to this, Mohr's friends lived a three-day journey away. Gurtner assumes that Mohr wrote the words primarily for himself rather than for the consolation of others. "I am convinced that this poem is an expression of his loneliness." Further influences were Mohr's origins and his faith. It was only after two years that he entrusted Franz Xaver Gruber with the poem, with the request to compose a fitting melody. Gurtner reckons that Gruber might have been the



Leopold Kohr used "Silent Night! Holy Night!" as propaganda for an independent Austria.

C. STRASSER

only one who understood Mohr. For him, Gruber was a country-bred boy seeking harmony whereas Mohr was a daredevil townsman, whose strength was by no means ecclesiastical obedience, although throughout his life, he was loyal to the church. After it premiered in 1818, "Silent Night! Holy Night!" made its way to Protestant Northern Europe, by means of an appendix to a protestant folk song. In 1914, the lyrics turned into reality and the religious song became a peace song. Five months after the outbreak of the war, the Christmas Day Miracle occurred. "Silent Night! Holy Night!" contributed its part.

Warfare along the Western front had already claimed more than a million lives; many were wounded. The smell of death permeated the air; wounded soldiers screamed in agony. Sometimes, only 100 meters separated the opposing trenches. Yet, on December 24, 1914, hostility ceased, and the artillery fell silent. Countless

soldiers of different nationalities reached across trenches along a 50-kilometer-long battle line in the region of Ypres, Flanders, to celebrate what is now called the Christmas Truce. Enemies became brothers, playing soccer, showing each other photographs, exchanging small gifts, and singing together. One of the carols sung was “Silent Night! Holy Night!”. Singing together united the men. The soldiers, whatever their nationality, were all in the same boat. In light of the wartime atrocities, they had only one wish: peace. As they celebrated together, their thoughts were with their families. Soldiers placed Christmas trees on their trenches. Their families had sent the trees, some made of pipe cleaners, to the war zone, hoping they would lift the soldiers’ spirits.

Political decisionmakers were too far away to react immediately to the fraternization. Max Gurtner assumes that the officials at the front line had no means of taking action against the armistice. Their hands were tied. In 2014, the museum dedicated an exhibition to the Christmas Truce of 1914. Gurtner even believes that some officials took part in the unofficial celebration. They were disappointed, because they had expected the war to last only a few weeks.

Hostility returned, in some places sooner than in others. Fighting in Ypres resumed only after New Year’s Day, in other areas shots rang out much sooner. The Christmas Truce was a singular occurrence. After 1914, the death penalty was introduced for fraternization.

“Silent Night! Holy Night!” as a political song

In World War II, “Silent Night! Holy Night!” was once again sung by soldiers, with the wish that the war might soon be over and that the return to their homeland might soon ensue. Leopold Kohr used the song for political propaganda. Kohr, who was born in Oberndorf, was an economist and philosopher. He was a social democrat, an anarchist-friendly publicist, and member of a resistance group in Paris. He emigrated to New York, where Egon Ranshofen-Wertheimer, who was born in Braunau and emigrated himself, became his fatherly mentor, as recounted by the biographer Gerald Lehner. Ranshofen-Wertheimer worked as a consultant for the White House and had substantial influence on the development of the UN. Like Kohr, he was engaged in the resistance. Kohr and Ranshofen-Wertheimer made an effort to improve Austria’s reputation in the United States through large

newspapers. They also lobbied for an independent Austria, a necessity they tried to convey to the American nation.

Kohr chose “Silent Night! Holy Night!” as a vehicle to transport this message. From 1941 onwards, he published dozens of articles about the song, which had premiered in his home town, explaining who the authors were and where the song originated. His articles were published in the Christmas editions of “The Washington Post”, “The New York Times”, “Los Angeles Times” as well as in several Canadian newspapers and magazines. Ranshofen-Wertheimer had introduced his colleague to the publishers.

In 1944, the magazine of the American Red Cross Youth published an article by Kohr. In it,

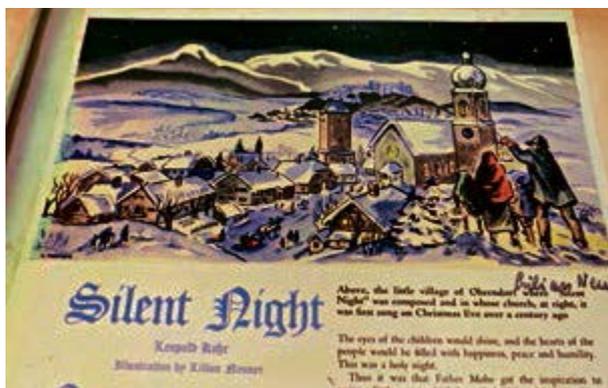
Kohr gave a highly emotional account of this simple and beautiful song, where it was performed for the first time, and how proud the citizens of Oberndorf were that it originated in their village. “‘Silent Night!’ is not so much a song of a particular composer or poet. It is the song of a village and a landscape. It could not have been written elsewhere.”

In the same magazine, he writes about an occurrence that had happened on the South Lawn of the White House at Christmas in 1941. Kohr was

among the crowd who awaited the president’s holiday address. Along with the gathered crowd, Franklin D. Roosevelt and his British ally Winston Churchill sang “Silent Night! Holy Night!”. Kohr writes: “Maybe it was only I who had tears in my eyes. But I thought, someday, when freedom and peace reign over the world again, and Austria is independent anew, I will tell them at home about the President and the Prime Minister singing ‘Silent Night’.”

Reading his texts, one could assume that Kohr was a religious man; however, he was not. “He was an atheist. He railed against the Catholic double standard,” Gerald Lehner says. Yet he continues, “Kohr was a genius and a rascal.” He knew how to intertwine Christmas kitsch, sentiments, politics, and war to maximize the effect of his texts. “He utilized kitsch and myths in order to put Austria in the best possible light.”

Capitalizing on kitsch and emotion played to the exaggerated popular culture in the US. Anti-Hitler propaganda was called for, not balanced reporting. Although Kohr’s accounts tugged at the heartstrings of so many, it is by all means credible that he, an emigrant from Oberndorf, was awestruck to hear “Silent Night! Holy Night!” at the White House.



Lilian Neuner: Illustration of Oberndorf and Salzburg for Kohr’s article in the magazine of the American Red Cross Youth, 1944.

REPRO LEHNER

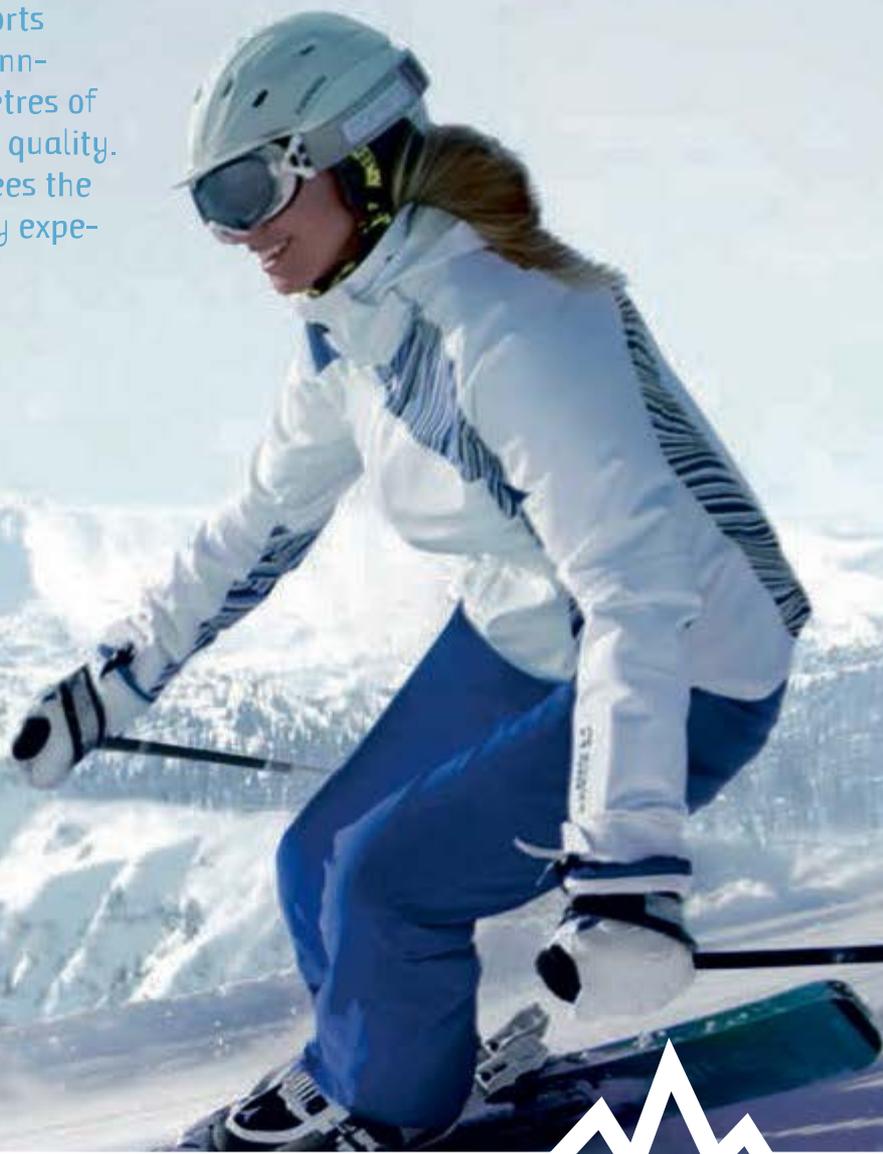
■ About the author:

Judith Empl writes for the Department for Supplements and Special Topics at the “Salzburger Nachrichten”.

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Best of Mountains

Between Peace and the Seed of Evil

Three individuals from different backgrounds constituted the participants of the talk: Samina Smajilbasic, educator and sociologist, whose parents fled the war crimes in former Yugoslavia; for her, peace is not a given. Clemens Sedmak, theologian and professor of philosophy, is the head of the Center for Ethics and Poverty Research in Salzburg. Hans Köhl is chairman of the Salzburger Heimatwerk and organizes the Salzburg Advent Festival (Salzburger Adventsingen).

SN: *Mrs. Smajilbasic, you had to flee the war crimes in Bosnia in former Yugoslavia with your parents. Did you comprehend then what was happening?*

Smajilbasic: No, I did not understand it. I was three years old. I do remember that we had to leave our home all at once and say goodbye to our family. I escaped the war; however, most of my family stayed behind. They saw the war; they felt and heard it. They are still haunted by their memories. Here in Austria, at a certain age, I came to terms with the past.

SN: *So you have a better understanding today?*

Smajilbasic: Yes. I reflected on it; I listened attentively to my family's accounts, and I acquired in-depth knowledge of the casus belli and the consequences of the war in former Yugoslavia.

As a child, I only felt this tension emanating from the people around me. And I knew that something terrible was happening and that my parents were afraid. It was a time of waiting. We waited for peace and a call from Bosnia announcing that peace was finally declared.

Köhl: What always frightens me or makes me afraid of the human species is this monstrous evil that is in all of us. This can break out of any one of us at any given time. This is about people that live together in harmony and peace one day; and the next day, they slaughter one another ferociously.

SN: *Mr. Sedmak, where, in your opinion, does this seed of evil come from?*

Sedmak: There are two terms I consider relevant. First of all, identity. If someone scratches at my identity, the latent evil within might come to light. Remember the "Coup de Boule" by Zinedine Zidane (2006 FIFA World Cup final, Ed.) when Materazzi insulted Zidane's sister and mother? This is identity.

The other keyword is "situation". The psychologist Philip Zimbardo said that if a situation unfolds in a certain way, one can



How is peace possible, and how can the seed of evil be stifled?

make almost any human do things he or she would not even think themselves capable of in their wildest dreams.

SN: *How is it possible, despite the evil within us, to bring about peace?*

Köhl: We must begin within ourselves. It is about finding a balance, doing things in my social environment that work with love, with togetherness. And it takes the courage to say: This goes against my principles; I refuse to be part of it. Ultimately, it is always about the big issues taught by the great religions, which are also part of them – this God of love and this God of peace.

Sedmak: I think one should make it as easy as possible for people not to be evil. Legislation helps immensely. Setting limits for land and property helps to avoid unnecessary minor conflicts. Rules promote peace and calm; by regulating who speaks now and who speaks next, clear guidelines are set.

It is more than just a Christmas carol. “Silent Night! Holy Night!” travels around the world as an ambassador of peace. What peace means, what role music plays, and why each and every one of us carries the seed of evil within was the topic of a round-table talk at the “Salzburger Nachrichten”.



*“Peace for all
can be achieved
by hoping that
hell is empty.”*

Clemens Sedmak

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SN: *Mrs. Smajilbasic, you deal with peace studies. Can one measure peace?*

Smajilbasic: Interestingly, peace is measured by the extent of violence in a country. The Global Peace Index assesses the security situation of states by means of 23 indicators – for example fear of violence, number of deaths in conflicts, military expenditures, or murder rates. Austria is ranked fourth this year. Reading this makes me optimistic.

SN: *Mr. Köhl, can art or music in particular exert a unifying force?*

Köhl: Absolutely. For example, the Salzburg Festival rests on these pillars. Its founding fathers Reinhardt and Hofmannsthal intended it to be a festival for peace. It is interesting that three big messages of peace were created following great wars: “Silent Night! Holy Night!” after the Napoleonic Wars, the Salzburg Festi-

val after World War I, and the Salzburg Advent Festival after World War II. It is fascinating to observe how something emerges from this misery, this great yearning for peace, which manifests and establishes itself over years.

Sedmak: While I was completing my civilian service, I was on a project trip in Southeast Asia. Once we were asked to sing an Austrian song. First, we were somewhat overwhelmed, but then we sang “Silent Night!”. It was the first song that came to our mind. Suddenly, the Bhutanese joined in; it was fantastic! Here we were, basically at the end of the world, in Ura, at an altitude of 3000 meters above sea level, 50 kilometers away from a paved road. Everyone sang in their own language. Nobody wanted to achieve an effect; nobody wanted to instrumentalize the song.

Köhl: That is exactly what makes “Silent Night! Holy Night!” so valuable. It’s the melody, which is so unbelievably simple and can be understood by all people.

Sedmak: And the main motive – a silent night – is what everybody wishes for. To create ease, silence, and security.

SN: *This brings to mind the Christmas truce of World War I in 1914. Soldiers who were enemies suddenly decided to put down their rifles and find peace, at least for one night.*

Sedmak: I do have somewhat of a problem with that, meaning, well, we’ll take a break for a day and carry on killing each other again the next day.

Köhl: I agree. However, it shows how close good and evil are tied together.

Smajilbasic: When I was a child in elementary school, I took part in both Islamic and Christian catholic religious education. We did a lot of drawing in the Islamic class, which I liked very much. I enjoyed the Catholic education because of the songs and the Christmas traditions.

SN: *How does music accomplish that?*

Köhl: Vibration.

Smajilbasic: Atmosphere.

Sedmak: Music affects humans strongly. It sets off vibrations like nothing else. You need no language, no thoughts. Not everything needs to be turned over and over again, commented on, and analyzed.

Köhl: Music and singing create encounters, even amongst people from different cultures. You don’t have to understand the others’ language. When people sing, dance or make music together, the vibrations unite them. ▶



Samina Smajilbasic knows how to evaluate peace.



Clemens Sedmak makes a plea for affection.

MARCO RIEBLER (6)

SN: Is this togetherness crucial?

Köhl: Yes and no. In my opinion, a person who is alone, singing “Silent Night! Holy Night!” all by himself on Christmas Eve, can still be at one with himself. He does not need anybody else. It gives him strength and joy singing it on his own.

Sedmak: Even when one is alone, one is part of a community and is immersed into tradition.

Smajilbasic: For me, music is primarily a means of expression. I often get lost in songs which are a mirror image of the interpreter’s feelings and thoughts. Music made purely for the public and for entertainment does not appeal to me.

Sedmak: It is also a means of expression. It shapes; it molds; it leaves an imprint. It changes your soul without you noticing it. Just talk to a monk who has sung the Divine Office for forty years. It is sung three times a day. This shapes a person. It touches you deeply, without you even taking notice.

Köhl: It is, of course, more intense by far to do this with your own voice instead of with the support of an instrument. We all have a voice within us. It is much closer to us than to the technical device of an instrument. This is why I am convinced the intensity of “Silent Night! Holy Night!” derives from the fact that people can sing it themselves, and indeed anywhere and everywhere. Even without being able to play an instrument. It does not matter whether they are musically gifted or not. They can sing.

Sedmak: Music’s tenderness and affection is underestimated.

SN: Is affection important for peace?

Sedmak: Yes, I think it is important, because peaceableness is the beginning of peace. And peaceableness has to do with cautiousness. And tenderness speaks a language other than law, justice, or calculation.

SN: What message of peace does “Silent Night! Holy Night!” convey?

Köhl: The author Joseph Mohr’s original intention was to write a deeply religious catholic shepherds’ song. Unfortunately, the message of peace for all peoples is often left out. Mostly, only the first three verses are sung. Only the fourth verse reveals that message. I consider the song very valuable and fragile.

As a matter of principle, we (the Salzburg Advent Festival, Ed.) include “Silent Night! Holy Night!” in our program only once every ten years, attempting to show that it should not be a permanent offer, and to prove that it is something very personal, intimate even. People should get an impetus for it and then carry it out into the world – and live it, in themselves, in their family, and in society.

I see the new tendencies to make “Silent Night! Holy Night!” an all-year peace song in a very sceptical light. Hollywood is putting out its feelers. Something so precious cannot and should not be marketed like this, bargained away and surrendered to the tourism industry for the sake of profit.

SN: Perhaps it cannot be amplified enough as it is about peace?

Köhl: I think that less is more. In the calm lies strength. “Silent Night! Holy Night!” is a song for a silent night. From my point of view, we should keep it like that. Making it available everywhere twenty-four seven like so many other things in the world won’t do us any good.

Sedmak: I totally agree. The song’s message of peace is twofold: First of all, there is the symbol of night, all is calm, asleep. This is so very comforting. When you come to a small village in the dead of night, it is very peaceful. Everything is quiet; there is no drama.



For Hans Köhl, peace means forgiving.

However, when you hear the song all the time, wherever you are, night ceases to be night, and night becomes day. On the other hand, it is about peace that the world cannot provide. This is something that we humans cannot achieve. Where we must be humble. It is beyond feasibility; it cannot be manipulated. Thus, it has more to do with letting be than with doing.

SN: *Mr. Sedmak, what do you mean by “letting be”?*

Sedmak: In this day and age, very few people manage to just let things be. It is all about letting go. For example, to settle a legal battle on time, to let it be.

SN: *What does peace mean to you?*

Köhl: Peace means forgiving, to have the strength to forgive. To show greatness. Another task is to enforce the dialogue between religions even more. To abandon power. To approach one another and listen to each other. This would make things much easier.

Smajilbasic: Peace is man-made, and it takes time.

Sedmak: I am reminded of the Archbishop’s wish, which he recently expressed in the Archdiocese: Peace for all. But how can we have peace for all when so many don’t have this peace? It is a theological paradox: How can you be in heaven when so many others are not yet there?

SN: *How can that be accomplished?*

Sedmak: By hoping that hell is empty. I hold on to this hope. Peace for all is a task that will never end – a man-made task. Even if it is a utopia, it defines the direction in which we should be headed.

THE DISCUSSION PARTICIPANTS

Hans Köhl is Chairman of the Salzburger Heimatwerk in the New Residential Palace (Neue Residenz). The main object of this cultural institution is to offer a platform for popular and everyday cultural expression, to maintain good traditions, and to provide innovative impulses. Köhl has been in charge of the annual Salzburg Advent Festival in the Großes Festspielhaus since 2000.



Hans Köhl

Clemens Sedmak is head of the Center for Ethics and Poverty Research at the University of Salzburg. He is also President of Salzburg Ethik Initiative (Salzburg Ethics Initiative), a cooperation of science, church, and economy. From 2005 to 2017, Clemens Sedmak was a professor at King’s College London; in 2017, he was appointed professor of social ethics at the University of Notre Dame, USA.



Clemens Sedmak

Samina Smajilbasic has studied sociology in Salzburg, is a social worker, and is currently active in adult education for the AMS Salzburg (Public Employment Service Austria). She has been engaged with the project whywar.at for the Salzburg Peace Bureau for several years, educating pupils in Salzburg about current wars and their consequences in order to promote awareness for peace.



Samina Smajilbasic

■ **About the author:**

Sabrina Glas writes for the Online News Desk at the “Salzburger Nachrichten”.

Two Lives across Salzburg

The Silent Night Museums form a North-South-axis across the Federal State of Salzburg. They also tell the life stories of Franz Xaver Gruber and Joseph Mohr.

The wooden steps creak along the narrow winding staircase. "I wonder how often Gruber climbed these stairs," Max Gurtner considers. Here, in the pilgrimage church of Arnsdorf, one feels closely connected to the composers of "Silent Night! Holy Night!". The musical scope for the organist is just as narrow as the wooden stairs. The manuals comprising not even four octaves barely made it possible to play the famous Christmas carol properly. Was Gruber inspired by this organ?

Arnsdorf is the northernmost point of the Silent Night state Salzburg. As part of the town of Lamprechtshausen in the Flachgau district, Arnsdorf was once a significant pilgrimage destination. "Every archbishop's first pilgrimage has to be to Arnsdorf. What held true for centuries still applies today," Gurtner explains. The curator of the Silent Night Museum takes us into the precious church with a high altar from the workshop of Michael Pacher and statues of the Virgin Mary by the Bavarian master Georg Itzfeldner. "Gruber was something like a manager for the pilgrims. In 1820 in particular, when around 20.000 believers came to the church for its 300-year anniversary."

Whenever Gruber was not busy managing, he was teaching. From 1807 to 1829, he lived in the sacristan's house, which still houses the primary school on the ground level today. The Silent



The life trajectories of Joseph Mohr and Franz Xaver Gruber extend from

Night Museum occupies the upper floor and displays exhibits that correlate so well to Franz Xaver Gruber's life, thanks to Gurtner's sensible understanding. Among other pieces, Gruber's original teacher's desk and the almost 250-year-old nativity scene which the sacristan Gruber had to arrange every year, are on display. An autograph score with Gruber's handwriting, a circular letter, are shown as well. Yet, more important than the exhibits, are the emotional impulses prompted by this building – for example by the light brown to greyish paint on the walls of the schoolroom in 1818, the year of the song's creation, one of 29 layers that was exposed over the course of the renovation work. And by the smoke kitchen, where Gruber kept himself warm and ate his meals together with his wife and children.

While the melody was born in this delightful spot amidst gentle hills in Flachgau region, the lyrics were written deep in the mountains. 151 kilometers and the massive Tauern mountain range separate the two Silent Night communities. The climate is rough in this time-honored place of pilgrimage Joseph Mohr moved to in 1815.

The stubborn and occasionally oppositional clergyman chose his first post as assistant priest here for good reasons. "Mohr's roots lie in Mariapfarr in Lungau region. His grandfather lived in



the Northern Flachgau region to Lungau region in the south of Salzburg.

FLORIAN OBERHUMMER

the 'Scharglerkeusche', a small farm house. Mohr had met him before he passed away in January 1816," Christa Pritz explains. As the curator of the Silent Night Museum in Mariapfarr, Pritz has dedicated a display case to the parish's register with an entry by the hand of the assistant priest Mohr, recording his grandfather's death. He was not the only casualty in the "Year Without a Summer", whose meteorological abnormalities caused a sharp rise in the mortality rate, particularly in mountainous regions. "Then Mohr wrote these comforting words, perhaps deriving from a yearning for peace and family," says Pritz.

The small museum comprises just two rooms in the vicarage of Mariapfarr, which also included a horse stable in Mohr's time. The dimension of the "Joseph Mohr room" is modeled after the small room where he merely existed rather than lived. "It was not common practice for assistant priests to own furniture, so Mohr had none," Christa Pritz tells us. There are hardly any original documents in the museum, a great deal was destroyed in a fire in 1854.

The Silent Night poet also greets visitors outside the museum: The Mohr fountain not far from the church is crowned with an impressive bronze bust of the composer, designed by the artistically gifted parish priest Bernhard Rohmoser. Mohr playing the guitar

is also carved in stone, to be seen in the relief of the war memorial monument at the parish church. You just have to look closely.

Yet another place of origin is Oberndorf. It was here, in 1818, that lyrics and melody were first heard together. Gruber was the church organist in Oberndorf from 1816 to 1829, while Mohr was assistant priest from 1817 to 1819. The Flachgau border town recognized the touristic potential of the theme in the 1960s – late but purposeful. A well-designed and contemporary permanent exhibition in the Silent Night Museum, visible from the Silent Night Chapel in the Silent Night District has been attracting visitors since last year.

According to coordinator Josef Standl, the permanent exhibition will be supplemented in the anniversary year by evidence-based expositions changing in two-month cycles. "The first exhibition in January focuses on two young persons' vision, namely Gruber and Mohr. Both experienced a difficult childhood; both were strong-minded, and they met each other in Oberndorf. This should be a signal to young people to follow their dreams." Standl, who wrote and published his first Silent Night book some 20 years ago, is also working on his favorite subject in a historical play. "We want to be authentic. While many Advent concerts in the Alpine region convey melancholy, we aim to transmit light-heartedness and ease, because the boatmen who lived here were mostly cheerful characters." Those who want to learn more about the salt trade and shipping along the Salzach river are in good hands in the museum of Oberndorf.

Hallein attracts the visitors with most original expositions

The most prominent museum, however, cannot be found in any of the three towns that are considered the cradle of the song. Hallein is proud to feature the most original documents by far. "We have everything that is good and expensive," says custodian Anna Holzner. These treasures can be admired as of September 2018, when the Silent Night Museum in Gruber's former residence reopens after an overall restoration. The original guitar, original furniture, the entire correspondence, diaries, letters, compositions and three "Silent Night! Holy Night!" autographs will be integrated into a contemporary museum concept.

The extensive collection is owed to the town's foresight, having soon realized the potential of Hallein's famed citizen. "Even Rockefeller showed an interest in Franz Xaver Gruber's estate. Gruber's grandson Felix could have used the money well." Franz Xaver Gruber enjoyed the last 28 years of his life in the old town of Hallein. "He was a respected citizen and the number-one authority with regard to music. He also liked beer. We know that he had a good time, going out drinking with his singing friends three times a week while his wife stayed at home." Naturally, the old town is an attraction already; as of November 25, the Franz-Xaver-Gruber Square presents itself in new splendor.

Of course, one cannot forget the communities of Hintersee and Wagrain, where Joseph Mohr worked for 21 years as a vicar. A revitalized exhibition documenting Joseph Mohr's life will open on December 3 in the "Pflegerschlössl" in Wagrain, in close proximity to the final resting place of the poet to whom we owe "Silent Night! Holy Night!". At the cemetery, the circle is complete, a rich tour across the Federal State of Salzburg, a tour along the life paths of Franz Xaver Gruber and Joseph Mohr. ▶



Joseph Mohr's grave in Wagrain.

OBERHUMMER



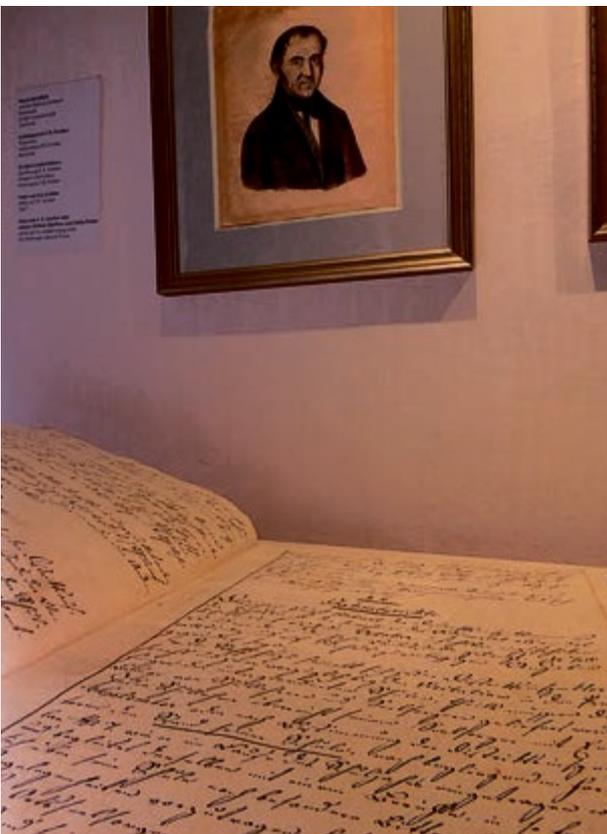
A model of the history of the shipping industry in Oberndorf.

STADTGEMEINDE OBERNDORF/STANDL



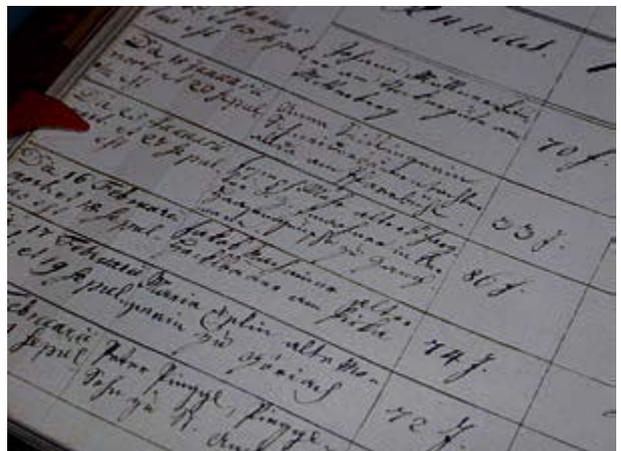
Visualization of the Silent Night Museum Hallein, which is reopening in 2018.

SALZBURG MUSEUM



Original script and self-portrait by Franz Xaver Gruber in Arnsdorf.

FLORIAN OBERHUMMER



Joseph Mohr's handwritten entry in the parish register in Maria-pfarr.

FLORIAN OBERHUMMER



Mohr's bronze bust in Mariapfarr.

FLORIAN OBERHUMMER

SILENT NIGHT MUSEUMS IN SALZBURG

Silent Night Museum Arnsdorf

Stille-Nacht-Platz 1, 5112 Lamprechtshausen

Silent Night Museum Hallein

Franz-Xaver-Gruber-Platz 1, 5400 Hallein

Silent Night & Local History Museum Oberndorf

Stille-Nacht-Platz, 5110 Oberndorf bei Salzburg

Silent Night Museum in the "Pflegerschlössl"

Karl-Heinrich-Waggerl-Straße 1, 5602 Wagrain

Dollhouse Museum Hintersee

Hintersee 4, 5324 Hintersee

Parish, Pilgrimage & Silent Night Museum Mariapfarr

Joseph-Mohr-Platz 1, 5571 Mariapfarr

■ About the author:

Florian Oberhummer writes for the Salzburg Desk at the "Salzburger Nachrichten".

ADVERTISEMENT

Christmas Markets in Fortresses and Castles

For locals and tourists alike, visits to Hohenwerfen Castle and Mauterndorf Castle are always a highlight in the Salzburg Advent calendar.



Hohenwerfen Adventure Castle.

The "Romantic Advent Market" at Hohenwerfen Adventure Castle takes place December 2 to 3 and December 8 to 10. The medieval castle courtyard sets the stage for atmospheric afternoons. Traditions from the Pongau region, Salzburg handicrafts, local delicacies, a nativity play, and traditional folk music set visitors in the right pre-Christmas spirit. Young visitors will enjoy the supervised children's pro-



Mauterndorf Castle.

gram with arts and crafts, cookie baking, and a storyteller.

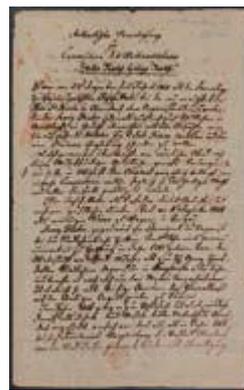
The Advent market at Mauterndorf Castle (December 8 to 10 and December 16 to 17) offers a multitude of traditional handicrafts by local suppliers, regional delicacies, musical performances, an arts and crafts program, and the popular Christmas cookie baking in the caverns.

Information: www.salzburg-burgen.at

SALZBURG-BURGEN/STÄNDL (2)

Silent Night Exhibition in the New Residential Palace

Salzburg honors the 200-year anniversary of “Silent Night! Holy Night!” with a State Exhibition comprising nine different locations. Between September 29, 2018, and February 2, 2019, the Salzburg Museum is proud to present Franz Xaver Gruber’s autograph score and Joseph Mohr’s autograph poem.



Extract from Franz Xaver Gruber’s autograph score (left) and his “Authentic Account”. (right).
STILLE NACHT MUSEUM HALLEIN/
STILLE NACHT ARCHIV/COEN KOSSMANN (3)

The extensive preparation for the 200-year anniversary of “Silent Night! Holy Night!” is in full swing. In this context, the Salzburg Museum in the city of Salzburg is planning a large exhibit spread over 700 square meters, featuring, among other things, the Song’s autograph score and the autograph poem. This exhibition is part of the decentralized State Exhibition incorporating nine different locations. “Silent Night 200 – History, Message, Presence.” – thus reads the title of the exhibition in the New Residential Palace, which will be open from September 29, 2018, until February 2, 2019.

The curator of the exhibition is Thomas Hochradner, head of the Department for Musicology and Professor at the Mozarteum University Salzburg. “We approach the song, which has six verses, by establishing six thematic areas. Besides focusing on history, message, and presence, the exhibition is about the perception of ‘Silent Night! Holy Night!’. Very interesting for us: How do we plan an exhibition that encompasses such a long time period, yet centers around the timeless topic of Christmas?”, explains Salzburg Museum’s managing director Martin Hochleitner. Generally speaking, rather few Silent-Night-related artifacts have survived



The New Residential Palace in Salzburg.

SALZBURG MUSEUM

from Gruber’s and Mohr’s time. Despite this, the responsible parties managed to display two very special objects at the exhibition: the autograph poem, meaning the original lyrics penned by Joseph Mohr, as well as autograph scores written by Franz Xaver Gruber, the accompanying melody’s composer.

Visitors can look forward to an array of room and sound installations that allow visitors to fully experience “Silent Night! Holy Night!” and which illustrate how the song made its way from Salzburg to Tyrol, Upper Austria, and ultimately all the way to the United States. Special attention will be paid to the authors’ biographical histories. The world’s most famous Christmas carol’s political instrumentalization and its commercial exploitation will also be addressed. In addition to the exhibit in the Salzburg Museum, a number of additional showings will be organized throughout the Silent Night Region to celebrate the 200-year anniversary.

Information:

„Silent Night 200 – History, Message, Presence.“
Salzburg Museum, Mozartplatz 1, 5020 Salzburg
Tel. +43 662 / 620808-700; www.salzburgmuseum.at

N^o 27 et 28.

II.

Geistliche Lieder
auf die heilige
Christnacht.

In Musik gesetzt

zu
Vier Singstimmen,
2 Violinen, Viola, Flauto, Fagott,
2 Clarinetten, 2 Waldhörnern,
Violon und Orgel

von

Franz X. Gruber
Chorregent und Organist
bey der Stadtpfarrkirche
Hallein.

Den 12^{ten} December 1806.

Cover sheet of Gruber's autograph score.

■ About the author:

Jörg Ransmayr writes for the Department for Supplements and Special Topics at the "Salzburger Nachrichten".

THE ALTAR IN MARIAPFARR

HEDWIG KAINBERGER



Detail from the Christmas panel at the high altar, Mariapfarr parish church.

HKK

The Infant So Tender and Mild

One of Joseph Mohr's brothers is alive and well, living in Mariapfarr. How is this possible? In any case, the brother discovered a little fellow with a mop of curly hair.

For many years, Bernhard Rohmoser has empathically traced Joseph Mohr's steps. Over and over, he paid tribute to Mohr at his grave in Wagrain, where Rohmoser himself was parish priest for fourteen years. Today, he serves in the parish of Mariapfarr. Admittedly, he was not keen on moving from Wagrain to the Lungau region. Yet he relented, "mostly because of Joseph Mohr". How can this be? How can two people who live their lives two centuries apart communicate with each other? Rohmoser has built up spiritual ties with him over the years, and so Mohr has become a "priestly brother" to him.

The towns of Mariapfarr and Wagrain undoubtedly played a vital role in his decision, for the lyricist of "Silent Night! Holy Night!" had been a clergyman in these two parishes: His theological career began in Mariapfarr, where he worked as assistant priest, and terminated with his death in Wagrain, where he was vicar. Bernhard Rohmoser's career took him to the same posts, albeit in reverse order.

Again and again, he is drawn to his present parish church to see it through Joseph Mohr's eyes. Mohr wrote the lyrics for "Silent Night! Holy Night!" two years before they were to become a song in Oberndorf. "I have always wondered what made him write the poem as it is, how he chose the enunciation, the diction," Rohmoser says. And then, whenever he looked around the church – oh no! He did not look around! "A priest scrutinizes his church!" You get first impressions, yes, but then "in silence, you meditate in church".

"Write it down for the world to see!"

One day, while scrutinizing his church, he noticed a tow-headed fellow. Maybe Joseph Mohr had perceived the boy just as he had? Maybe Mohr spent a holy night in the church, full of melancholy, all by himself, as the 'enlightened' Prince-Archbishop Hieronymus Colloredo had just banned midnight masses. "This brings wistful thoughts to a priest's mind," Bernhard Rohmoser says and elaborates: "Maybe Mohr sought out the dark of the



The lower left panel.



The restored high altar.

RESTAURATOR HEINZ MICHAEL (2)

church on such a holy night, when all was calm, and had a little light with him. Then: all was bright, pondering in front of the painting, praying, and, well, celebrating his own Christmas. When suddenly the words just came to him. I am sure that the tow-headed fellow caught his eye as well!" Bernhard Rohmoser would not let go of this idea, and so he wrote a poem about this mental notion: The following three verses are an excerpt:

The vastness in the Lord's house
embraces his time, after many steps.
With all he is and asks,
he gets ready to listen.

He kneels next to the holy scene on the painting,
which tells of the birth of the Lord.
He does not know and does not believe,
for which the Lord has chosen him.

"Write it down for the world to see,
Joseph Mohr, write it down!"
"My God, I shall obey with all my heart.
My sorry words shall serve you well."

In any event, this tow-headed fellow, which might have inspired Joseph Mohr, is to be seen in the lower left altarpiece of today's high altar, as the Three Wise Men pay homage. Mariapfarr's priest is fascinated by this painting "with the little fellow in it", especially by the bright colors, the waving flags held by curious onlookers, the arrangements of the folds of the well-heeled Wise Men, their fancy headdresses, and the luxuriant vessels for their gifts of gold, frankincense, and myrrh, one of them a turquoise cornucopia! Yet as Bernhard Rohmoser points out, "The main focus remains on the boy."

The sky on the four panels that can only be seen when the wings are open, is not blue but finished in leaf gold. Maybe this was also an inspiration for Joseph Mohr? "Silent night! Holy night / Son of God, love's pure light / Radiant beams from Thy Holy Face / With the dawn of redeeming grace / Jesus, Lord, at Thy Birth! Jesus, Lord, at Thy Birth!"



This fresco from the 13th century made Mariapfarr famous. It portrays a Christmas scene: infant, angel, ox and donkey, Mary and Joseph. In Mohr's time, the fresco was hidden beneath plaster.

HKK

The Coronation of the Virgin on the lower right panel is quite remarkable. Mary the Advocate is presented the royal insignia by the Holy Trinity, whereby God Father and God Son look the same age, just like brothers, one could say. Could this be reflected in verse four? "Silent night! Holy night! / Where today all the might / Of His fatherly love us graced / And then Jesus, as brother embraced. / All the peoples on earth! / All the peoples on earth!"

A mysterious altar

The altarpieces are both magnificent and puzzling. Today, the Lungau region is believed by many to be on the dark side of the moon, hardly accessible by public transportation. However, the artist's virtuosity in composition, coloring, and design would make a fitting altar in any metropolis. How does this fit together? Why was this stupendous masterpiece, crafted around 1500, brought to the Lungau region, and by whom? Neither the commissioner nor the artist is known. There are some indications that it was produced in the Danube School, maybe even by Erhard Altdorfer, Albrecht Altdorfer's brother. Or was it Jörg Breu the Elder? To date, the mystery remains unsolved.

The panels were attributed to an anonymous "Master of Mariapfarr". Johann Eder from the Salzburg branch of the Austrian Federal Monument Office explains, "Regarding its provenance, scientific evidence points in different directions." Art historians not only see elements from the Danube School in it, but also a



An Angel in a neo-Gothic frame in the high altar. HKK

Tyrolean influence. Others relate it to a Styrian master, to the "Master of Villach", or the "Master of Mondsee". Johann Eder: "Essentially, all we can do is acknowledge stylistic similarities and temporal correlation." We do know, however, that Joseph Mohr saw these panels, though they were not quite as colorful as they appear today. An extensive church renovation, concluded in 2016, included the restoration of the altar. With delicate hands, the conservator Pia Geusau removed blisters, cracks, and dirt from the panels that had originally hung at the entrance of the Chapel of Saint George.

The former high altar from 1745 was in the Baroque style. "Joseph Mohr certainly saw the miraculous image of the Virgin of Mercy with a velvet canopy," conservator Heinz Michael, who was

significantly involved in the restoration work, explains. Today, only crowns and garments – to be seen in the Pilgrimage Museum – are preserved and bear witness to the grandeur of the late Gothic cast stone Madonna, who was probably surrounded by some 100 angels. The canopy was richly adorned with silver ornaments, Heinz Michael says. "It must have been overwhelming", especially when the candles were lit. "It was a sea of candles – it must have left him awestruck!"

Joseph Mohr was in Mariapfarr at the heyday of pilgrimage, which abruptly declined when a fire destroyed the church in 1854. However, even in the latter half of the 19th century, pilgrimage seems to have been profitable enough to pay for substantial



The pewage, the white floor made of Schaidberg marble and the baroque wrought-iron rood screen have not changed since Joseph Mohr was in Mariapfarr. Unlike today, the latticework was cobalt blue with golden leaf tips.

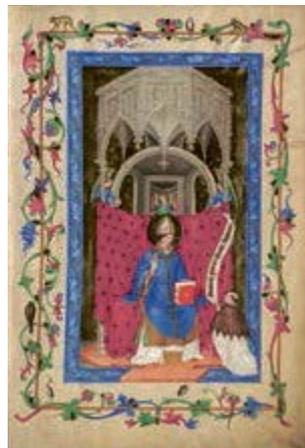
BUNDESDENMALAMT/PETRA LAUBENSTEIN

alterations initiated by a priest: He had the baroque altar demolished and probably gave parts of the altar as well as other sculptures away; some might even have been destroyed on his account. Only the side altars, some sculptures, and the pewage were preserved, most of the lavish baroque wood carvings are “gone without a trace”, Bernhard Rohmoser says.

Finials in the attic

Thanks to the removal of baroque additions and the restoration of the original gothic form, the altarpieces with the “tow-headed fellow” by the “Master of Mariapfarr” were installed on the high altar in the late 19th century. Heinz Michael had meticulously restored the neo-Gothic version, which was partly removed in the 1940s. Rum-maging in the attic, he came upon pinnacles, finials, and other parts of the altar’s superstructure. He complemented the smalt of the furrows in the frames with a red color of a special kind: He applied iron oxide to the wood and layered it with madder lake. Iron oxide is a pigment similar to rust and is found in iron-bearing rocks. The material was found in the Lungau region, a good source of income, and responsible for the wealth in former times, as evidenced by the church in Mariapfarr. Heinz Michael spent one thousand hours restoring the neo-Gothic shrine.

From near and far, people were drawn to the pilgrimage church. Recently, archeologists proved how vast the catchment area was. In the fall of 2014, they discovered copper, silver, pfen-



Peter Grillinger, the donator of the “Grillinger Bible”.

BAYERISCHE STAATSBIBLIOTHEK

nigs, hellers, and kreutzers, used in Salzburg and Austria, Regensburg, Nuremberg, Augsburg, and Ravensburg, as well as coins from Chur, Zurich, and Reichenau. As the dropped sacrifice money and pilgrimage medals from Mariazell, Maria Plain, Altötting, and Neukirchen in Lower Bavaria slipped into cracks and gaps of the church’s wooden floor, it was well preserved. “There is a wide array of coins from different areas and mintages, from the late Middle Ages until the 21st century,” says Peter Höglinger, archeologist for the Federal Monument Office. The archeologists might have discovered something substantially older; however, lack of time left them no choice but to limit their search to a thin layer on those six spots where the floor had to be dehumidified.

One priest for many, many pilgrims

The rediscovered coins bear witness to the geographic radius of the pilgrimage to Mariapfarr and its source of income, which did not run dry for centuries, explaining the altar’s high quality. The large crowds of pilgrims called for pastoral care. According to Heinz Michael, as many as five masses were celebrated on weekdays. There should have been plenty of work for a young assistant priest like Joseph Mohr, who in turn probably met many people other than the local peasants. However, times were difficult when he was working in Mariapfarr. People suffered from abject poverty and famine in the village as in the rest of Salzburg. ▶

Three extraordinary pieces in the church attest to the former wealth accumulated by the pilgrimage-business. Joseph Mohr most likely laid his eyes on the late Gothic “Silberaltärchen”, a richly crafted reliquary adorned with 148 gemstones and containing 106 relics. The legendary parish priest Peter Grillinger donated it in 1443. Grillinger was not only priest in the village but also domicellarius in Salzburg and Canon Regular in St. Bartholomew’s church in the silver-mining town Friesach. Thus, he held a plurality of benefices, which gave him the financial means to invest in valuables with the aim of boosting the number of pilgrims. The “Grillinger Bible”, probably produced for the Salzburg Cathedral, proves his pronounced self-confidence and artistic judgement. Today, this illuminated treasure is the showpiece of the Bavarian State Library in Munich.

A white stone floor

Another extraordinary feature is the white stone floor, made of a shimmering crystalline, opaque white stone. The so-called Schaidberg marble is of local origin from the Radstätter Tauern mountain range, south of Ober- and Untertauern, to be precise. It is so pleasing to the eye that the Romans cut milestones from its rock. The quarry has long been abandoned.

While formerly concrete patches covered the damages in the floor, leftover marble was carefully and sparingly laid out in its place. The sanctuary was completed with an ambo and an altar cut from what was probably the last erratic block of Schaidberg marble. Joseph Mohr strode across this unique floor; however, he did not experience it in the brightness and vastness that is visible today thanks to its renovation in 2016. Perhaps not only the golden sky but also walking on clouds or the white stone sea would have inspired him to write another verse. The third feature is the grandiose wrought-iron rood screen from 1731. Joseph Mohr did not see it in black, which was typical only for the 19th century, but in light blue with golden leaf tips. To date, lack of funds prevent the renovation of this colorful baroque masterwork.

Aside from these exceptional features, Joseph Mohr had to make do with a somber, narrow, and lacklustre church. It was crammed with a lot more pews than today, with a wooden floor in between them. Soot from countless candles lit by pilgrims bla-

ckened the walls. Wax residue and burn marks are still visible on the restored Gothic pews. If someone were to claim that Joseph Mohr also admired the second “infant so tender and mild” in this church – in a unique fresco from the 13th century on the left side of the choir – it would clearly be humbug. For the same reason, don’t be fooled into thinking that the musical angels in the vault of the Chapel of Saint George, built after 1420, had promoted his musical talent – even though the gossamer trumpet and the tiny harp would harmonize perfectly with “Sleep in heavenly peace”. In Joseph Mohr’s time, the surprisingly well preserved Gothic and

Romanesque frescoes were hidden beneath plaster. They were discovered and revealed as late as 1946.

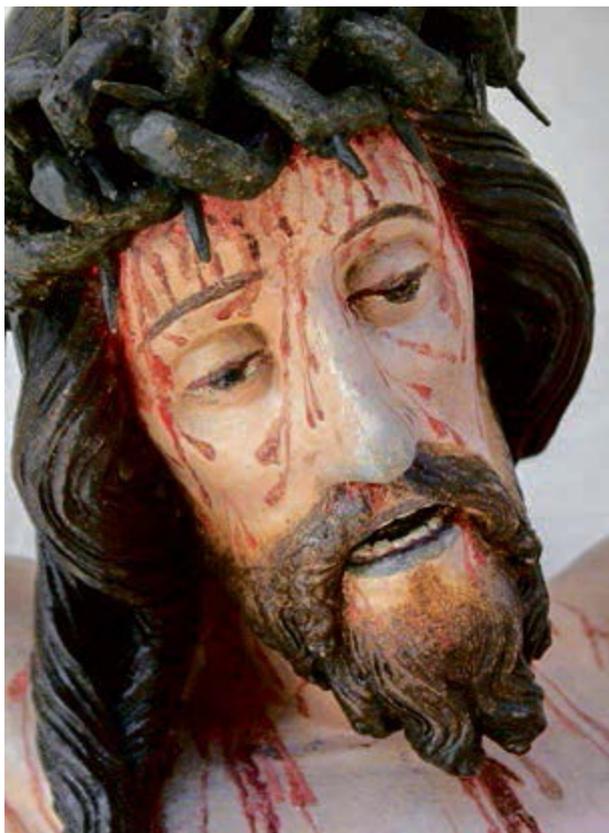
“Just look at his expression!”

There is one item in today’s Chapel of Worship that Mohr could not have missed: the Gothic crucifix dating from 1421, commissioned by Peter Grillinger, who was the parish priest from 1419 to 1448. Heinz Michael was able to restore the head and face to their original version; hands, chest, and legs to the second version. The conservator even revealed azurite on the loincloth’s seam. At the time of creation, this deep blue copper mineral was a precious pigment. “It was extremely expensive and was worth its weight in gold!”

He further discovered some original engravings on the loincloth. Yet besides all these precious features, it is the face of the Christ Crucified that touches him the most. Unlike during the Baroque period, when Christ was

usually portrayed as a suffering dying man, this Christ “is looking at us, saying, ‘I have done this out of love for you.’ Look at this: such humility, such reflection! Look at his expression!” This must have touched Joseph Mohr.

The church of Mariapfarr was dedicated to the Virgin Mary, and it always will be. However, the then 24-year-old assistant priest who had the idea of writing “Silent Night! Holy Night!” challenges her prominence. There is already a Joseph Mohr Square and a Silent Night Fountain. If everything goes according to plan as the priest Bernhard Rohmoser hopes it will, and his application to Pope Francis is approved, then the church will soon bear the honorary title, “Papal Basilica”. And, more precisely “Pilgrimage and Silent Night Basilica”.



The face on the Gothic crucifix, restored by Heinz Michael.

RESTAURATOR HEINZ MICHAEL

■ About the author:

Hedwig Kainberger, head of the Arts & Culture Desk at the “Salzburger Nachrichten”.

Royal Spa Garden and Philharmonic Orchestra

150-year anniversary of two established institutions in Bad Reichenhall.



The Bad Reichenhall Philharmonic Orchestra.

KUR GMBH BAD REICHENHALL

Since its construction in 1868, the Royal Spa Garden in Bad Reichenhall has watched history unfold over the years. Initially planned as a surrounding to the “Gradierhaus”, an open-air inhalatorium, it quickly developed a life of its own and, with its Mediterranean ornamental shrubs and tree groves, soon became a delightful attraction for famous spa guests from around the world.

The Spa Garden was planted according to the design of Carl von Effner, who also designed the gardens for Bavarian kings. In 1877, Effner earned the status of nobility for his accomplishments. Men and women of the high society met at the lawn and played croquet and lawn tennis between bay leaf and banana trees. Kings and princes, who were amongst the spa’s guests, would retreat to the then existing “Trinkhalle” (drinking hall) for a whey drink whilst enjoying the musical accompaniment wafting through the air from the orchestra playing in the music pavilion.

Changing times

Just like the royal buildings stemming from the time between 1900 and 1914 which frame the garden, the majestic beech trees planted in the year of the royal garden’s construction undoubtedly have many moving stories to tell. These silent witnesses of a time long gone accompany visitors on their walks through the

Spa Garden, which has adapted to the changing tastes over time while managing to retain its authentic charm.

150 years Bad Reichenhall Philharmonic Orchestra

Since 1846, the “Kurmusik” – music accompanying stays at a health resort – have been an integral element in Bad Reichenhall. It hasn’t lost any of its grandeur or charm, indeed, it is a tourist attraction. It is easy to see how much passion and esprit all individual musicians bring to the orchestra, ensuring that every concert is a success. Every year, the Bad Reichenhall Philharmonic Orchestra plays over 350 concerts in Bad Reichenhall – with various combinations of musicians and ensembles. Be it classical music, a Bavarian brass band, highlights from musicals and films, or jazz – the spa concerts of Bad Reichenhall have an excellent range of various musical genres on offer. Unique in all of Germany, don’t miss the year-round spa music with an exceptional symphony orchestra!

150 YEARS

Events, festival weeks of the anniversary year 2018 can be found at www.bad-reichenhall.de

■ Contact & info:

Bavarian State Bath Bad Reichenhall, Kur-GmbH Bad Reichenhall/Bayerisch Gmain, Wittelsbacherstraße 15, 83435 Bad Reichenhall, info@bad-reichenhall.de

Its Simplicity Gives Us Goosebumps

I like to remember singing ‘Silent Night! Holy Night!’ together with my family when we were gathered around the Christmas tree back home in Bavaria. During Christmas Midnight Mass in Prien am Chiemsee, it touched me even more,” Virgil Steindlmüller, parish priest in Abtenau, says. The Benedictine priest from St. Peter’s church in Salzburg has been a priest in the Tennengau town for a few months. He talks about why the song is so emotional for many people. “For me, it is because of its simplicity.” When the song was created, times were difficult, people suffered from fear of war and poverty. These circumstances left their marks on the lyrics. The title “Silent Night! Holy Night!” itself implies what people were longing for then – and what we wish for today: silence, safety, and security. Many people who sing the carol at Christmas time return to their own childhood; singing gives them a warm, beautiful feeling. Then, just as now: “Silent Night! Holy Night!” conveys an ideal world in a fragile time.

Steindlmüller considers the carol universal and all-embracing. The carol, translated into six languages, is included in the “Gotteslob” (Praise of God), the official hymn book of the Catholic Church of Austria and Germany. “Translating ‘Catholic’ with ‘all encompassing’ makes it a catholic song in the truest sense of the word, a song that is sung all over the world and that ignites the same Christmas spirit in all of us.” No one would think of narrowing it down to a catholic song despite the fact that it was created in a catholic environ-



V. Steindlmüller ROBERT RATZER



“Silent Night! Holy Night!” was created in a Catholic context. Yet it is

ment. “It is a Christian song. It is oecumenical and unites, because it overcomes borders.”

Tilman Knopf, vicar of the “Christuskirche” (the church of Christ) in Salzburg, agrees, confirming that “Silent Night! Holy Night!” is part of the Protestant tradition as well. He himself has sung the carol since his childhood. “We can’t image not singing ‘Silent Night! Holy Night!’ at Christmas. It is part of every Christmas Mass.” It is mostly sung at some point halfway through the service, because his congregation likes to sing “Oh du fröhliche” (O, how joyful) at the end.

There is not only a German version of the song and its English translation, but a Romanian text as well. In Romania, it is part of the standard program in the Orthodox Church. “At home, it is sung all over the country, both in the catholic and the orthodox parts,” explains Dumitru Viezuianu, who is head of the Romanian Orthodox church in Robinigstrasse in Salzburg. His congregation likes to sing it in unison, in particular when there is an oecumenical mass. He first heard the song on such an occasion, but only when he was a student. “I grew up in the Carpathian Mountains; it doesn’t consist of much more than big forests and many cloisters,” he says and laughs.

Talking about the different ways of singing “Silent Night! Holy Night!” makes the Benedictine priest Virgil Steindlmüller chuckle, and he remembers his time in St. Peter’s monastery, the song’s quasi-place of origin. He was in for a surprise. The brothers in-



**“Silent Night!
Holy Night!” – these
words address the
basic needs of people,
says Father Virgil
Steindlmüller. At
Christmas Eve
Midnight Mass, the
song evokes memories
of our childhood.**

sung by all Christians alike, among them Protestant and Orthodox Christians.

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toned another version than he was used to. “The three verses that are traditionally sung were somewhat interchanged and the melody was different.” This is also reflected in the “Gotteslob”: The main part lists the German version; the Austrian section includes the original version. Steindlmüller joined right in the singing and was quite off-tune. Today, he has a firm grasp of the melody and gets emotional by various interpretations. The original “Hal-leiner Fassung” for two horns almost brings tears to his eyes. “When two soprano singers sing and the choir chimes in, that’s quite something,” he says. The atmosphere during Christmas Midnight Mass is indeed special, because the lights are turned off while singing. “This is a timeless feeling. It makes you feel like a child and a grown-up at the same time. This is eternity for me,” Steindlmüller explains.

He does not like to hear the song too early, which means before December 24. “I am a fan of Advent in Advent and Christmas at Christmas.” Christmas Eve introduces the time when “Silent Night! Holy Night!” has its place. Every time of the year needs its seasonal characterization and its own songs. “If I keep hearing the song six weeks beforehand, then it’s nothing special anymore.” There is no strict regulation at what point during Christmas Midnight Mass the carol should be sung. However, the end of Mass is the obvious choice, because the lights can be turned off to provide the perfect atmosphere. Why is “Silent Night! Holy Night!” sung in the dark? “It has become a tradition,” the priest explains. “It symbolizes the longing for authenticity and the power that a small candle’s light has in the dark.” It helps to stay completely in the moment, to be at one with oneself, a kind of inner

peace you could not achieve the same way during the day, even if the song works just as well in a brightly lit atmosphere. In the text, Jesus is portrayed as a light in the night; therefore a dark church is very suitable.

The priest says that music in liturgy is important for every encounter with God and every prayer. People are not rational but emotional beings. “Music is more direct and has the strongest expressive power by far.” Plus: “Silent Night! Holy Night!” has the potential to convince even those who can’t carry a tune to sing or at least hum along. Whether a guitar or an organ accompanies the song is a matter of taste. “The most difficult part for me is to play the organ myself and to find the right tempo. I have to be careful not to start off too fast or too slow,” Steindlmüller says. Choosing the right registration is critical, because the music should lead the vocals but not overwhelm them. The original instrument is the guitar. However, accompaniment with the organ is fine, and horns and strings are suitable instruments as well. “Imagination knows no limits. Why not play the accordion?”



GUNDOLF FRENZE/STOCK.ADOBE.COM

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THE ANGEL'S SALUTE: FEAR NOT, MARY!

JOHANN WEYRINGER



The Lyricist of “Silent Night”

In a recently published biography by Dietlinde Hlavac, the scarcely known life and works of Joseph Mohr have drawn attention to the author of the world famous Christmas carol “Silent Night! Holy Night!”.

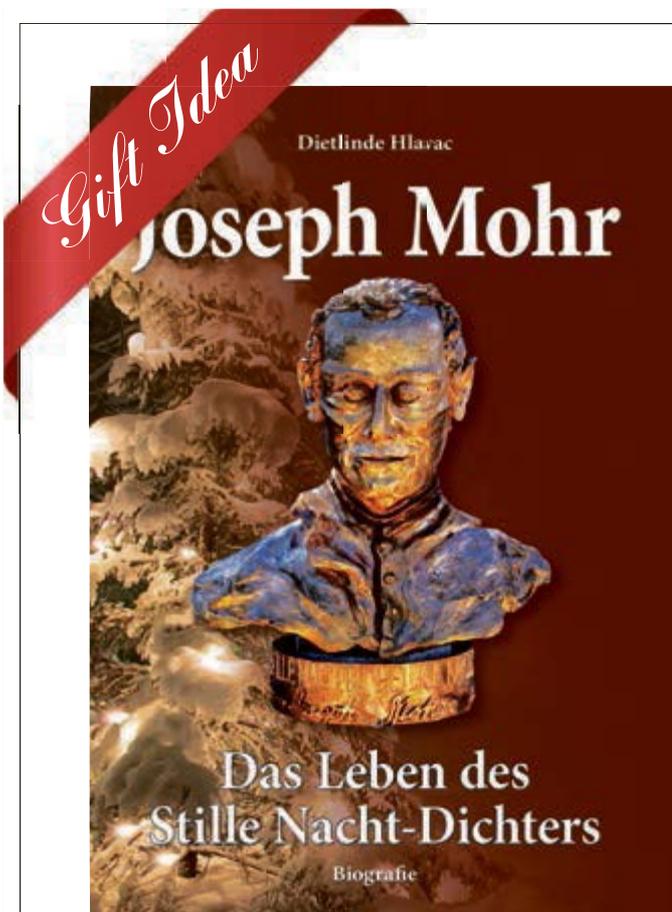
Much has been studied and published about the life and works of the song’s composer, Franz Xaver Gruber. The poet of the famous Christmas carol, however, Joseph Mohr, is much less known by comparison. Even though his life as a cleric is well-documented, his origins, his familiar background and his personal fate have not been thoroughly explored. In addition, the records that do exist about Mohr contain numerous inaccuracies, mistakes, and undocumented claims. As such, Mohr has not been

presented in a manner doing him justice. In the last year, Dietlinde Hlavac has tried to right this wrong. This author, who lives in Grödig and regularly volunteers at the Celtic and Silent Night Museums in Hallein is actively engaged with Mohr’s life. She paints the picture of the Silent Night poet as an intelligent, sociable and highly talented musical priest. She narrates the story in light of the economic distress in Salzburg that had been horribly affected by the aftermath of the Napoleonic wars.

This biography also sheds light on the figure of Mohr’s mother Maria Schoiberer, previously described as a rather questionable personality.

Dietlinde Hlavac also addresses the historical accuracy and characterization of contemporary TV and documentary screen adaptations of Mohr’s life, which attest to the continued interest in the life of the creators of “Silent Night! Holy Night!”.

Pictures and copies of original documents complete the biography.



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MYTHS AROUND SILENT NIGHT

CONSTANCE EBNER



The former St. Nicholas Church in Oberndorf.

STILLE NACHT GESELLSCHAFT/TOURISMUSVERBAND OBERNDORF

How an “Authentic Tyrolean Song” Was Created Because a Mouse Nibbled through the Organ Bellows

Verifiable and fictional, facts, legends, and myths.

Tales about the creation and dissemination of “Silent Night! Holy Night!” are often more intricate than the plain truth.

For the past 200 years, “Silent Night! Holy Night!” has greatly shaped many traditions and memories. Today, it is closely tied to Christian customs as well as domestic and often very personal Christmas traditions. When listening to the carol, we pause for a moment; it makes us feel peaceful and warm, and for a brief moment, we believe in peace on earth and the interconnectedness of all people.

The genesis of the famous Christmas carol is entrenched in many tales, myths, and legends, with a touch of nostalgic romanticism. Some fictional elaborations were most likely added intentionally for commercial purposes; others seem to be the product of mere ignorance. Contrary to many presentations of the song’s history of origins, in reality, the genesis of “Silent Night! Holy Night!” was clear and unambiguous, just like the lives of its two authors, Joseph Mohr and Franz Xaver Gruber.

Before the 20th century, written documentation and elaborations about the authors and the song’s genesis were scarce, which made it easy to distribute falsified “facts”. Celebrating anniversaries of “Silent Night! Holy Night!” increased awareness of the song’s significance. By 1918, memorial sites were built, and avid research work and publication activities were underway. The Silent Night Association, founded in 1972, pursues its mission of conducting further research about the song’s origins and dissemination as well as making it accessible to a wider audience.

The church mouse and the organ

Many tales and legends surround the song’s premiere, the main question being why Franz Xaver

Gruber wrote the music for two solo voices, a choir, and guitar accompaniment. After all, a guitar was rarely used for church music at that time; it was even frowned upon. Thus, the story of “the church mouse” is often told in an attempt to explain the inclusion of a guitar.

“Once upon a time, there was a little church mouse. In line with the saying ‘poor as a church mouse’, this little mouse was in great need. It was winter and bitterly cold. The little mouse was in desperate search of food. It was starving and freezing. While roaming the old Church of St. Nicholas in Oberndorf in search of food, it discovered a leather bag. It felt so wonderful to nibble on it and satiate its hunger. It was the bellows of the church organ that the mouse munched on. And so it came to be that on Christmas Eve the instrument did not make a peep and ‘Silent Night! Holy Night!’ had to be accompanied by a guitar.”

It could have happened like this. Yet, there is one problem: The story does not match up with the facts. There is no indication in the surviving literature that the organ in the Church of St. Nicholas in Oberndorf could not be played on Christmas Eve 1818 because of a hole in its bellows or for any other reason.

Another tale claims that the acoustics of the organ were not powerful enough to fill the church space; its overall condition was poor and its sound so impure that Gruber and Mohr played the guitar instead. Theory claims that the guitar was chosen because “Silent Night! Holy Night!” was to be performed at a side altar or in front of the nativity scene, and therefore the accompanying instrument had to be mobile. ▶



Unverified: This church mouse is a direct descendant of the rodent that was – arguable – involved in the creation of “Silent Night! Holy Night!” in 1818.

FOTOSCHLICK - STOCK.ADOBE.COM

Whatever the motive for choosing this unusual instrument, it remains a mystery that cannot be solved with absolute certainty. Only the incorrect theory that the organ was out of order can truly be ruled out.

“Silent Night! Holy Night!” is an “authentic Tyrolean song”

For many years, the names of the authors of “Silent Night! Holy Night!” – Joseph Mohr as the poet and Franz Xaver Gruber as composer – were forgotten. In 1854, the Berlin Court Orchestra inquired at St. Peter’s Church about the authorship of the song. The song was attributed to Michael Haydn, who had strong ties to the monastery. The request was brought to Franz Xaver Gruber’s attention via his son Felix, who was a choirboy in St. Peter at the time. As it happened, Felix Gruber, youngest son of Franz Xaver Gruber, was present at the seminary. The request was brought to his attention, and he was able to clarify the authorship whereupon Franz Xaver Gruber wrote the “Authentic Account of the Origin of the Christmas Carol, ‘Silent Night! Holy Night!’”. Gruber writes about the song’s origin:

“It was the 24th of December, 1818, when the then assistant priest Joseph Mohr at the newly established parish of St. Nicholas in Oberndorf handed over to the organist represented by Franz Gruber (who at the time was also schoolteacher in Arnsdorf) a poem, with the request he write a fitting melody for two solo voices together with a choir and for a guitar accompaniment.”

These are the introductory words of Gruber’s account, subsequently explaining how Gruber handed over his composition to Mohr the very same day and that the song was met with general approval.

Now that we have clarified the authorship, let us focus on the assertion that “Silent Night! Holy Night!” is an “authentic Tyrolean song”. The simple song began its journey to Tyrol in Karl Mauracher’s luggage. It is said that the organ builder from Fügen was called to Oberndorf in 1819 to either inspect or repair the church organ. It is, however, documented that Mauracher was called to Oberndorf again in 1825 to replace the then broken organ with a new one. When and how Mauracher came in contact with the



In this announcement for the 100-year anniversary of “Silent Night! Holy Night!”, 1833 is indicated as the date of the performance at Pleissenburg Castle. Now, 1831 seems more likely. PRIVAT (2)

song and how he brought it back to his Tyrolean home village is no longer verifiable. It is, however, conceivable that it occurred on the occasion of his earlier visit, because “Silent Night! Holy Night!” was performed during Christmas Eve Midnight Mass in Fügen that very same year, 1819.

Soon, the song was popular throughout the Zillertal valley, and it was included in the national folk singers’ repertoire. The troupes performed the song throughout Central Europe and even took it overseas.

The Strasser Singers played their part in turning the “Silent Night! Holy Night!” into an “authentic Tyrolean song”. The family from the village of Laimach were glove vendors. In 1831, they attended the Christmas market in Leipzig to sell their goods. They sang Tyrolean songs, including “Silent Night! Holy Night!” to boost sales at their stall. Their singing touched the audience deeply, and they were invited to perform the song on Christmas Eve in the chapel of Pleissenburg Castle. The following year, the Strasser Singers were invited to perform during the intermission of a concert in the Gewandhaus concert hall. August Robert Friese, a publisher in Dresden who was in the audience, published it in the collection “Vier ächte Tyroler Lieder” (Four Authentic Tyrolean Songs) in 1833, supposedly the first publication of the song.

This printed version differed in a few details from Franz Xaver Gruber’s composition, which could be attributed to the fact that all previous accounts were only verbal. Neither the authors of this lovely tune nor its place of origin were mentioned. With his “Authentic Account”, Gruber could clarify the song’s authorship once and for all. He also pointed out the discrepancies to the original. It is important to note that despite the

200-year-old ambiguous history of “Silent Night! Holy Night!”, its counterpart, the “Tyrolean song”, also played a large part in popularizing the Christmas carol, which found its way into the hearts of so many people around the world.

Fast forward to the 1950ies. Across the pond, the Austrian actress Hertha Pauli wrote “Silent Night. The Story of a Song”, in which she explained the origin of the carol, even mentioning the “church mouse”. Allegedly, the book was written because

most Americans thought “Silent Night! Holy Night!” was an American folk song. Yet we know that this is just another myth.

Mohr’s skull was exhumed

In 1912, the sculptor Joseph Mühlbacher designed a bronze relief which was installed at the entrance of the parish church, newly built in 1906. In 2012, a second cast was installed at the present Silent Night Chapel, which had been built on the site of the earlier church, where “Silent Night! Holy Night!” was performed for the first time in 1818, but which was demolished in 1906. The relief deserves a second look, because it is the closest approximation of Joseph Mohr there is. After he had passed away, one could only speculate about his looks. Thus, an exhumation of Mohr’s skull, which was to serve as a model for the monument, was agreed upon. This proved to be a difficult endeavor. First, the exact location of his burial site at the cemetery of Wagrain was unknown; no memorial marked the priest’s last resting place. Again, there are two different tales about how the grave was identified. One tale is based on two elderly local women’s accounts. They were both certain about the grave’s exact location. The other tale quotes only one old woman who remembered Mohr’s successor forbidding any more burials on that particular site.

In any case, the excavation yielded an immediate success. Remnants of a purple tippet and copper rust on the skull, stemming from the buckle of a clerical collar, proved that it was indeed Joseph Mohr’s mortal remains. The skull was exhumed and served as a model for the bronze relief. However, after completion of the memorial, the skull was not reburied in the cemetery in Wagrain but kept in the Oberndorf town hall until the Silent Night Chapel was built. It was then buried underneath the altar.

Who played the guitar?

There is yet another myth, this one concerning the bronze relief by the artist Joseph Mühlbacher. In this piece of art, Franz Xaver



The Strasser Singers made the “Tyrolean song” popular far beyond the Austrian border.

GEMEINDE HIPFACH

Gruber is playing the guitar whereas when “Silent Night! Holy Night!” was performed for the first time, it was Joseph Mohr who played it. Maybe the scene does not show the song’s first performance on Christmas Eve, it could simply depict a scene in which Joseph Mohr watches his friend Franz Xaver Gruber composing.

Joseph Mohr and the poachers

“The snow-clad village of Hintersee, was sleeping through the winter, peacefully, as it seemed.

(...) Late at night, two poachers, carrying heavy burlap bags on their backs, crept towards the vicarage, frequently turning their heads to make sure that they were not seen or followed. At long last, they arrived at the vicarage, yanked open the door, and trampled through the corridor and up the narrow wooden staircase in their cleated boots full of snow. The vicar Joseph Mohr came to meet them.”

This excerpt from Eva Maria Schalk’s story “Christmas in Hintersee, 1833” from the book “At Home” is fictional. However, in Hintersee, the story goes that Joseph Mohr bought poached game to give to the poor in his community.

In 1827, Mohr was transferred to Hintersee, where he was given full responsibility of a parish for the first time. He was to spend nine years there. Life in this small community was difficult; people made ends meet by timbering, farming, and hunting. More than a few of the 272 inhabitants earned extra income by hunting illegally.

He had very little money himself, yet Mohr bought the game from the poachers. Nobody knows how he raised the money. Some say that maybe he “borrowed” the money from the collection bag. Whatever may be the case, he did get caught and was turned in but never convicted.

There is no proof regarding the truth of this tale. However, it shows that Mohr, who always supported the poor, and in particular needy children, was a man of high repute.

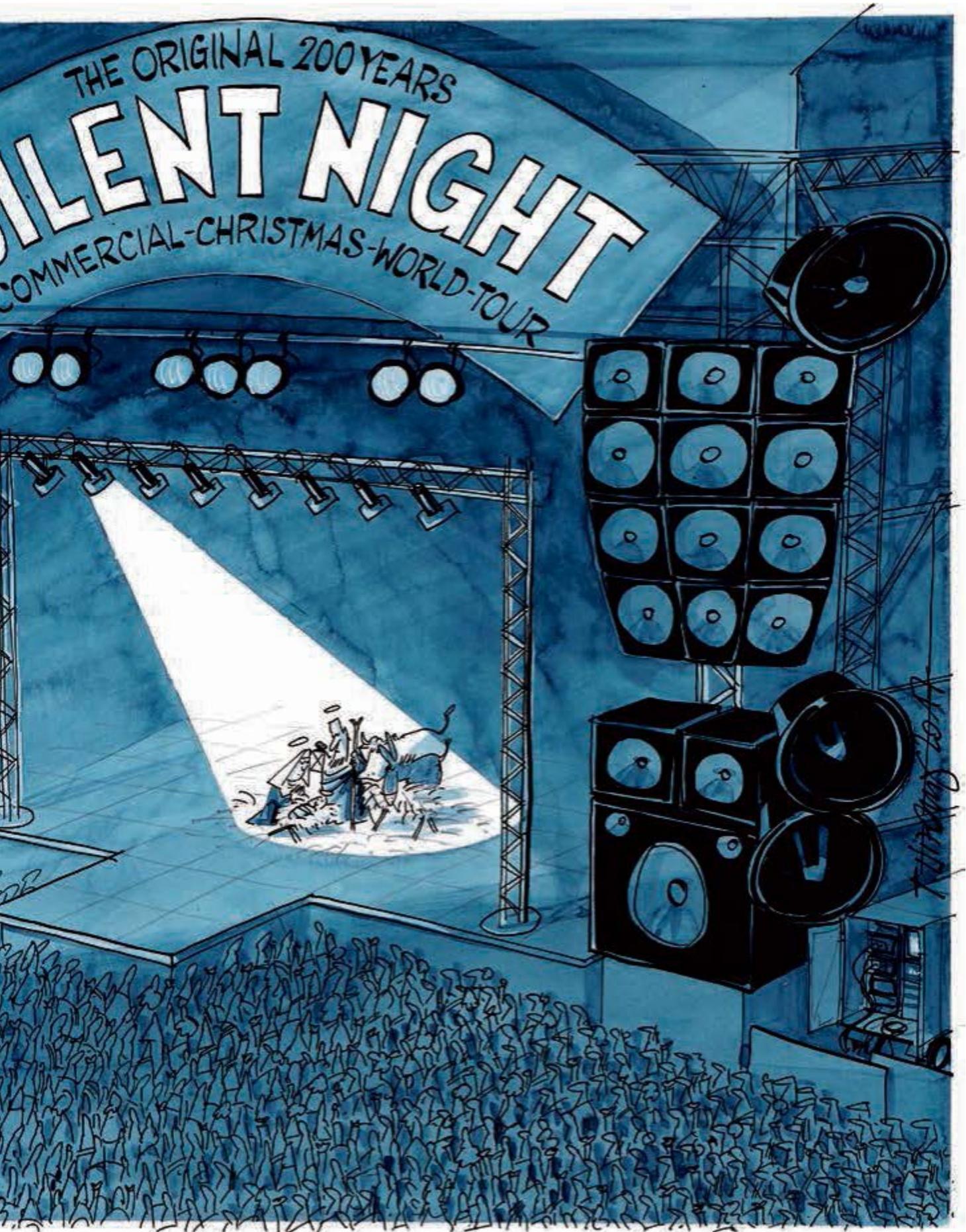
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Constanze Ebner writes for the Department for Supplements and Special Topics at the “Salzburger Nachrichten”.

THE WORLD HIT

THOMAS WIZANY







The "Strasserhäusl" (Strasser cottage) in the Tyrolean Hippach is one of the starting points responsible for the world fame of "Silent Night! Holy Night!". In the 19th century, the Rainer and Strasser family singers made the song internationally popular.

STRASSER HÄUSL

Authenticity Is a Trump Card in the Competition of the Regions

Tourism experts want to make the regional prominence of the song known.

How is value defined in this day and age? By money? By fame? By visitor numbers? If there is an immaterial indicator, "Silent Night! Holy Night!" is the world champion. There is no other song in the world that so many people are not only familiar with but can sing along to. Approximately 2.5 billion people know the song; it has been translated into over 300 languages and dialects. The secret of the song's fulminant success is an ongoing topic. Fact is that it found its way around the world surprisingly quickly, not only in German speaking countries but also in America, despite the prevailing circumstances in the 19th century.

On its way into the far reaches of the world, the knowledge about writer and composer as well as the awareness of its origins shifted to the background. Today, the song's historical context and origin have reassumed a crucial dimension. Nowadays, in one way or another, success is always associated with money. However, the conceptual valuation needs to be compared to the commercial value. "There is no need to promote the song," Leo Bauernberger says. The CEO of Salzburger Land Tourismus GmbH is an expert on "Silent Night! Holy Night!". In his master's thesis (2011) at the Salzburg University, he explicitly pointed out the touristic potential of the song's anniversary year 2018. "There is a longing to unite the global, cultural phenomenon and the country where it was created," Bauernberger points out. The song's fascination continues unabated, and that is of inconceivable value. "Tourism experts and marketing professionals are



The Franz Xaver Gruber Memorial House in Hochburg-Ach, Upper Austria. Franz Xaver Gruber was born here on November 25, 1787 as the fifth of six children.

F. X. GRUBER GEMEINSCHAFT

always on the lookout to increase brand awareness for our country.”

Salzburg in particular can boast several “global brands” – brands that are known internationally and that are associated with Austria. First and foremost, there is Wolfgang Amadeus Mozart, and besides that, the Salzburg Festival. Another highlight for the region is “The Sound of Music”. “And we have the largest national park in the Alps; plus, we are the number one skiing destination,” Bauernberger adds. He is convinced that “Silent Night! Holy Night!” is well-suited to meet the region’s ideas with regards to music culture.

The song’s genesis and dissemination across the world are of “utmost interest” and could take the visitors on an adventure trip. “What coincidences and people played together to make the song what it is today?” It is mostly the fond memories from one’s childhood that resurface. “The song has an absolutely positive connotation.” Therefore, it is the tourism experts’ duty to ensure transparency about the region of origin. People throughout the world should be made familiar with the country and the song’s history. In the most general sense, this is called the country-of-origin effect; this creates new motivational aspects for the purpose of a journey. But how can this be implemented? “It is all about value, appreciation, and honest dealings with the song,” Bauernberger says. “The topic must not be commercially exploited, because this would create inauthenticity.” First of all, a new awareness for such a cultural asset in one’s own country needs to be

built. For a successful implementation, the relevant historical events and original locations have to be laid out in a way that visitors can immerse themselves in the history.

“Personal interpretation, experiences, and emotions play an important part.” As an example, he points out the parish church of Mariapfarr, where Joseph Mohr wrote the lyrics in 1816. The church underwent a marvelous renovation; baroque additions were removed from the altar. Now, the painting of the “holy infant so tender and mild”, which was supposedly Mohr’s inspiration, is clearly visible. Under the guidance of Carola Schmidt, the museum in Wagrain was completely rearranged. “Special aspects are worked on, allowing a creative access to the current time.” The musical play, scheduled to premiere in the anniversary year, shall convey the importance of the song to the present and younger generations. “It is more than a rearview mirror,” Bauernberger emphasizes. “We have initiated a process and want to do it right.”

Among others, he considers digital approaches to “Silent Night! Holy Night!”. “It is feasible that someone comes to Oberndorf and gets all audio and visual information on their mobile phone right there and then.” All the affiliated venues should work on a joint Web presence and facilitate a new approach to the song and its history. Other occurrences could also be brought to the public’s attention via the Internet, for example the story of how the Tyrolean Rainer Singers sang the song in New York in 1839. In workshops, children could be animated to sing Christmas carols in the holiday season. ▶



“We want our guests to become familiar with a high-profile period in history.”

Leo Bauernberger, CEO of Salzburger Land Tourismus GmbH, wants to make “Silent Night! Holy Night!” a part of the region’s DNA.

BERNHARD SCHREGLMANN

With these propositions, Bauernberger counters the concerns that the song “Silent Night! Holy Night!” could be swallowed up by commercialization. “Our goal is not to have Silent Night events in bars,” the CEO of Salzburger Land Tourismus says. “We want our guests to become familiar with a high-profile period in history.” He continues, “It goes without saying that the competition for international recognition and worldwide awareness is characterized by an intense effort to establish exclusive messages, content, proofs, and unique features. For Austria and its Federal States Salzburg, Tyrol, and Upper Austria, the song’s genesis is a desirable and authentic unique selling point that has its roots right here.”

Bauernberger refers to international travel surveys which show a high demand for authentic topics, contrary to artificial entertainment, which has lost its appeal. Landscapes, regions, people, and characteristics should be explored by personal experiences. “In this particular case, this even includes spirituality, an issue that is also on the rise.”

However, it is a tightrope walk. “We have to be careful to maintain our values and to allow for a high-value approach.” This includes not only a remake of the locations but also the compilation of tour packages. “Do you know where to find the locations?” Bauernberger asks. Mostly, they are not your typical tourist destination. One has to actively look for Hintersee, Mariapfarr, and Oberndorf. “Silent Night! Holy Night!” has the potential to attract

tourists all year round. Yet Bauernberger does not see “masses of tourists flocking to the villages”. Neither will the Upper Austrian and the Tyrolean locations, which are an integral part of the song’s genesis and the people related to it, be overrun by tourists.

“Silent Night! Holy Night!” has the potential to increase bookings in the so-called shoulder months between winter and summer. “It could help us in becoming an all-year destination,” says Bauernberger. Salzburg has decided to tread that path although sometimes it seems all but impossible. “A ski lodge is a ski lodge.” Leveling off peak numbers of tourists seems economically worthwhile. Oberndorf, for example, could generate additional business if the guests also focused on “Silent Night! Holy Night!”. With the revised presentations, Oberndorf and Wagrain are now in a different league than a conventional museum for local history. On top of everything else, Joseph Mohr’s affection for his people fits perfectly into this context.

What are the tourism industry’s expectations for the time after 2018? They hope that the song becomes a part of the local DNA. Although the Austrians know where the song originated, new perspectives and approaches that are relevant to tourists and locals alike are becoming available now. Among others, Bauernberger lists the topics folk culture, singing, and an image boost for Salzburg as a Christmas destination. He concludes, “‘Silent Night’ is the last regional topic that has global significance.”

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SILENT NIGHT IN THE MARIONETTE THEATER

HEDWIG KAINBERGER

A unique specimen is on duty for “Silent Night! Holy Night!”:
a marionette from the Salzburg Marionette Theater.



Little Joseph Mohr Is Brought Back to Life

It will be in Wagrain, and it will again be in the year 18. – Wrong! But it has to be Oberndorf! – Not at all, Wagrain it is. Because the young Joseph Mohr will be able to put the wonders of a silent night into words there. – Wrong again! Wrong, wrong! First of all, Joseph Mohr was in Mariapfarr when he penned the words for “Silent Night! Holy Night!”; he took the poem along with him when he moved to Oberndorf, where the song premiered in 1818. Secondly, he only spent the last few years of his life in Wagrain; thus, it would have to be an old vicar telling a story – maybe about how the people of Wagrain eagerly sang the song which, by then, was twenty, maybe thirty years old.

Why yes, Joseph Mohr in Wagrain, that’s right. Because it will be in the year 2018 when the young Joseph Mohr will raise his voice: He will enter the stage as an apparition, as a marionette, to be precise. Thomas Pekny is in charge of scenography and stage costume design. His primary figurine reveals that the puppet, carved for the 200-year anniversary, will be clad in Lederhosen. The play was commissioned by the tourist board of Wagrain-Kleinarl, the idea born by Ilse Fischer, who is the project manager and a journalist in Salzburg. This project, combining puppets and actors, was developed by Carl Philip von Maldeghem, the director of the Salzburg State Theater, who in turn commissioned the Salzburg Marionette Theater to produce the puppets and supply the puppeteers.

The premiere will be in Wagrain

The premiere is scheduled for as early as November 18, 2018. Because lately, what is known as “Christmas time” starts as early as the Christmas markets open. Moreover, there should be enough time left for other performances after the premiere – both in Wagrain and Salzburg.

In stark contrast, 200 years ago, Christmas time began with Christmas midnight mass. In his book entitled “Silent Night, Holy Night – the book about the Christmas carol”, the Salzburg lyricist and essayist Rudolf Bayr, who was director general of the ORF (Austrian Broadcasting Corporation) studios in Salzburg, describes what else was different in those days. He tells us of the circumstances that induced Mohr to pen the words, why Franz Xaver Gruber composed the melody, and how the song was performed by the two of them for the first time. He describes how the church choir sang the chorus, how the song made its way around the world, and last but not least, the quarrels and disputes related to it. The book was published by the Residenzverlag in 1963 and

will be the basis for Wagrain’s play and puppet theater. The old vicar will think back in remembrance when all of a sudden the young Mohr will appear – as if in a dream – and begin to tell his story. It will be fascinating to see if and how Rudolf Bayr’s detailed, elegantly-written and subtly-mannered essay, which relies on the elaborate vocabulary used in letters and documents, will be staged.

A text by Rudolf Bayr comes alive

What distinguishes this author is his use of in-depth research, combined with his quick-witted, embellished accounts of reasonably realistic events throughout the life of the two creators of the Christmas carol.

What justifies the attribute “mannered”? Today, we keep it plain and simple: “Joseph Mohr was the child of an unwed woman, who worked as a knitter, the town’s executioner was the godfather.” By contrast, Rudolf Bayr recounts: “In those times, unwed women bearing children had to register this carnal act in a directory called ‘Fornikationsprotokoll’ (literally: fornication protocol) and pay a fine. As such, many a trollop found herself walking towards the directory of sins to be registered more than once. Records show that a pregnant Anna Schoiberin, who made a living knitting in Salzburg and residing in the Steingasse number nine, presented herself for a fourth time to be condemned for the carnal act.

Now it is true, no one would take note of a woman named Anna Schoiberin and her woes were it not for her third indictment, who went by the name of Joseph Moor. Incidentally, the name of the deserter, who, before becoming a deserter,

made Anna the mother of a small lad. The latter had nothing left of his hurried father save his namesake. And even for that he had to thank the tradition of his time, which stipulated that illegitimate children were to take on the name of their fathers. Obviously, one put a lot of importance into passing on the sins of the fathers to their illegitimate children. And to add an eerie twist to this already desolate story and to shield the young lad from even an ounce of societal dignity, the only person willing to act as the godfather was Franz Joseph Wohlmuth. His job: head executioner of the town. [...] Only those who don’t struggle for their daily survival have the means to afford sensibility and thoughtfulness. And Anna Schoiberin was already struggling with managing the former.”

Later in the story, we discover that over his lifetime, Mohr’s godfather beheaded over ninety people, including his own godfather.



Figurine for the marionette of
the young Joseph Mohr.

SALZBURGER LANDESTHEATER/TOMAS PEKNY(2)

An intangible cultural heritage is being squeezed into Disney format:

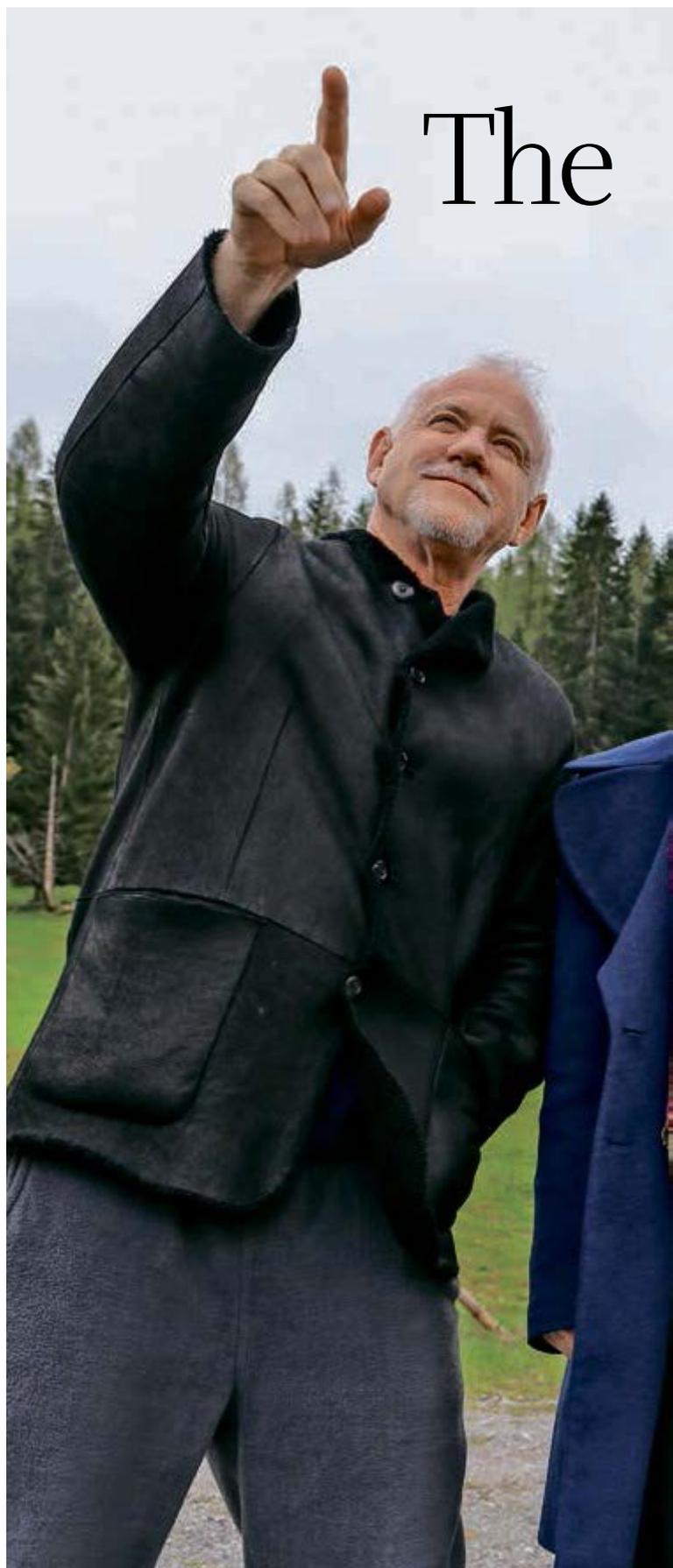
Presenting their concept, the US-production trio John Debney, Hannah Friedman, and Richard Kraft were met

with strong skepticism – unjustly so, in some people’s opinion! We were allowed exclusive access as the three of

them wrote the musical play “The Silent Night Story” in a mountain lodge in the Federal State of Salzburg. Is this the birth of a new blockbuster play?



Käth & Nanei. cs



Silent Night Story



The search for concept and content for the musical play in the Federal State of Salzburg was fruitful.

CHRISTIAN STRASSER 

Annaberg-Lungötz, a small mountain village in Salzburg, almost 1000 meters above sea level, on a cloudy day in May: Lola, the film composer John Debney's wife, is preparing lunch in the smoke kitchen which has been transformed into the spacious open kitchen of the "Käth und Nanei"-guesthouse. The contrasts could not be more stark: Three Americans from the US entertainment industry are writing a play about a 200-year-old Austrian song in a 400-year-old house, amidst an array of laptops, iPhones, and synthesizers. The architect Tom Lechner has installed floor-to-ceiling windows in the front to accentuate the spectacular view of the Gosaukamm mountain range. Right now, however, nobody is paying any attention to the mountains, because the musician from L.A. and the author from New York are hungry. The view and work will have to wait.

"There is enough to go around. Can I offer you something?", Debney asks. When Hollywood's big dogs are making history, it appears rather nonchalant and easygoing. Producer Richard Kraft joins in after a snooze; he treads barefoot across the polished stone floors. The casual gathering after lunch slowly evolves into a high-powered work session between the three of them and stage director Andreas Gergen. We had exclusive access and eagerly listened and watched how strings of thought were woven into material used to tailor a hit play. Whether this material will make its way from A to B—from Annaberg to Broadway—remains to be seen, as well as whether the piece will retain its title "The Silent Night Story" until opening night.

What triggered this idea?

Salzburg's big players in the cultural and tourism industries wanted to come up with something special for the 200-year anniversary of "Silent Night! Holy Night!". A stage performance should transform the carol's limited shelf life before Christmas into a year-round topic. And in case the perennial hit "The Sound of Music" (the story of the singing Trapp family) should lose its luster after nearly 60 years, another promising top theme is waiting up the sleeve. A subject matter that reliably returns every year and that more than two billion people around the world are familiar with.

Carl Philip von Maldeghem, Artistic Director of the Salzburg State Theatre, and Leo Bauernberger, CEO of the Salzburg State Board of Tourism, jointly developed the concept for this large-scale production which is currently on the agenda for the 2018/19 season. It was Bauernberger who provided the impetus; Maldeghem embraced the idea—after all, more than 100 sold-out performances of the musical

"The Sound of Music" have filled the coffers of his theater. Maldeghem convinced the film composer John Debney, Oscar nominee and winner of three Emmy awards to come onboard. The writer, producer, and musician Hannah Friedman will write the screenplay. "It was our intention to assign the creative implementation to an experienced international team that appreciates the great importance and tradition of this song and approaches it from a different angle," explains Maldeghem. In his opinion, neither a musical nor an opera would do the carol justice; a film composer, however, has the capacity to balance this tightrope act. The play will neither be a reconstruction of the song's genesis, nor "catholic propaganda", nor abstract artistic experimentation.

The song's "exploitation" has been criticized

When this project was first introduced to the public at a press conference in Salzburg, strong criticism made itself known. After Brian Mertes' (US) and Julian Crouch's production of "Everyman" ("Jedermann") for the Salzburg Festival, which was received as a "salvation spectacle" by some, several journalists urged against an impending loss of respect for Salzburg's cultural asset, an "item of the highest value". The media was outraged, railing against the continuation of the song's customary abuse as a noise absorber and shopping stimulus and evoking the fear of a "Silent Night business". "Why three Americans? Don't we have any Europeans for that?", a journalist asked provocatively. "We allow one of our most treasured cultural assets to be scrapped in Hollywood," a letter to the editor of a daily paper reads. The irony here is that the sender himself makes good money subjecting busloads of tourists to Christmas folk tunes.

For the creative team, the criticism's bitter aftertaste is still tangible as we spread the culture vultures' anthology on the lunch table. The musical makers want to avoid all impressions of having their heads in the clouds. During a research excursion to the original locations of the song's history, John Debney even plays the organ that Franz Xaver Gruber, the composer of "Silent Night! Holy Night!", played in the church of Arnsdorf. Yet, over the past few days, the team has realized that this project will not be an easy one. Expectations are high. Respect, sincerity—these words are heard repeatedly.

Music brings people together

What is "The Silent Night Story" about? Friedman and Kraft unveil the outline of the story: The protagonist is an American who comes to Salzburg to meet the love of his life from his past. He



Hannah Friedman STRASSER

"This carol also has an effect beyond its religious context."

Hannah Friedman, author.



Brainstorming about “Silent Night” in the kitchen of “Käth and Nanei”, a 400-year-old farmhouse 1000 meters above sea level in Annaberg-Lungötz: (left to right) John Debney, Richard Kraft, Hannah Friedman, Andreas Gergen. STRASSER (5)

ANDREAS GERGEN



Andreas Gergen, born 1973 in Saarlouis, is a German actor and producer. After completing his degree at the University of the Arts in Berlin, he has worked as an artist, staged musicals for children, and was Managing Director of the Schlosspark Theater from 2004 to 2006. He subsequently switched to the development department of Stage Entertainment in Hamburg, where he helped to develop new productions. Since 2008, he has been a freelance producer. In 2009, together with his colleague Christian Struppeck, he founded the Creative Agency Berlin, developing musicals. From 2011 until 2017, he was Opera Director of the Salzburger Landestheater.

RICHARD KRAFT



Richard Kraft is the co-owner of Kraft-Engel Management, one of the leading agencies specializing in representing composers in various media. Prior to starting his own company, Kraft was an agent at International Creative Management, working with Jerry Goldsmith, Elmer Bernstein, and Henry Mancini. Kraft and Laura Engel work with stage productions and live film-music concert experiences, e. g. “Danny Elfman’s Music From the Films of Tim Burton”, which premiered at the Royal Albert Hall and was staged worldwide. Similar productions in New York and L.A. received an Emmy and a Grammy nomination. Kraft is also stage director and producer.

HANNAH FRIEDMAN



Hannah Friedman, daughter of the US singer-songwriter Dean Friedman, was born in New York in 1986. She studied screenwriting at Yale University and has published a novel, “Everything Sucks”. In this debut book, a teen memoir, she recounts the story of her upbringing and adolescence quite bluntly – the family life on a tour bus touring across the United Kingdom, the education at an Ivy League university, and her interactions with the upper class. She wrote for the US comedy series “Friend Me” (2012 to 2013, CBS) and the sitcom “About a Boy” (2014/15, NBC). In 2015, she acted in the Netflix series “Wet Hot American Summer: Ten Years later”.

JOHN DEBNEY



John Debney is one of Hollywood’s leading film composers. A chronology of his works would easily fill a page. Debney was born in Glendale, California. He earned his degree in Music Composition at the California Institute of the Arts and worked for Disney and TV studios. He won his first Emmy in 1990 (“The Young Riders”), subsequently receiving three more Emmy awards as well as six nominations. His range of work covers everything from the family movie “Elf” (2003) and the superhero film “Iron Man 2” (2010) to Mel Gibson’s “The Passion of Christ”, which earned him an Oscar nomination in 2004. Other films include “Sin City” and most recently, “High Wire Act”.

immerses himself in the musical scene in Mozart's city and comes across the song "Silent Night! Holy Night!".

In the past, this song meant a lot to him, but now he feels indifferent towards it. He is surrounded by people from different backgrounds that have been uprooted from their homes and have lost touch with their loved ones and are seen as the black sheep in the family. Their love for music has brought them together, and they bond as "a new family". Towards the end of the play, "Silent Night! Holy Night!" is performed in "a very spiritual way" (Debney), and the protagonist rediscovers the importance of the song for him as well as for mankind. As Hannah Friedman sums it up, "This is what it is all about: Music brings people together."

"There will be no commercial exploitation"

The other characters are intended to be an authentic profile of the current Salzburg society, from a student at Mozarteum University Salzburg to a Syrian refugee. Thus, "Silent Night! Holy Night!" will be paid its due respect rather than being subjected to deconstruction, transformation, and exploitation.

"We do not claim to be experts on Salzburg," Richard Kraft says. "The Salzburg citizens' fears are quite understandable," Friedman adds. "What we can do is to tell a universal story and entertain. Our aim is to also reflect the cultural zeitgeist. Just wait and see: There will be no commercial exploitation of the song, no tenfold reruns and no go-go-girlies on the stage," she says jokingly. "I'm somewhat nervous myself," says Debney, "but I am always nervous, and that's quite okay, because then we will give our best."

A guest arrives – Paul Estrela, his hound scurrying around him. He makes himself available as a sparring partner and expert for local customs. "What do you play at Christmas? Any brass?" Debney asks. "No, zither and guitar." "Zither? What's that? Can I listen?" Soon, Hannah's laptop plays some zither recordings. The conversation shifts from plot to characters. The center of interest transfers from the song to a picture of time. All worries have suddenly evaporated. The focus is directed to the question of the meaning of life, the answer to which might be found in the song. And so its message – the yearning for a better world, the ideal family – becomes highly topical.

"We have to act contrary to all expectations"

So much for the content. Yet how can a conventional song be transferred into a crowd pleaser? Andreas Gergen addresses that question. "I think that such an intimate song evokes personal



Mountain air inspires.

STRASSER

*"With our work
we pay tribute
to the song."*

*Debney, Friedman,
Kraft & Co.*

memories in everyone. Whichever way you want to work with it on stage, you have to surprise and go against all expectations. Then you can take the audience by its hand and lead it in any direction." Mr. Gergen, are you the token for the European in the otherwise all American team? "I am not the only one. There are many others besides the Hollywood team. Philip von Maldeghem stresses the importance of conserving the European perception and perspective. Meanwhile, 'Silent Night! Holy Night!' is not only a cultural treasure of Austria or other German-speaking countries. Everyone asserts their right ownership, where in fact the song became a world heritage in our globalized world."

Another aspect is just as important – the fond memories evoked by the song: memories of one's childhood, the meal with the family, the grandparents, and the gathering around the Christmas tree. All members of the creative team first heard "Silent Night! Holy Night!" in their childhood – "as the most deeply moving carol" (Kraft), "playing it on the piano when I was six years old" (Gergen). Its origin was unknown – "I thought it was an American song and suspected its roots with Bing Crosby and the thirties" (Kraft).

As with most films and stage productions, the song marks the finale of the story, as a comforting and unifying message of love and peace. It is mostly the simple messages that move people's hearts. The dramaturgical principle of the US entertainment industry, anchored in the Puritanical-American society demanding that the hero undergoes a change to the positive, a purification, is honored.

"Silent Night" – a musical play

Analogies are made to "The Sound of Music" by the US musical duo Richard Rodgers and Oscar Hammerstein II., who are considered the "inventors" of the musical play – the genre given to "The Silent Night Story".

A musical play is a genre of the American musical theater from the 1920s. It has a serious plot with a historical background and local references, plus a dramatic integration of storyline, song, dance, and music. This form of an American operetta has undergone numerous changes over the decades. "The Silent Night Story" is intended to follow this tradition.

We catch some fresh mountain air. Sunrays break through the rain clouds in the sky above Annaberg; the fresh snow on the Gosaukamm mountain range glistens. The three sensory seekers take the weather change as a sign from heaven that their project will succeed. We will know on November 24, 2018, whether another international success has been born.



Hannah Friedman, scriptwriter: *“‘Silent Night’ transcends all borders and creates ties, even to your own childhood.”*

STRASSER

“‘Silent Night’ Unites People”

Interview with the scriptwriter Hannah Friedman.

What does “Silent Night” mean to you?

I was a member of an a cappella choir where I sang liturgical music from all cultures. Therefore I knew the song. Naturally, “Silent Night” is played everywhere around Christmas, in shopping centers and in private homes. To me, the significance of the song is the intimate feeling for family and home and the hope, the hope of peace, and that we will all unite in love.

What is your approach for a musical stage play?

We have created a story in which different people with diverse characters meet – in Salzburg. Many of them have cut their ties to their home and their dear ones; they are the black sheep of the family. Their love for music has brought them together, and they bond in this “new family” that unites them. We certainly make references to Salzburg’s rich musical heritage. That’s what it is all about: Music brings people together.

What personal values are reflected in the play?

I believe that history is a chronology of mankind’s attempts to find common ground beyond all borders. This hope of peace is the main message of the song. I myself am very spiritual, and so is the song. However, we do not aim to issue a religious diktat because we know that there are a variety of faiths.

Do you understand why some Salzburg citizens fear that the song will be exploited?

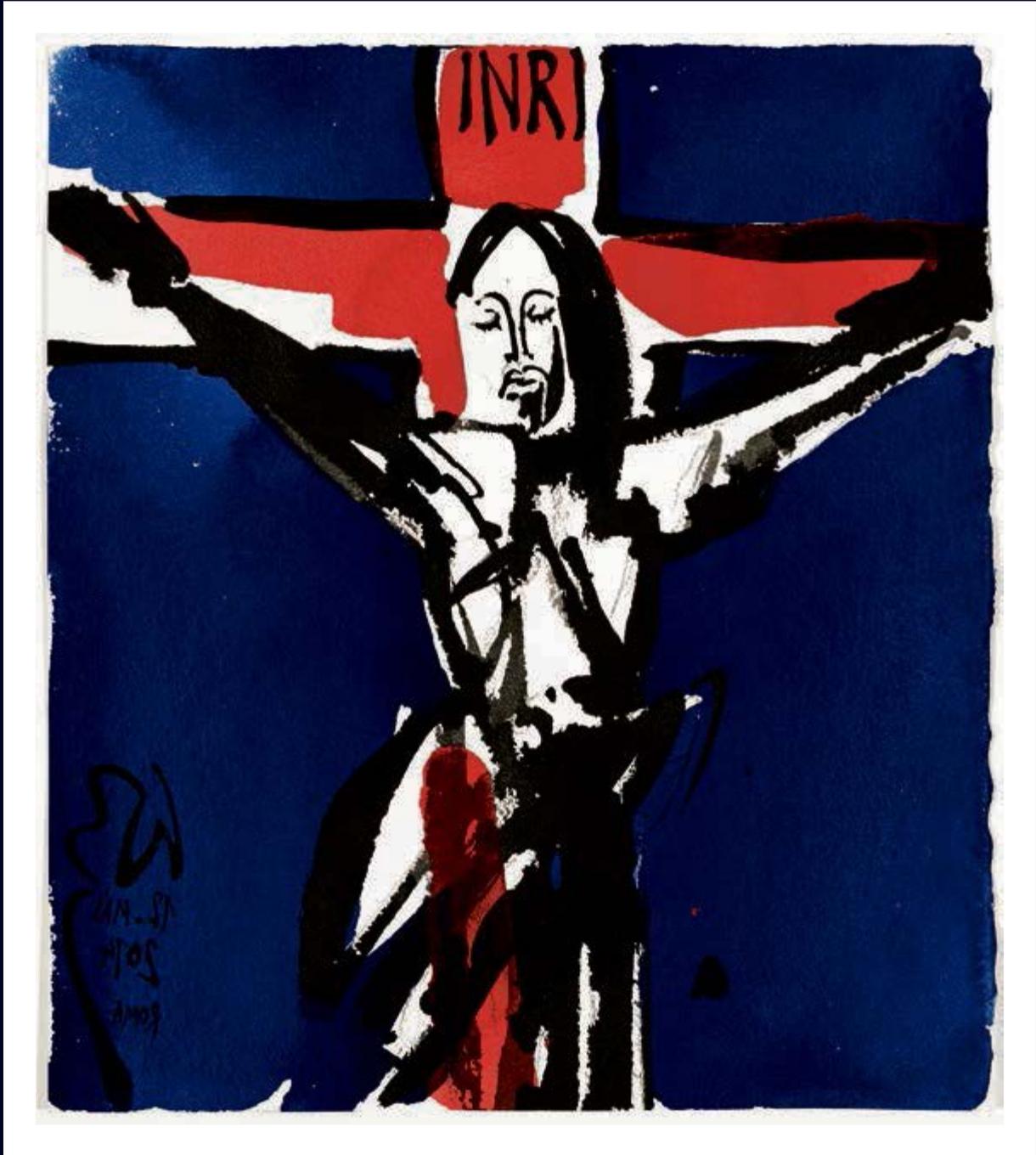
That is understandable. Who are we – three Americans? What is our intention? We are not planning to teach the Austrians anything about their culture. What we can do is tell a universal story and to entertain. We will also reflect the prevalent cultural zeitgeist. Just wait and see: There will be no commercial exploitation of the song.

■ **About the author:**

Christian Strasser, author and movie expert, Advertising Director of the “Salzburger Nachrichten”.

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Silent Movie Night

Popular material is in danger of being monopolized. This holds particularly true for “Silent Night”. An Internet search for that title brings some atrocious horror films to light.

Film adaptations of the carol’s genesis are ambivalent, sometimes bizarre, even in the cinematical mainstream: A Jewish film pioneer from Berlin produced the first one as early as 1910, a propaganda film financed by Swiss Nazi supporters and enriched with “Greater German” and anti-French resentments (“Das unsterbliche Lied”). In 1968, the American ABC released “The Legend of Silent Night”, filmed at the original locations, yet integrating some unorthodox elements, for example, a “Christmas celebration” set on a frozen pond. The priest Mohr’s debauchery in the spaghetti western “Magdalene” (1988), a German production, caused a storm of protest and was shelved. The ORF (Austrian Broadcasting Corporation) had little success with “Silent Night” (“Das ewige Lied”), which portrayed Mohr as a social revolutionary, played by the audience favorite Tobias Moretti. Christian Vuissa’s somewhat amateurish “Silent Night”, produced by American Mormons, was met with a similar fate.

An artistically appealing film addressing “Silent Night” has yet to be produced.



Christian Vuissa’s “Silent Night” (2012) shows the myth from the Mormons’ perspective.

REPRO FLYER/MIRROR FILMS

“SILENT NIGHT” – IMPORTANT FILMS

“STILLE NACHT, HEILIGE NACHT” (Germany, 1910)

Produced by: Deutsche Bioscop GmbH Berlin

Directed by: Jules Greenbaum

“DAS UNSTERBLICHE LIED” (Switzerland/Germany, 1934)

Produced by: Arophon-Film AG, Zurich, Bavaria-Film GmbH,

Munich *Directed by:* Hans Marr *Starring:* Hans Marr, Any Hartmann, Paul Richter, Felix Gruber *Film locations:* Jungfrau mountain, Bavarian Alps, Oberndorf, Salzburg, Cathedral, St. Peter.

“THE LEGEND OF SILENT NIGHT” (USA, 1968)

Produced by: ABC *Directed by:* Daniel Mann *Starring:* James

Mason, John Leyton, Friedrich Graf Ledebur, Herbert Fux

Film locations: Arnsdorf, Oberndorf, Rossfeld scenic road,

Eugendorf parish church, Dürer-Studio Salzburg-Parsch

“MAGDALENE” (Working title: “Silent Night”)

(Germany/Italy, 1988)

Produced by: TAT-Film Munich, IBG Corporation S.R.L.

Directed by: Monica Teuber *Starring:* Steve Bond, Nastassja



It's a Holi-Holiday on Ice: "The Legend of Silent Night" (1968), starring James Mason (Gruber) and John Leyton (Mohr).

SAMMLUNG STRASSER/ABC PHOTO DIVISION NEW YORK



Sex and crime flavor this spaghetti western: "Magdalene", starring Steve Bond (Mohr) and Nastassja Kinski.

STRASSER



Felix Gruber (left) plays his grandfather in "Das unsterbliche Lied" (1934), playing the original guitar.

STILLE NACHT ARCHIV/KELTENMUSEUM HALLEIN



The epitome of reactionary ideology: "Das unsterbliche Lied" (1934).

WIENBIBLIOTHEK IM RATHAUS, PLAKATSAMMLUNG, P-41982

Kinski, Ferdy Mayne, Franco Nero

Film locations: Rome, Bled, Salzburg, University Square, Collegiate Church, Salzburg Residence Palace, Höllbräu brewery,

"DAS EWIGE LIED" ("SILENT NIGHT") (Germany/Austria, 1997)

Produced by: Film Line, Munich, Eclipse Filmpartner, Vienna, ORF, Bayerischer Rundfunk *Directed by:* Franz Xaver Bogner

Starring: Tobias Moretti, Heio von Stetten, Erwin Steinhauer, Karl Merkatz

Film locations: Gmünd, Waidhofen/Ybbs, Matrei/East Tyrol

"STILLE NACHT" ("SILENT NIGHT") (USA, 2012)

Produced by: Christian Vuissa/Pilot Pictures/BYU/Mirror Films Production

Directed by: Christian Vuissa

Starring: Carsten Clemens, Markus von Lingen, Clemens Aap Lindenberg, Janina Elkin

Film locations: Grossgmain parish church and open-air museum, Salzburg, Arnsdorf, Bayerisch Gmain, Schneizlreuth, Bregenz



As a singing angel in "Silent Night", the ten-year-old Erni Turek became a symbol of peace for millions of moviegoers.

Children of War Raise Hope

"I am the girl from the newspaper you were looking for," a female voice says on the telephone. The "Salzburger Nachrichten" found the young singer who gave hope of peace to millions of moviegoers in 1946.

December 1946, the first year after World War II, the first Christmas without fear and terror, in times of peace. The first postwar year, and "Silent Night! Holy Night!" could once again be sung in public without Nazi-compliant censorship, in the original version. In the evening, a school choir practiced "Silent Night! Holy Night!" at Franz Xaver Gruber's gravesite in Hallein. The newsreel team of "Welt im Film" turned on their spotlights. Instead of the expected Americans, it was German cameramen from Munich who produced the popular newsreel for Bavaria Studios, to be shown in the American and British occupation zones.

"Silent Night" for re-education

The pre-program in cinemas was meant to support the Germans' and Austrians' re-education and re-orientation; Nazi ideology was to be replaced with a new appreciation of democracy. People were craving information that was not infested with propaganda. In 1946, almost 400 million cinema tickets were sold in Germany and Austria. The weekly newsreel was a must. Some hoped in vain to catch a glimpse of their missing fathers in the film clips, others merely sought distraction. Under these circumstances, "Silent Night" was right on cue. Episode No. 81 of "Welt im Film" features a three-minute sequence about the carol.

A blond girl with pretty features, prominently shown in the film and the object of a single close-up, caught people's attention. The "Salzburger Nachrichten" wanted to find this witness to history. (The film is available for download from the Federal Archives at www.filmothek.bundesarchiv.de/video/583513).

The search for the blond angel

71 years after its airing, the "Salzburger Nachrichten" ran search ads looking for the girl with the innocent face, which represented so many children that had survived the war at least physically unscathed. Then, one day, the phone rang and "Frau Golser" said



BUNDESARCHIV FILMARCHIV BERLIN (4), STRASSER (1)



Children singing for the 130-year anniversary at Gruber's grave.



she knew someone fitting the description, a woman now living in a retirement home in the southern part of Salzburg. Soon thereafter, there she was: Ernestine Turek (81), the “unknown girl”.

“I remember the shooting well,” says Frau Turek. “At that time, I was in the first grade of secondary school in Hallein and I was in the school choir.” There were several rehearsals before the shooting. “I usually sang soprano, but I was placed with the alto voices. When I sang alto, the choirmaster told me that I was badly out of tune. Sister Engelberta stood up for me. ‘Leave her alone; she is such a nice girl, and we need her for the camera.’”

Throughout the filming, the children suffered because of the bad weather. “We were terribly cold. The wind blew terribly around the corner of the parish church. The cameraman wanted to show our traditional dirndl dresses; therefore, we had to take off our coats. They had given us candles decorated with fir sprigs, and we warmed our hands with them.” It was Erni’s first performance as a singer at Gruber’s graveside, with many more to come.

Frau Turek, how did you feel when you were singing the carol back then?

“Melancholic, because the war had just ended.”

Singing in the aftermath of war

Erni experienced and survived the air raids on Hallein squatted in the laundry room in her parents’ home on Bayrhamerplatz. “We had absolutely nothing and received no support as my father had been a member of the SS before he went missing in Russia. I cannot imagine how my mother managed to feed me and my two siblings. Nobody knew that my father was still alive, in a prisoner-

of-war camp. We had not heard from him for six years. He came home unexpectedly in January 1951; he was severely injured. He had worked in a metal factory when a vat exploded. The force of the detonation had torn away half of his cranium; the doctors had crudely patched him up.” Her father was her adoptive father; her biological father did not want to have anything to do with her.



At the center of attention:
Erni Turek in the “Salzburger
Nachrichten”, Dec. 24, 1946.

400 million moviegoers watched the weekly newsreel in 1946

Erni had never seen the weekly newsreel featuring herself in the leading role. “But my grandmother saw it in the Nonstop Cinema in Salzburg. For some reason, she was annoyed with my mother for having allowed me to take part in the shooting.”

After attending vocational school, Turek worked at the tax office in Salzburg for 45 years before retiring. She spent her life without a partner and children of her own. However, her commitment to “Silent Night!” was life-long. As a member of the Halleiner Liedertafel, a traditional choir founded by Franz Gruber, son of the composer, in 1849, she was to sing “Silent Night! Holy Night!” at Gruber’s graveside for more than 50 years. The song conveys a special meaning to her and her life, albeit it is not tangible at present.

It is seven o’clock in the evening, a heatwave over thirty degrees C lingers outside; the residents of the retirement home have become quiet, reminiscing and daydreaming. Erni Turek watches the newsreel on the journalist’s iPhone for the first time. She sees herself, at the age of ten, when death and horror were a thing of the past and a full life lay ahead of her. The little blond girl from Hallein, covered in merely a cardigan, amidst a choir of little angels, the children of war.





“Silent Night” by Roland Baumgartner is expected to be performed in Salzburg in 2018.

ROMANTIK THEATER (2)



Roland Baumgartner (r.) and the double boxing world champion George Foreman, who served as inspiration for an opera.

Living in the Name of Music

Roland Baumgartner is a composer, conductor, and artistic director. His play “Silent Night” is on show in his “Romantik Theater” in Untermarkersdorf. He is expecting to present it in Salzburg in 2018.

His first performance was at the age of five. At nine years old, he listened to a jazz symphony play in the radio, which he describes as a key formative experience. Roland Baumgartner, who was born into a very musical family and had the privilege of being taught by a private music tutor from a young age, has, as he puts it, never done anything besides making music. It was this enthusiasm that led him, a few years after completing his studies in composition, piano, and trumpet at the Vienna Conservatory, to America, where he attended seminars led by the famous Leonard Bernstein in New York. Baumgartner considers him The Musician of the 20th century in terms of composition and instruction.

Today, Baumgartner, who is the brain behind the film scores of various European films, TV series and Hollywood blockbusters including “Deadly Games”, “Tatort”, and “Jenseits der Morgenröte”, is working as a representative of the television channel Arcadia TV. Moreover, he founded the

“Romanik Theater” in Untermarkersdorf in the Weinviertel region in 2014. “Arcadia TV fits the ethos of the Romantik Theater. We consciously forego news and bad news specifically, and focus instead on the beauty of this Earth. In a similar vein, the aim of the Romantik Theater is to provide a sense of well-being,” says Baumgartner. “I have written many pieces for the big stage and became aware that art and artistic productions are increasingly turning their focus away from the audience. At our theater, there is no audio engineering; we speak directly to the audience and incorporate them into the piece. This resonates with young and old patrons alike.”

On December 2, 3, 8, 9 and 10, Baumgartner’s piece “Silent Night” will be showing at the Romantik Theater. Additionally, he plans to perform his production in Salzburg in 2018, just in time for the 200-year anniversary of “Silent Night! Holy Night!”. “The melody expresses a longing for harmony. The piece is a form of art in and of it-

self: not a musical, not an operetta, not an opera, not even really a musical play.” The one-and-a-half hour production centers around the dream of a sick boy. The circumstances of Mohr’s times, where child labor was a big issue, as well as the origin of the carol, are depicted in the piece. Baumgartner is particularly fascinated by the rich-poor divide between the establishment and the poverty-stricken general public, the latter of which supported each other through these difficult times.

Baumgartner’s hobbies include operas and operettas about famous personalities including Maria Theresa, Marilyn Monroe, Friedensreich Hundertwasser, or George Foreman. Baumgartner: “I have always been fascinated by personalities who have changed the world for the better. For example, Maria Theresa introduced the concept of compulsory schooling and abolished torture; Hundertwasser was a pioneer in the ecological movement, and Foreman advocated for street children in Africa.”

The Glorification

Over the past twenty years, no one has managed to stage “Silent Night! Holy Night” to fuller effect than the Salzburg film composer and producer Hannes Schalle. His newest projects are underway, set to take the world and five billion people who have yet to learn about the song by storm: through the media, digitally and by “going viral”.

Two decades ago, in a TV studio in Erfurt, Germany. In the last few minutes of the popular TV-show “Wetten, dass..?”, the Vienna Boys’ Choir performs a novel version of “Silent Night! Holy Night!” arranged by Hannes Schalle and led by the US prima donna Jo Ann Pickens. More than 15 million Germans, Austrians, and Swiss viewers are watching. The occasion was the 150-year anniversary of Joseph Mohr’s death. Backstage, the pop star Lionel Richie, together with Hannes Schalle, managing director at the University of Applied Sciences Salzburg, watched the events unfold on the screen. The Federal State of Salzburg and its partners had invested 37,000 euro in the name of tourism; the return on the investment was priceless. In the minutes that the carol was performed, it was made clear to every single person watching that the carol’s roots lay in Salzburg. The winters there are nice, and Mohr and Gruber as famous as “John Lennon and Paul McCartney” (moderator Thomas Gottschalk). A few years later, Schalle once again hit the jackpot with the carol as the film composer for the TV hit „Die Liebe kommt mit dem Christkind“ (Love comes with the Christkind) (ARD, 2011).

When it comes to bringing “Silent Night” to the people, Schalle is second to none. His experience, coupled with his twofold qualifications as a musical composer and film producer, as well as his success, measured by viewership ranking, viewers, and sales figures, speak for themselves. However, as the golden days of double-digit million TV viewers are behind us, today, Schalle has had to explore other avenues. On the occasion of a visit to his pro-



Hannes Schalle: “Time and again, global legends need to be staged anew by making full use of the modern tools available.”

MARKUS CHRIST/MOONLAKE ENTERTAINMENT (2)



SN, Dec. 12, 1998: Schalle on “Wetten, dass..?”

NEUMAYR

duction company in the Salzburg town of Grödig, Schalle gives us an insight into his plans with “Silent Night! Holy Night!”. Here, with the backdrop of the Untersberg mountain, surrounded by humming server cabins processing countless Gigabytes of film data, he is feverishly working on shooting the carol into a permanent place in the immortal media orbit. Right next to the place occupied by “The Sound of Music”, Mozart and Elvis.

Digitalization has changed the game within mass media: Just because the song is well known doesn’t guarantee it a place in today’s fast-paced media world. Many things produced for TV years ago are no longer viable to be shown today for technical reasons as well as the changed viewing habits of consumers.

“Time and time again,” says Schalle, “legends need to be staged anew, with new actors, appearances and using the foremost technology.” Cinema and TV have moved down a few rows in the

Must Go On!



Director Hannes Schalle at work behind the camera.

food chain. "Today, TV content is mostly conveyed via platforms such as Netflix and Amazon, and often streamed on mobile devices. Content and storytelling today have to work on all media outlets, including smartphones. Brands and faces are especially paramount to content. Salzburg opulently has these on offer," the bustling producer summarizes. "Unfortunately, 'Silent Night' has yet to be catapulted to the international limelight." By contrast, Vienna has been putting on its annual Christmas TV show entitled "Christmas in Vienna" for many years. Accordingly, Schalle is tinkering with a "Silent Night Music Show" for TV and the Internet, to be released worldwide in time for Christmas. But this show is only one of a three-part concept for "Silent Night": In the coming months, a documentary and feature film are set to be released.

The opening scenes of the documentary entitled "Silent Night. A Song Heard Round the World" chronicling the origin and dis-

HANNES M. SCHALLE

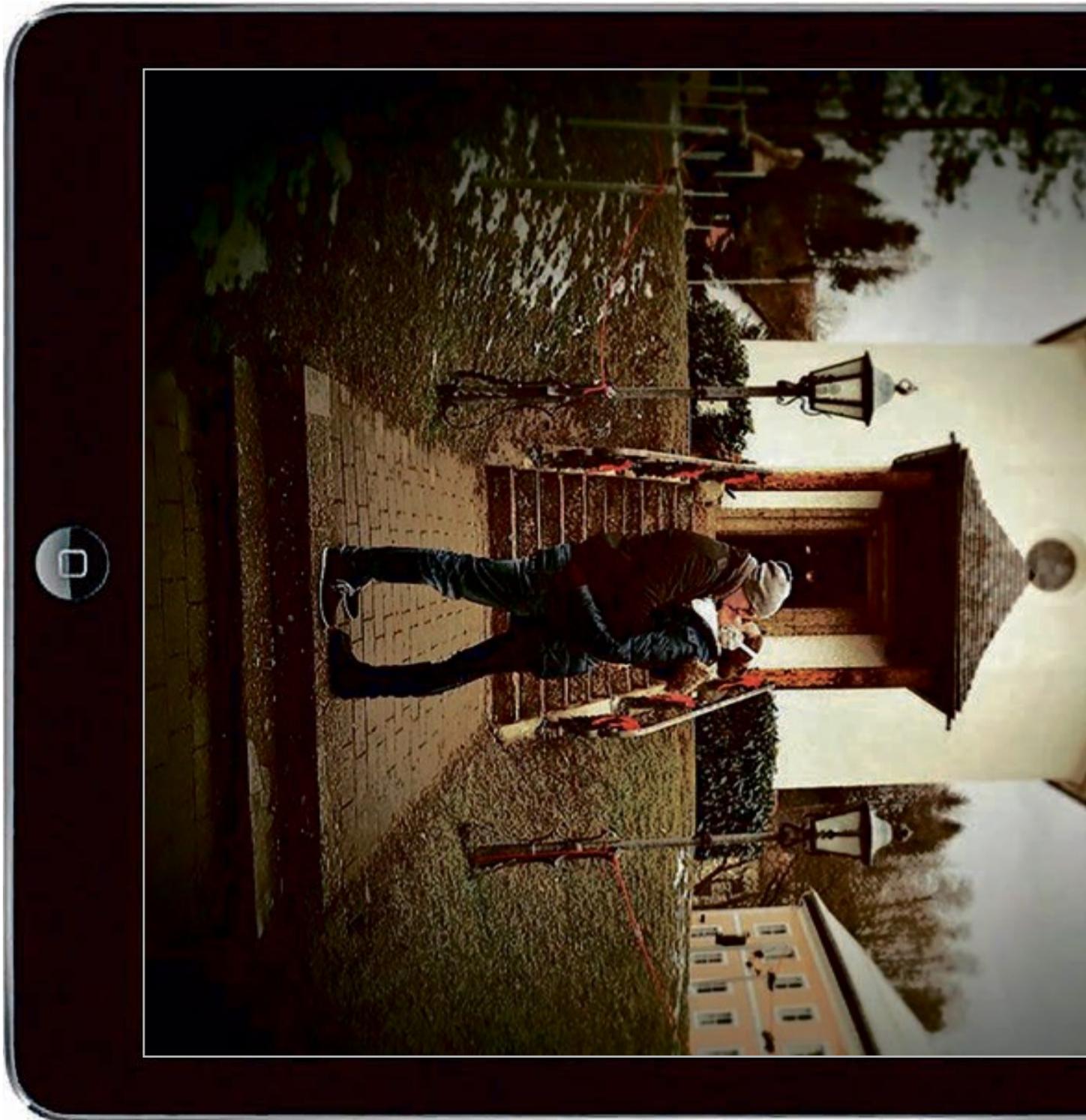
Born in 1963 in Villach (Carinthia) and currently living in Salzburg, Schalle is a multi-talented TV producer, author, director and film composer who completed his university studies in Graz, Boston, and Salzburg. His works comprise more than 100 productions, of which he acted as a producer in 31, in 70 as a composer and twelve as a director. He has worked with renowned orchestras, conductors, and singers throughout the world, producing for international labels and TV stations. For four years, Schalle was Managing Director of the University of Applied Sciences in Salzburg. Some of his most successful productions include the four-part TV mini-series "In Search of Beethoven" and the nine-part TV series "Classic Cuts" (3Sat). He cut live performances including the EXPO-2000 production "4 Elements" and led the stage and TV-direction of the Sir-Peter-Ustinov-Memorial "Human Waves" (2004). Today, Schalle leads "Moonlake Entertainment" (founded in 2006) and Aikon Creatives (2011). His most recent works include racing documentaries including "Lauda – The Untold Story" (2014), "Green Hell", "In Space", and the Salzburg classics "Herbert von Karajan", "The Sound of Music", and "Silent Night".

semination of the song are already in the bag. The British celebrity and Oscar laureate Jeremy Irons takes viewers on a journey to the carol's points of origin. Interviews with pop and opera stars of the likes of Joss Stone and Michael Bublé as well as the editor-in-chief of the "Rolling Stones Magazine" showcase the international gravitas of the carol. The cameras for the shooting of a motion picture film will start to roll in the winter of 2018. The English-language production with an international all-star cast and a budget of five million euro, filmed in a razor-sharp 8K-Ultra-High-Definition resolution and multiple sound channels, already boasts signed purchasing contracts.

As "a more interesting film personality than Gruber", says Schalle (producer, co-writer and musical director), Joseph Mohr is at the center of the action. "Many films have addressed this carol, but none of them the right way." Content-wise, the era is being painted as sinister as it really was, starting with the conflagration of 1818, an execution, hunger, plagues. "The whole film is worthless if Mohr doesn't embark on his hero's journey, which leads him to temptation, resulting in a heightening of his status as a hero and his self-rescue from doom."

In this case, historical accuracy isn't of primary importance, as people don't go to the cinema to watch an academic accumulation of facts. The darker the misery, the brighter the symbolic "light at the end of the tunnel" that the carol brings with it. One thing the film is certain to have in common with all others. iTunes, Google Play, Xbox and Amazon are waiting.

With Instagram into the Big, Wide World



The most silent and reflective time of the year isn't quite so quiet in social media. Even the Silent Night Chapel has been discovered as a backdrop for selfies.



Everyone is snuggled closely together. Wintertime in Oberndorf is cold. In the background, the Silent Night Chapel keeps watch over the town. The premiere of the carol of all Christmas carols, “Silent Night! Holy Night!” was once performed here, inside the former parish church of St. Nicholas. Reason enough for tourists from all over the world as well as local visitors to follow the traces of the famous melody composed by Franz Xaver Gruber and discover this magical place in the Federal State of Salzburg. And yes, to share this undertaking with the World Wide Web.

One of these active users is Theresa Kitzwögerer. The Puls-4-TV moderator from Salzburg visited the Silent Night Chapel last winter with her loved one. A social media posting promptly followed her excursion. On Instagram, to be precise. The moderator has been using this photo sharing application for one and a half years. “I also use Instagram professionally for research, but mainly to keep in touch with friends and colleagues from around the world,” says Theresa Kitzwögerer. “To be able to spread positive rather than bad news for once, that is something I’m a big fan of!”

Other people’s thinking seems to fall in line with Theresa Kitzwögerer’s attitude. According to Instagram, over 700 million users are currently active on the platform, with around 250 million images published daily. The relevant figures for Austria are not to be found on the provider’s website. The service provider likes to keep a low profile. What we do know is that since its beginnings seven years ago, the provider has grown exponentially.

An especially big boost in the user numbers came with the takeover by Facebook. Facebook’s mastermind Mark Zuckerberg must have been wary of too much competition with the image-hosting service. Without further ado, bought Instagram for more than a billion US dollars, turning its creators Kevin Systrom and Mike Krieger, students in their twenties based at California’s Stanford University, into overnight billionaires.

Oberndorf has a presence in social media

Oberndorf’s tourism office hasn’t stayed immune to the marketing opportunities presented by social media, where its users beat the publicity drum – for free! Smartphones take instant snapshots, are promptly beautified with the application of various filters, and then spread around the world in seconds to the tunes of Facebook, Instagram & Snapshot. The anticipation of how many “likes” a post generates follows. Constant feedback is what characterizes these networks and serves as the motivation for many users. The hashtag #oberndorf has 7500 uploaded images, 111 are linked to #stillenachtkapelle (silent night chapel), with many more views than posts.



Hailing from the Lungau region, Lisa Lintschinger gathers her family around the Christmas tree for a festive Christmas post.

"We are acutely aware of its broad-scale impact; however, we are still working on scaling up our social media presence," says the director of the Tourism Association Oberndorf, Clemens Konrad. Despite the benefit of making use of the free advertisement, creating a compelling presence on a range of social platforms is hard work. "Our budget doesn't allow us to handle the load in-house. We're currently looking for an online agency to help out."

The Japanese tourist Saki O. also made time for a stopover in Oberndorf and its historical chapel on his journey through Austria. A snapshot promptly uploaded to his digital photo album followed. "In Japan, travelling is seen as a status symbol. Many of my friends and acquaintances use Instagram. To be able to travel frequently and visit beautiful places means being held in high regard," says the globetrotter. For Saki, it is not so much about sharing positive moments with a wider community, but rather a form of self-marketing aimed at positively influencing the personal perception of outsiders.

"Instagram substantiates one's vacation inside a larger community without much effort," says the Japanese visitor. Might the joy of sharing be tied to social pressure after all? "Regularly post-

ing pictures online is part of my friendship circle. Frequently, it's a bit more the peer pressure than the actual joy of posting publicly," says a user in Salzburg, who didn't want to be mentioned by name for this article. Her Instagram profile is public. "One conveys an inaccurate picture of oneself that only shows one's best side, but not the whole person. Because, let's be honest, one only posts about the good times. Many filters help you to become the 'better you'." On the other hand, a posting can motivate one to be active and get dressed up.

The best date: December 24

A welcome occasion to publish posts and snapshots is, of course, Christmas Eve. On Instagram alone, the hashtag #stille-nacht or its English-language equivalent, #silentnight has around 160,000 hits on Instagram, #christmas over seven million and counting.

Christmas trees lined with presents or just a selfie in a Christmas outfit are some of the motifs of these pictures and videos. They evoke memories of the once commonplace printed Christmas greeting cards which traditionally arrive in the mailbox throughout Advent. Then there are amateurs blaring Christmas



LINTSCHINGER

carols into their mobile phone cameras. The silent night isn't quite so silent online. Surprisingly, many users seem to hold reservations about being published in print media, as only very few people consented to having their pictures published. "Somehow, being published in hard copy makes the whole thing a little bit too official," a user writes in reply for a photo request.

Picturesque snaps from a perfect world

Hailing from the Lungau region, Lisa Lintschinger is more open and happy to chat. Pictures clad in a traditional garb in front of an idyllic nature scene are particularly popular amongst her followers. For the Christmas photo, she wore a traditional dirndl dress. She sees Instagram as a source of inspiration. For her, the exchange of information isn't a one-way street. "Seeing so many of other viewers' photos, they should also be allowed to have access to mine." Whether Instagram is seen a positive impulse or unwanted social pressure seems to be a question of personality. Similarly to e-mails, social platforms serve as a tool for communication. Luckily, whether, if and when our fingers race across the keyboard or press the trigger button of a mobile phone to take a picture remains a matter of choice.

FACTS & FIGURES

What is Instagram?

Instagram is one of the largest social media platforms worldwide. In contrast to Facebook, the platform is based exclusively on the sharing of photos and videos. After downloading an application onto one's smartphone and registering an account, one can upload and share these impressions online.



A rainbow camera is the logo of the photo-sharing application Instagram.

Short history

The App was launched in 2010 and was sold to the social media giant Facebook in 2012 for around one billion US dollars. Today, Instagram is offered in 33 languages, with more to follow. Only approximate figures of the total number of users are published.

According to the platform, around 700 million users per months make use of the application, with around 250 million contributions being uploaded by users on a daily basis.

What is a hashtag?

Hashtags, a word or a string of characters lead by a hash tag (#) are ubiquitously used in social media networks such as Instagram, Facebook, and Twitter. Using the hash tag, a keyword is marked, giving a post a thematic allocation, making it easier to search for images pertaining to a certain keyword.



Clemens Konrad, the director of the tourism board in Oberndorf: "We are acutely aware of its broad-scale impact; however, we are still working on scaling up our social media presence."

STEFAN VEIGL

■ About the author:

Verena Schweiger is a freelance journalist and contributor to the "Salzburger Nachrichten".

Peering through



Many stops, one goal: Four young people with their smartphones on the trail of "Silent Night! Holy Night!".

the Smartphone

Instagram knows a lot about
“the song of all songs”.



ANDREAS EDER 



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Bronner's Christmas Wonderland

Replica of the

Silent Night Memorial Chapel

FRANKENMUTH ❄️ MICHIGAN ❄️ USA

Bronner's Silent Night Memorial Chapel in Frankenmuth, Michigan, was built in 1992 in thankfulness to God by Wally and Irene Bronner and family as a tribute to the world's favorite Christmas hymn "Silent Night" (Stille Nacht! Heilige Nacht!). The beautiful chapel is a replica of the original Silent Night Chapel in Oberndorf, Austria, near Salzburg. The government and tourist association of Oberndorf graciously granted Bronner's CHRISTmas Wonderland permission to replicate the Oberndorf chapel.



Irene and Wally Bronner





Joseph Mohr was christened at this baptismal font. ANDREAS EDER



Photo opportunity in St. Peter. ANDREAS EDER

What do “Silent Night! Holy Night!” and cell phones have in common? They are both good for wonderful pictures and tell great stories about “the song of all songs” while on an Instawalk. Journalists from the “Salzburger Nachrichten” turned their attention to their smartphones.

Four young people and their tour guide Inez Reichl-de Hoogh have gathered in the Salzburg Cathedral. Nobody looks at the Dutch native while she is talking. Their gaze is fixed on their mobile phones, the camera ready to snap away. The four take a few steps back and forth; some bend their knees in order to find the best angle for the perfect shot of the baptismal font where Wolfgang Amadeus Mozart was christened in days of yore. And 36 years later, so was Joseph Mohr. He wrote the lyrics for “Silent Night! Holy Night!”. Reichl-de Hoogh taps on the baptismal font. “This is where it all began.” The group quickly glances at her before taking more pictures.

The tour guide does not consider it impolite at all, because she knows this is not a regular tour. This is an Instawalk. Basically, this is a tour where people get together to explore a certain topic. Instawalks popped up about five years ago; Salzburg is currently experiencing an Instawalk hype. The photos are instantly posted on Instagram. Hence the name. On this tour, the topic is “Silent Night”. Still in the cathedral, Reichl-de Hoogh quietly talks about the time when the song was created. A time of upheaval, awakening, and bitter poverty. “That is where this little man comes into the world.”

Pimping the photos is a must

Eva Krallinger-Gruber is editing some photos on her smartphone. “In the past, photos were shared on Instagram as they were, without fussing with them. Today, the photo collection on Instagram is sacrosanct, something like your business card. Therefore, we edit the photos before sharing them and enhance them with filters.” According

to the four “Instawalkers”, Lightroom and Snapseed are the hottest photo editing apps at the moment. Needless to say, they all make use of them. “The pros use a DSLR camera instead of a smartphone. The good ones are Wi-Fi enabled; they take the best pictures,” Matthias Gruber says. The two of them are bloggers. Their blog “Fräulein Floras Favourite Hangouts” publishes insider tips from the people of Salzburg for the people of Salzburg. Veronika Ellecosta is the third blogger on the team.



Inez Reichl-de Hoogh (left) on Mohr’s track. ANDREAS EDER

Ingredients for a successful Instawalk: one topic, good photo opportunities, and a battery pack.

Change of scenery

The next destination is St. Peter. Inez Reichl-de Hoogh leads the way. This is where Joseph Mohr went to school. “He was a choirboy and had to sing every day. In return, he was taught reading and writing.” The smartphones are pulled out and lots of photos are shot from creative angles. Edited. Saved. Uploaded.

We continue to Steingasse. A student approaches the Instawalk group; he wants to know what the incessant shooting is all about. The explanation makes him laugh. “Well, there hasn’t been a silent night around here for a long time. The nights are noisy with all those bars and clubs over here.”

Joseph Mohr, born in 1792, grew up in the Steingasse. “Only a few people know exactly which house was indeed his home. It is somewhat hidden, next to the Robert Jungk Library, on the right-hand side,” the tour guide tells her audience. Krallinger-Gruber and Ellecosta are posing at the metal railing, which protects the house from overly curious visitors and tourists. It is inhabited, after all.

The fastest way to the Internet

Matthias Gruber compliments the city for offering free Wi-Fi access. This allows everyone to quickly upload the photos, be it via Instagram or any other platform. He says that it is important to tag the pictures correctly, in particular while on an Instawalk. ▶



Eva Krallinger-Gruber takes the best pictures.

ANDREAS EDER



The group in St. Peter.

ANDREAS EDER

Before they set off for their walk, the bloggers agreed to use the hashtag #stillenachtSN. This makes their contributions easy to find on social media. “It’s almost a science to choose your hashtags so that as many people as possible come across your pictures, look at them and like them.” Hashtags are carefully considered when Instawalks are organized by professionals. In our case, #stillenacht was a must; #stillenachtSN pointed viewers to this particular walk.

Tour guides are prepared

According to Inez Reichl-de Hoogh, tour guides in Salzburg are ready for the 200-year anniversary of the song for peace that originated in Salzburg, which will be celebrated in 2018. Then, 220 certified professionals will tell curious visitors about “Silent Night! Holy Night!”. Reichl-de Hoogh gave a lecture for her colleagues to expand and deepen their knowledge. She even learned about the art of weaving, which was an important craft at the time of Joseph Mohr and Franz Xaver Gruber. “Gruber was born into a very poor family. His father was a linen weaver. He could not be a crop farmer, because at that time, the soil was barren. At least the flax needed for linen production could be cultivated,” she says – and takes out her mobile phone to snap a few pictures herself. She does not tag them with #stillenachtSN and post them on Instagram, but instead sends her daughter some via WhatsApp.

Reichl-de Hoogh has been guiding tourists through Salzburg for twelve years. “They usually look at me while I’m talking and don’t stare at their smartphones,” she says and smiles. “Well, I speak in pictures; therefore, they don’t have to take so many themselves.”



Linzer Gasse.

ANDREAS EDER

The best pictures are taken in the morning and early evening.

Soft light gives the photo character.

The tour guide asks the bloggers what young people expect from a city trip. Eva Krallinger-Gruber: “In our blogs, we write a lot about Salzburg. We have noticed that the readers want city anecdotes and a few fun facts about going out and sightseeing.” As the “Fräulein Flora” team writes for tour guides, she knows that tourists expect more than just facts, as those can be read in guidebooks anyway. Insider tips are in high demand now. Just like the view of the house in the Steingasse where the Mohr family used to live. The Instawalkers take several pictures of it.

Good light makes good pictures

As the bloggers know, the basics of photography are vital for a successful Instawalk. Light and shadow have to be treated with consideration. “Noon is not a good time to take pictures. In the morning and in the early evening, the light is softer and thus much better,” Veronika Ellecosta explains. The background should be subtle and not too turbulent. People in the picture should not look directly into the camera. In case several photos with the same subject are posted, alternating close-ups and panoramas, people, nature, and buildings can be stimulating and appealing to the eye. Photo opportunities along the way are a must.

All participants agree that the Silent Night walk has met their expectations. After all, a guide who has a lot to tell and reveals information that is out of the ordinary is indispensable. The group appreciates Inez Reichl-de Hoogh, because she not only gave them the information they were looking for, but posed in front of the sights with her smartphone in hand, snapping away to take creative photos. Befitting a successful Instawalk.



Sweet treats and much more are on sale at the Silent Night Shop in Oberndorf.

STILLE NACHT SHOP (3)



A sweet delicacy.

Silent Night Shop in Oberndorf

Where everything is about “Silent Night! Holy Night”

The first of its kind, the Silent Night shop in Oberndorf is a shop devoted almost entirely to the topic of “Silent Night! Holy Night!”. After a ten-year planning phase, a property became available inside the Silent Night District, and Christoph Thür was able to realize his life-long dream, opening the store in November of last year. The trademark “Original Silent Night Edition” was registered in 2007, and the planning took on a new sense of urgency. Under this brand name, products made exclusively for this shop are now on sale. Besides beautiful musical boxes, magnets, CDs and DVDs, postcards and literature engaging with the topic of “Silent Night! Holy Night!” are also available. A specialty of the Silent Night Shop is the “Original Silent Night Kiss”. This treat was conceptualized in 2008 as a collaboration between Hannelore Fröhlich and the chocolatier Helmut Wenschitz, and has been available exclusively at the Silent Night shop since 2016. The “Silent Night Kiss” is a heavenly chocolate composition, made of exquisite ingredients without any artificial preservatives. The handmade pralines are produced in Upper Austria, the wrapping paper is from St. Gilgen in the Federal State of Salzburg. A regional product through and through.



Chocolate with reference to “Silent Night! Holy Night!”
The “Original Silent Night Kiss”.

For the 2018 anniversary celebrating “200 Years Silent Night! Holy Night!”, the Silent Night Shop offers additional highlights. A new edition of an art folder with beautiful ink drawings by the artist Fritz Winter commemorating the 150 year anniversary of the carol back in 1968 has been released.

Just like the carol, the art folder captivates with the beautiful composition of the drawings. Inside the folder, one can find portraits of the carol’s creators, Franz Xaver Gruber and Joseph Mohr, as well as visual representations of the most important moments of the carol.

The school building in Arnsdorf, as well as the Church of St. Nicholas, in which the song was first performed in 1818, are also represented in the folder. It is available in three variations; the hardcover version, the original version just as in the year 1968, as well as the exclusive version featuring festive wrapping and embossed printing.

A visit to the Silent Night Shop in Oberndorf completes a visit to the Silent Night Chapel. The assortment is continually being expanded with homemade products. Many products are also available in the onlineshop at www.stillnacht.net.

■ **Contact & info:**

Silent Night Shop, Salzburger Straße 109, 5110 Oberndorf, Tel.: +43 6272 / 21113

Open daily during the Advent season, for current opening hours, please visit: www.stillnacht.net/oeffnungszeiten

CHRISTMAS: THE BIRTH OF JESUS CHRIST

JOHANN WEYRINGER



ELVIS CHRISTMAS

With The Royal Philharmonic Orchestra



Listen to Elvis singing:
Silent Night, White Christmas, Winter Wonderland
and many more beautiful Christmas-Classics!



Johann Weyringer: Key works and new paintings are combined in a six-piece *Silent Night* cycle.

MARCO RIEBLER

Against the Mainstream

Johann Weyringer is no man for compromises.

For the “Salzburger Nachrichten”, he created an artistic interpretation of his thoughts around “Silent Night”.

He couldn't care less about today's zeitgeist and mainstream. His paintings live through their own expressiveness. Weyringer's trademark is his use of strong colors, which impart a vibrant vitality on his works. They add a glowing luminescence to his landscapes, animals, female nudes and – and every once in a while – religious motifs. It should therefore come as no surprise that he devoted a six-piece cycle to the most famous Christmas carol, thereby going against the stream. 200 years after its creation, “Silent Night! Holy Night!” continues to enjoy unabated fame, irrespective of religious or cultural implications. The song is equally popular in New York and in Tokyo. The church and theologians have never quite known what to think of this extremely popular Christmas tune. Today, they are relieved that there is at least one song that can be sung by just about anyone without much ado. “Silent Night! Holy Night!” poses a danger because the emotions it evokes bear no consequences. Tears flow around the Christmas tree, yet our daily routine goes on, unaffected. We call this phenomenon aestheticism: The impact is emotionally intense, yet fails to affect our life. One of the tasks of an artist is to visualize the abysmal and secretive side of human nature, whereby the awareness of life's vulnerability is equally important.

The first and last paintings provide the frame for the cycle. These two works are some of the most personal pieces Hans Weyringer has made available to the public to date. The cycle opens with the painting entitled “I Give You My Silence”, which depicts a woman, eyes closed, sitting underneath an adorned Christmas tree. The painting came about because of a conflict between the artist and his wife on Christmas Eve, and illustrates how reality sometimes differs from the idealized vision of a wholesome Christmas. The whole cycle builds up to the last painting of

the series, which also has personal connotations. The first impression is one of a traditional nativity scene: the Virgin Mary, Joseph and the shepherds are gathered around Baby Jesus. This scene, however, depicts the artist's daughter and grandson. After severe medical complications during the pregnancy, the two barely survived childbirth. To express his joy at the birth, Weyringer portrayed his family's fate from a religious vantage point.

Despite the song's exploitation and prevalent misutilization, Weyringer perceives “Silent Night! Holy Night!” as a religious song. Following the old dictum “Manger and Cross”, two paintings serve as the centerpiece of the cycle: the Madonna with Child and an unconventional Crucifixion. The deep blue foundation symbolizing darkness is the unifying element. The cross immunizes against any monopolization as the birth of Jesus marks the starting point of God's journey into the depths of humanity.

The second and fifth paintings are proof of the artist's biblical literacy. Reference to the Old Testament is made in the oldest surviving written record of “Silent Night! Holy Night!”: God's promise of peace, given when the Flood waters receded and He set his rainbow in the clouds as a covenant to never again destroy all life.

The artist takes the liberty of including Jacob's Ladder, a scene from the Old Testament, in his painting, which depicts colorful angels descending from heaven to show the people how to emerge from their depths and perhaps even to rise all the way into heaven. Despite all the kitsch and idyllification, “Silent Night! Holy Night!” is a song of great significance. Many a time, the song provides a stark contrast to the reality we live in. Weyringer's paintings give a suggestion of the true, honest, genuine impact “Silent Night! Holy Night!” can evoke within each and every one of us.

Andreas Bieringer



PAINTINGS

I Give You My Silence

Acrylic on canvas, 2001, 223 cm x 177 cm

Tears flow around the Christmas tree, yet our daily routine goes on, unaffected ...

The cycle opens with the painting entitled "I Give You My Silence", which depicts a woman, eyes closed, sitting underneath an adorned Christmas tree. The painting came about because of a conflict between the artist and his wife on Christmas Eve, and illustrates how reality sometimes differs from the idealized vision of a wholesome Christmas.



Peoples' Angels Bring Jesus's Message to the World

Acrylic on canvas, 2017, 180 cm x 70 cm

The artist takes the liberty of including Jacob's Ladder, a scene from the Old Testament, in his painting, which depicts colorful angels descending from heaven to show the people how to emerge from their depths and perhaps even to rise all the way into heaven.

The Angel's Salute: "Fear not, Mary: for you carry God, but God carries you!"

Watercolor, colored pencil on paper, 2015, 75.5 cm x 57.5 cm

... Abundant grace for our intent.

Jesus, salvation for all ... ("Silent Night! Holy Night!")



Crucifixion of Christ

Watercolor, Indian ink on paper, 2014, 32 cm x 28.5 cm

Despite the song's exploitation and prevalent misutilization, Weyringer perceives "Silent night! Holy Night!" as a religious song. Following the old dictum "Manger and Cross", two paintings serve as the centerpiece of the cycle: the Madonna with Child and an unconventional Crucifixion.

The deep blue foundation symbolizing darkness is the unifying element. The cross immunizes against any monopolization as the birth of Jesus marks the starting point of God's journey into the depths of humanity.



Jacob's Ladder

Acrylic on canvas, 2017, 150 cm x 100 cm

... Heavenly Hosts sing Alleluia ...

Christ, the Saviour, is born ... ("Silent Night! Holy Night!")

Reference to the Old Testament is made in the oldest surviving written record of "Silent Night! Holy Night!": God's promise of peace, given when the Flood waters receded and He set his rainbow in the clouds as a covenant to never again destroy all life.



Johann Weyringer: A painting of longing with peoples' angels and elephants, symbolizing the richness of God's creation.

Jesus Came to Earth to Bring Joy, Peace, and Happiness

Egg tempera on canvas, 2012, 140 cm x 140 cm

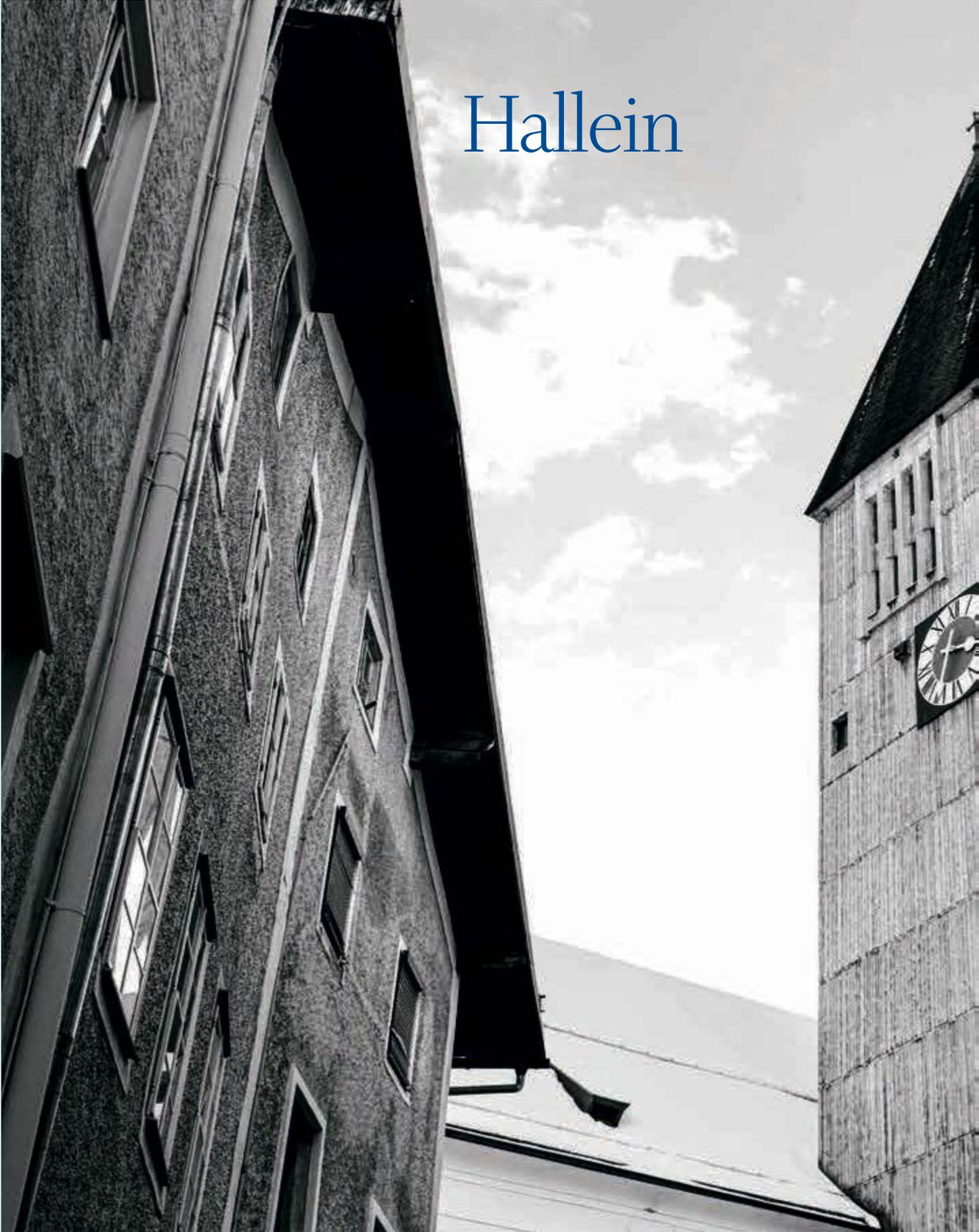
The whole cycle builds up to the last painting of the series, which also manifests personal connotations. The first impression is one of a traditional nativity scene: the Virgin Mary, Joseph and the shepherds are gathered around Baby Jesus. This scene, however, depicts the artist's daughter and grandson. After severe medical complications during the pregnancy, the two barely survived childbirth. To express his joy at the birth, he portrayed his family's fate from a religious vantage point.



Oberndorf/Laufenen







Hallein





Wagrain

Silent Night



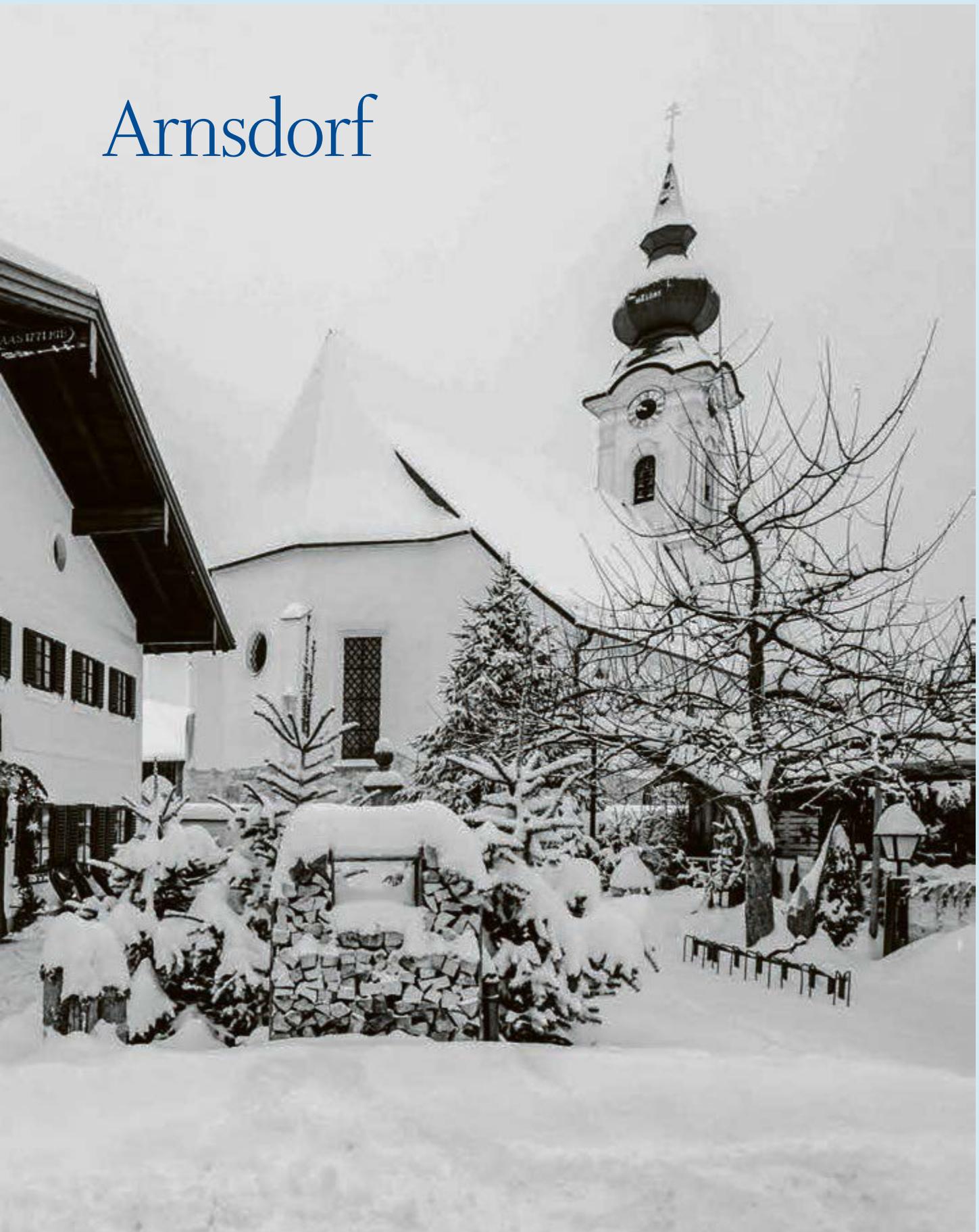


Mariapfarr





Arnsdorf





Magical winter atmosphere on the nostalgic trips aboard the "Salzburger Lokalbahn".

SALZBURG AG (2)

The Magic of Advent in the Silent Night Region

The nostalgia trips of the "Salzburger Lokalbahn" turn Christmas time into an atmospheric experience for the whole family.

Lovingly crafted artisan work, authentic traditions and the smell of roasted chestnuts. The region surrounding the world-famous Silent Night Chapel in Oberndorf invites visitors to explore the Christmas markets. The trip on the nostalgia train offered by the "Salzburger Lokalbahn" (local train) makes for a particularly special adventure. Slow down and travel through a winter wonderland just like 100 years ago. From aboard the train, enjoy the view and reflective moments away from the hustle of bustle. The nostalgia train rides are available on the weekends in Advent.

For big and small

In the Christmas season, the "Salzburger Lokalbahn" surprises its young and old passengers with two very special guests. On December 3, St. Nicholas will distribute sweets on this special "Nikolaus" excursion and will be happy to listen to poems recited by young passengers. To get into the right frame of mind on Christmas Eve, the "Christkindl-Express" will make the rounds on December 24. With a Light of Peace, a nostalgic trip filled with anticipation for Christmas Eve and small presents from the Christkind, no one will go home empty-handed.

Excursions for special occasions

The interiors of the train wagons, outfitted between 1886 and 1952, offer an atmospheric nostalgic flair year round. The wagons can be rented exclusively for private events such as weddings or birthday celebrations.



On December 3, St. Nicholas comes along for the ride, the Christkind follows suit on December 24.

NOSTALGIA TRIPS IN ADVENT

Saturday, Dec. 2, and Sunday, Dec. 3 (St. Nicholas train)
Saturday, Dec. 9, and Sunday, Dec. 10
Saturday, Dec. 16, and Sunday, Dec. 17
Saturday, Dec. 23., and Sunday, Dec. 24

Departure from Salzburg main station
 (Track 11–12) at 1:15 pm

Reservation: slb-nostalgie@salzburg-ag.at
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In the footsteps of Joseph Mohr and Franz Xaver Gruber.

HEUGL

Exploring the Silent Night Region

Christian Heugl recommends hikes and excursions to places and towns affiliated with Joseph Mohr and Franz Xaver Gruber.

Readers of the “Salzburger Nachrichten” know Christian Heugl well. In this Austrian newspaper, the author shares his recommendations for great walks on a regular basis. The following pages summarize fascinating hikes and leisurely walks that have one thing in common: They all lead to a Silent Night community.

While conducting his research for “Silent Night! Holy Night!”, Christian Heugl realized that Franz Xaver Gruber and Joseph Mohr were on the move throughout their entire lives. “They not only changed placements, but they were also seekers in a troubled time. They went on visitations, they went on walks to free up their minds, they probably picked the ripest fruits along their way.”

For his mission, Christian Heugl was also on the move. “I walked, I hiked, I biked. I wanted to walk just like Gruber and Mohr did 200 years ago. As I could not always follow their exact footsteps, I took the things as they came. Those long excursions took me back in time and allowed me to discover amazing details.”

The former history and physical education teacher was born with a passion for exercise and sports. His father had been a successful athlete and founder of “Salzburger Leichtathletik” (Salzburg Athletics Association). After celebrating several successes in track-and-field, Christian Heugl established himself within the Naturschutzjugend (Youth Association for the Protection of Nature), which allowed him to discover and appreciate Salzburg’s mountains.

Every detail counts

The attitude and perception internalized at that time focusing on the “trivialities” along the way have shaped Heugl’s reality to the present day. “Having conquered a summit is a wonderful feeling, yet the little treasures you find along the way are the most pleasing reward and make for lasting memories. There are piles of peculiar roots, pieces of wood, rocks at our doorstep, all inscribed with the unique tale of a mountain, a stream, a hike.”



In a picturesque setting, the world's widest castle watches over the colorful old city center.

BURGHÄUSER TOURISTIK (2)

Burghausen: Pearl of the Salzach

A lively art scene, the world's widest castle, a thriving economic center.

Burghausen, the "Pearl of the Salzach", lies 50 kilometers to the north of Salzburg. It is known for having the widest castle in the world, measuring over one kilometer in length. With its 1000 year old history, this mighty medieval fortress stands at the center of every visit to Burghausen. The castle is home to museums and exhibitions as well as a thriving art and culture scene. During the annual historical castle celebration in July, Burghausen devotes itself to history and the Middle Ages. The unique flair of the old city center is enchanting. With its colorful house facades, the central square of Burghausen counts itself as one of the most beautiful squares in central Europe. The "Grüben", with its "Street of Fame" is a pedestrian area full of contrasts: artisan shops, bars and an internationally unique homage to legendary jazz musicians line the streets. Since 1970, the city has become synonymous with jazz. Since then, every year for a week in March, the city is transformed to an international meeting place for renowned jazz musicians whose concerts and jam sessions often continue late into the night, delighting numerous international guests.

Thriving economic center

As a pulsating economic center in southeastern Bavaria, Burghausen, with its 19,000 inhabitants, exudes a strong attraction towards the neighboring country of Austria as well as the surrounding districts in Germany.

With some 11,000 employees in the chemical sector, Burghausen is the corporate headquarter of global chemical companies publically listed in the stock exchange. Of the 17,500 workers employed in Burghausen, 4000 are commuters from Austria who make their way back and forth every day.

In 2016, Burghausen has also become a university town. The University of Applied Sciences in Rosenheim has found a competent partner in the regional chemical industry in pursuing the aim of educating the next generations of scientists.

Additionally, the Technical University of Munich has established its academic center in the Cistercian monastery Raitenhaslach, used by professors and academics from all over the world for conferences and congresses.



Gruber learned to play the organ in the church of St. Jacob.



This is the view that met Franz Xaver Gruber when he came to Burghausen for his organ lessons.

STADTMUSEUM BURGHAUSEN

First Organ Lessons

Franz Xaver Gruber received his musical instruction in Burghausen.

Though residing in Austria in 1805, Franz Xaver Gruber was only a stone's throw away from Burghausen, located in Bavaria. With its beauty and extraordinary location, this historic town along the Salzach, boasting the world's widest castle, has always magically attracted musicians, writers, painters, actors and creative people of all kinds. One of the best organists of the time, Georg Hartdobler, also lived here. The parish's organist Hartdobler, whose organ playing was described as exemplary and masterful by none other than Johann Michael Haydn in 1806, occasionally gave organ instruction to supplement his income. Between 1805 and 1806, Franz Xaver Gruber from the Innviertel region learned to play the organ from Hartdobler in the parish church St. Jacob in the old city center of Burghausen. In the two years, Gruber received his musical basic training in instrument and organ playing with one of the best instructors that he was able to find within walking distance. As such, Burghausen earned its rightful place in the framework of the historical origin of "Silent Night! Holy Night!".

Composition competition for organ

For the 200-year anniversary of "Silent Night! Holy Night!", the city of Burghausen is organizing a composition competition, with

3000, 2000 and 1000 euro given as prize money for the top three compositions. It should be a free-form piece composed to fit to "Silent Night! Holy Night!" thematically that is deployable for organ-solos and can be used in the liturgical practice. The piece should be no longer than ten minutes in duration.

FACTS AND FIGURES

Population: approximately 19.000

Total size: 1985 hectares

Number of jobs: 17.500

Budgetary data 2016: total volume 99.1 million euro

GDP Burghausen: 6 billion euro

■ Contact & info:

City of Burghausen, Stadtplatz 112, 84489 Burghausen

Tel.: +49 8677 / 887156

kulturbuero@burghausen.de

touristinfo@burghausen.de

www.visit-burghausen.com

Organ Lessons in Burghausen

The castle and the town square are architectural highlights.

The year 1779 marked a turning point for the Innviertel region. With the Peace of Teschen, the area called Innbaiern became a part of Austria. After heavy strains during the Bavarian War of Succession, Emperor Joseph II. had hoped for larger territorial gains, but he now had to content himself with an area no larger than 2250 square kilometers in size. The new line of demarcation was hard on the people. Hochburg-Ach had been part of the Bavarian town Burghausen and had lost its town center. A fate similar to that of Laufen-Oberndorf several years later.

The arbitrary change of boundary significantly affected young Franz Xaver Gruber. In 1805, Gruber's teacher Andreas Peterlechner referred the musically gifted child to the famous church organist Georg Hartdobler in the now German Burghausen. This engagement with Hartdobler required annoying border controls, in addition to a daily commute by foot of nearly seven kilometers to the medieval town.

The result, however, was more than satisfying for both parties. Hartdobler was very pleased with his docile pupil who was entrusted with playing the organ after only three months of training. And Gruber was happy because being proficient in organ playing was a precondition for becoming a teacher.

In July 1806, Gruber completed the required teacher's exam in Ried im Innkreis. A year later, he accepted a teaching position in Arnsdorf, where he also worked as church organist. In 1816, he took on the duties of an organist in the neighboring Oberndorf parish, thus laying the foundations for the world-renowned song "Silent Night! Holy Night!".



Franz Xaver Gruber practiced on this pianofort, owned by Georg Hartdobler. It is now on loan to the Franz Xaver Gruber Memorial House in Hochburg. HEUGL

The tour

Gruber's daily seven-kilometer-long walk to Burghausen next to the Salzach river most likely followed the course of today's state

road. Due to heavy traffic today, the road is no longer suitable for pedestrians. In Gruber's time, the view of the Salzach gorge was probably just as breathtaking as it is today. Along many serpentine roads, the road leads into the valley and crosses the old Salzach bridge before leading uphill again to the spacious town square, surrounded by medieval multicolored houses with gabled roofs and beautiful blind walls that distinguish the architecture of the Inn-Salzach region. Although the architecture has been altered over the various stylistic periods and each house is unique, the square is a harmonious construction and one of its kind.

The major attraction for visitors is the world's longest castle. Before taking the Stethaimer Weg (Stethaimer Alley) up to this stunning, 1051-meter-long construction, the town square should be admired in full detail. At the northern end, the Rauchhaus (Smokehouse) Nr. 49 stands out with its beautiful rococo façade; across the square (Nr. 95/96), Café "Vier Jahreszeiten" (Four Seasons) is a great snack spot. St. Mary's fountain is a marvel that was first mentioned in 1440.

At the southern end of the square, the former administrative building (No. 108) with three decorative Renaissance towers from the mid 16th century and the "Ständehaus" (House of the Estates) with a neo-classical façade are certainly notable.

The original Lion Fountain was destroyed during a bombardment in 1945, the heraldic lion was integrated into the rebuilt fountain. St. James Parish Church and the presbytery (No. 16) are well worth a visit. It was in the "Chorregentenhaus" (choir master's house) No. 18. Here, Franz Xaver Gruber received his music instruction from Georg Hartdobler.

■ Contact & info:

Getting there, parking: A1, exit Salzburg-Nord. B156 to Oberndorf, via St. Georgen and Ostermiething to Burghausen center.

Train: Salzburg main station to Tüßling, change train to Burghausen.

City walking tour: 1.5 hours

Of interest: Town Museum in the world's longest castle (1051 meters), www.burghausen.de

Where Gruber Thrived

A bicycle tour on the “Tauernradweg” from Hallein to Golling.

Franz Xaver Gruber, born on November 25, 1787, moved to Hallein in 1835 and lived there until his death on June 7, 1863. It seems that the 47-year-old teacher had finally found his life's vocation. He was named choir director and organist for the parish church. There, he could fulfill his life-long dream of dedicating himself fully to music. Gruber created a wide range of musical compositions, in particular church music, arranged for the then available instrumentation.

The circumstances in the Pre-March Revolution Period were anything but favorable. The salt trade, which was at its peak under the rule of the prince-archbishops, had collapsed, the Habsburg Emperors concentrated the salt mining efforts in the Tyrolean Hall, in Aussee, and in Hallstatt. Not only did many salt miners lose their jobs, the change also had a devastating impact on the entire salt-related industry. The barrel-makers in Hallein no longer received orders, as the salt was now packed and transported in gunny sacks, which were cheaper to produce. The boatmen suffered greatly from the declining output (from 20,000 to barely 7,000 tons annually). Last but not least, the railway connection in 1871 marked the final end to the salt trade on the river.

Traveling between the villages was an arduous enterprise. A journey on one of the few stagecoaches was expensive. From letters, we know that Gruber regularly covered the distance of 13 kilometers to Salzburg and Maria Plain on foot in order to attend musical performances. In this tradition, the museum in Hallein has scheduled “musical hikes” throughout the anniversary year 2018. The museum, located opposite the church, has undergone sub-



Franz Xaver Gruber's grave in front of his former home.

HEUGL

stantial renovation and boasts true treasures. Gruber and his family lived in the church caretakers house for 28 years. Now, the building houses the museum. The display includes original furniture, autographs, and Joseph Mohr's guitar.

The tour

What a pity that in Gruber's lifetime, bicycles were not yet a common means of transportation. It would have made the choir master's long journeys so much easier! 200 years later, an extensive bike-path network has been installed. A highly recommendable bike path is the “Tauernradweg”, running through Hallein and Gol-

ling. Our tour follows this route before leading to Kuchl and Bad Vigaun, where Joseph Mohr served as assistant priest from 1819 to 1821.

The tour covers a distance of 27 kilometers. In case you are short on time, you can take the S3 train, which runs every half hour. Follow the green signs “Tauernradweg”: Hallein to Gamp (3 km), Kuchl (7 km), St. Nikolaus (11 km), Golling (13 km). Return trip: along the train tracks and the Kertererbach stream to Kuchl (17 km), along Leisenweg, Römerstrasse, and Hechbauerweg to Tauglmautbrücke (bridge), Bad Vigaun (23 km), St. Margarethen, along the “Salz & Seen Route” back to Hallein (27 km).

■ Contact & info:

Getting there, parking: A10, exit Hallein, parking at “Pernerinsel”. S3 train from Salzburg main station.

Tour details: 27 km, 150 vertical meters, 2.25 hours

Of interest: Silent Night Museum Hallein, www.keltenmuseum.at; Museum at Golling Castle, www.burg-golling.at/museum; Museum Kuchl, www.cucullis.at

“Silent Night! Holy Night!” in Hallein

“Silent Night! Holy Night!” –
A song that continues to move
the world today and whose origin
is closely intertwined with the
Silent Night District Hallein.



Franz Xaver Gruber, painted by Sebastian Stief, 1846.

STILLE NACHT MUSEUM HALLEIN/STILLE NACHT ARCHIV HALLEIN



Silent Night Museum Hallein, rendering of the new exhibition design.

In September 2018, the newly designed Silent Night Museum Hallein will open its doors again. But even in the run-up to the opening, the Tennengau district capital has a lot on offer – relating to the popular Christmas carol and the time when the Gruber family lived in Hallein.

Franz Xaver Gruber – Meet the composer

The composer Franz Xaver Gruber lived in Hallein for 28 years and is strongly associated with the history of the salt-mining town. Without a doubt, Gruber’s most famous work is the melody for “Silent Night! Holy Night!”. Christmas without “Silent Night! Holy Night!” is unfathomable in Salzburg and many other places around the world. Franz Xaver Gruber, who was born in 1787 in Hochburg-Ach, composed the melody for the empathetic text written by Joseph Mohr. This is documented in the “Authentic Account”. With this paper, which is on display in Hallein, Franz Xaver Gruber gave his personal account of the song’s creation and dissemination. He wrote it on December 30, 1854 at his home and workplace, which is now the Silent Night Museum Hallein.

During his time as a teacher in Arnsdorf, Gruber also worked as an organist in Oberndorf, where he became close friends with the assistant priest Joseph Mohr. On December 24, 1818, Mohr asked Gruber to write a fitting melody for his poem. The very



STILLE-NACHT-MUSEUM HALLEIN / MARCH GUT

same night, the two of them performed the newly created song during Christmas Midnight Mass in Oberndorf. Over time, musical troupes included the song in their repertoire and it made a name beyond Austria's borders. The two authors could never have anticipated that the song would be distributed around the world and translated into 300 languages.

Gruber himself worked as a teacher for a few years, before taking up the position as choir director and organist in Hallein in 1835 and thus being able to devote more time to his beloved music. He spent most of his time with his third and last wife, Katharina Gruber, as well as the children from his previous marriages. As choir director and organist, Franz Xaver Gruber established the tradition of singing "Silent Night! Holy Night!" during Christmas midnight mass. Furthermore, he composed several variations of the song in his house in Hallein. In 1863, Franz Xaver Gruber passed away at the age of 76 and was buried in the cemetery of the parish church in Hallein. After the dissolution of the cemetery in 1882, a grave of honor was erected in front of his former living quarters.

A song that still affects us today

In many respects, Hallein's history is closely interwoven with Franz Xaver Gruber and his descendants. For example, Franz Gruber, one of Franz Xaver's sons, founded the "Halleiner Lieder-

tafel". This traditional choir still exists today, performing "Silent Night! Holy Night!" at Gruber's grave every year on Christmas Eve in honor of the composer. On the occasion of the 200-year anniversary, Franz-Xaver-Gruber Square and his former home will be refurbished. The importance of the Gruber family for the region and the saline town of Hallein will be highlighted. Starting September 29, 2018, the Silent Night Museum Hallein will again display autographs and musical instruments of Gruber and Mohr as well as contemporary portraits of Gruber and his wife Katharina.

In preparation for the anniversary, representatives of culture, politics, and tourism industry have launched the initiative "Silent Night Hallein". Special events with a focus on Franz Xaver Gruber in Hallein and special offers for tour operators have been developed in cooperation with local artists and enterprises, e. g. Hofbräu Kaltenhausen brewery and Salzwelten. The original documents displayed at the Silent Night Museum Hallein allow personal interaction with Franz Xaver Gruber. His handwriting in autograph scores and letters, family photos, and the composer's portrait by Sebastian Stief, as well as personal effects and musical instruments give visitors direct insight into the composer's life and thoughts. Under the motto "Meet the composer", the historical background, the special city experience, and numerous offers related to "Silent Night! Holy Night!" will be initiated in Hallein.



ZILLERTAL TOURISMUS/JULIA ROTTER

The "Klöpfelsinger" singers spread Christmas cheer.

“Silent Night! Holy Night!”: From Zillertal into the World

In 1819, the famous organ builder Karl Mauracher was called from the Zillertal valley to Oberndorf to repair the organ. By chance, there he came across the text and sheet music for the carol “Silent Night! Holy Night!” written by Joseph Mohr and composed by Franz Xaver Gruber, and took a copy with him to Fügen. The church choir of Fügen rehearsed and performed the song. At the beginning of the 19th century, the singing family dynasties Rainer and Strasser included the song in their repertoire and brought it from the Zillertal valley all across Europe and into the world. From London to Paris to St. Petersburg: these singing families, clad in their traditional garb, brought “Silent Night! Holy Night!” to the world.



The well-known Rainer family from the Zillertal valley.

TIR. VOLKSLIEDARCH./TIR. LANDESMUS.

The “Strasser Häusl” gives an insight into history

With its God’s corner and gloomy smokehouse kitchen, the “Strasser Häusl”, the former farmhouse belonging to the Strasser family in Laimach in the Zillertal valley serves as a living memory of the frugal lifestyle of the Zillertal farmers from a time long gone by, but also tells a story about the history of one of the most famous Christmas carols of all time. “Lorenz Strasser, the father, was a farmer, grocer, and glove trader. Between the Advent season and Maria Lichtmess (Candlemas, February 2, Ed.), together with his six children, he travelled to Leipzig and Berlin to sell his popular gloves there. To gain the public’s attention at their stall, his chil-

dren sang folk songs from back home, with much success”, says Rosi Kraft, who helped to renovate the “Strasser Häusl” a few years ago and now offers tours at the local heritage museum.

One song was particularly popular in north-eastern Germany: “Silent Night! Holy Night!”. “At one of their performances as ‘Larks from the Zillertal Valley’ on December 15, 1832 in the Hôtel de Pologne in Leipzig, this song caused such a storm of enthusiasm, that a tour through all of Germany, including a performance in front of the Prussian king Wilhelm IV. followed”, Kraft continues. “And so the Zillertal glove traders came to be messengers of one of the most popular Christmas carols of our time.” In the “Strasser Häusl” one can discover illustrations of the Strasser family, original sheet music and gloves, just to name a few.

“Museum in der Widumspfiste”

The “Museum in der Widumspfiste” in Fügen also revolves around “Silent Night! Holy Night!”. In the Silent Night section, one can retrace the genesis and dissemination of the song through a collection of photos and many original exhibits. It was primarily members of the Rainer family from Fügen who spread the carol throughout the world. The singers were consequently appointed as “Royal Singers” by Queen Victoria. The Leo and Hollaus singer groups also contributed to the carol’s spread.



TVB MAYRHOFEN/LAURIN MOSER

With soft melodies and Christmas decorations, the Mayrhofen Advent shows its atmospheric side.

Without the help of the Zillertal family singers, the history of the probably best-known carol in the world could have taken an entirely different course.

200-YEAR ANNIVERSARY OF “SILENT NIGHT! HOLY NIGHT!”

- Premiere of the song in 1818 in Oberndorf (lyrics by Joseph Mohr, guitar accompaniment composed by Franz Xaver Gruber).
- The first performance outside of Salzburg took place in the parish church Fügen in 1819.
- The Zillertal family singers brought the carol from Fügen around the world. The two most famous groups were the Rainer and Strasser families.
- In 1822, the song was performed in the Fügen castle for Emperor Franz I. and Tsar Alexander of Russia, on the occasion of a visit to the Zillertal valley. An invitation to the Tsar’s court in St. Petersburg ensued.
- Between 1824 and 1838, journeys to Leipzig, London, Liverpool and numerous other European cities ensued.
- 1839: The Rainer family singers performed “Tyrolean songs” for the first time on American soil – in New York.

HIGHLIGHTS IN THE ZILLERTAL ADVENT SEASON

Mayrhofner Advent – “Advent like it used to be“

December 2, 8, 9, 15, 22, 5 pm to 9 pm
December 3, 16, 17, 23, 3 pm to 8 pm
Waldfestplatz Mayrhofen

A musical evening of theater

“Mauracher und Mohr” – an Advent piece.

Stories surrounding Silent Night.

A SteudITENN production.

December 7, 9, 10, 15, 16, 17, Festival hall Fügen

Castle-Advent, inner courtyard of the Fügen castle

Saturday, December 2: St. Nicholas market, 4 pm

Saturday, December 9: Magic of Light, 4 pm

Saturday, December 16: “Christkindl” Advent, 4 pm

Winter wonderland Zillergund

The Holy Family is carved out of ice inside a snow igloo.

Open daily throughout the winter months.

■ Contact & info:

Zillertal Tourism, Bundesstraße 27d, 6262 Schlitters/Zillertal, Tel.: +43 5288 / 87187, holiday@zillertal.at, www.zillertal.at

From Fügen around the World

The cultural trail is lined with monuments.

The Zillertal valley in Tyrol and the organ builder Karl Mauracher (1789 to 1844) in from the village of Kapfing near Fügen particular both play a crucial role in the dissemination of "Silent Night! Holy Night!". It is said that when Mauracher was in Oberndorf in 1819, he came across the song and brought it back home with him to his native village, where he handed over the composition to the original Rainer Singers, who were members of the church choir. The Rainer Family Singers and the Strasser Singers, who were also Zillertal natives, both carried the song into the world.

In the "Museum in der Widumspfiste", visitors can learn about the two singing families who, until they became highly-paid Zillertal National Singers, had to earn their money carrying heavy loads up the mountains.

The museum houses a record collection of more than 1000 cover versions of "Silent Night! Holy Night!" from all over the world. All of them can be listened to; some of them might sound somewhat peculiar. Why not try an Arabian silent night?

The tour

The Fügen cultural trail, which is also suitable for winter, takes you to important memorial sites in the village before it ends at the "Museum in der Widumspfiste" and the Fügen castle, respectively. These are the highlights of the hike, which starts at the parking lot "Stollenberghof", accessible from the northern entrance to the town. You can't miss the first object of interest: The "Stollenberghof" is a three-story brick built in 1580, which today houses the registry office in the Renaissance room. The southern façade with a sun dial and original murals is particularly beautiful.

Contact & info:

Getting there, parking: A12, exit Wiesing, Zillertal. B169 to Fügen, parking lot "Stollenberghof".

Train from Salzburg main station to Jenbach, Zillertalbahn to Fügen-Hart.

Tour details: 2.5 km, 80 vertical meters, 1 hour

Of interest: "Museum in der Widumspfiste" Fügen, www.hmv-fuegen.at



On a sunny day, a sun dial shows the time on the façade of the "Stollenberghof", which houses the registry office.

HEUGL

Walk out of the valley along the road for a short distance before turning left at the Plenggenbachl, a small creek. After you have crossed the bridge, you can't miss the "Zinglhäusl". This landmarked building dating back to the 15th century is one of the last of 37 former miners' houses. Follow the creek and take a left onto the "Panoramaweg". This scenic path is illuminated at night. It merges with the ancient pilgrimage

route. After climbing up some steps, you will arrive at the "Marienbergkirche", a small baroque circular church with a surprisingly opulent interior. Michael Fieger, the wealthy owner of a forge, donated this church in the early 18th century. Watch your step when descending on the "Kapellenweg", a historic pilgrimage trail. You will pass seven chapels of Our Lady before arriving back at the parish church and the adjacent museum.

Home of the Strasser Family

In Hippach, a hike leads to the singers' residence.

Between Salzburg and the Zillertal valley exist a number of historical and geographic points of overlap. Until 1816, large parts of the 40-kilometer-long Trogtal valley belonged to Salzburg, after which time it was unified with the "Kronland" Tyrol.

The Ziller river continues to form the diocesan boundary between the church province of Salzburg and Innsbruck (formerly Brixen). The affiliation is easily recognizable by the color of the steeple roofs: copper-green roofs belong to the archdiocese Salzburg while brick-red roofs belong to the Innsbruck church administrative unit. It is from the Zillertal valley that "Silent Night! Holy Night!" began its triumphant sweep around the world. A decisive jump-start was undoubtedly provided by the Zillertal valley singing families, who traveled widely across Europe, specializing in the trade of singing. The Strasser family lived in Laimach, a town district of Hippach. The family made a living selling gloves. Along with the gloves as goods, the Strasser family brought a variety of songs along on their business journeys.

The singing families earned good money on their tour journeys, which was invested back into the Zillertal valley. The local heritage museum in the picturesque "Strasserhäusl" in Laimach by Hippach, a well-preserved wooden house, follows the tracks of these Zillertal singers.

The Zillertal valley is also fertile ground for the highest clerical dignitaries. The bishop of Brixen, Franz Egger, and the head of the Salzburg church, Johannes Katschthaler (1832 to 1914), who was even appointed cardinal, both stem from Hippach. Hansjörg Hofer, auxiliary bishop of Salzburg since 2017, comes from Hippach's neighboring community Stumm.



The residence of the Strasser Family in Laimach.

HEUGL

The tour

The hike to the "Strasserhäusl" begins below the Hippach church at the parking lot in the valley. Diagonally across, a connecting path passes a barn towards the Ziller river and follows the river on the left-hand side. After 1.5 kilometers, the marked path takes a left-hand turn, first to the small church in Laimach, and then to the romantic "Strasserhäusl". Even if the museum is closed, the old wooden building conveys a good impression of the lifestyle of 200 years ago.

The tour continues onwards along trail number 13 towards Hippach. The 20-minute additional walk to the Talbach waterfall

is worth the detour before turning back. Back at the turnoff, Route 13 takes the shortest course back to Hippach. The half-hour detour towards Schwendau also comes recommended. This track leads you above the town of Hippach past two schnapps distilleries and follows the uphill-leading Zillertaler Höhenstrasse for approximately one kilometer. At the next sharp turn, the route leads to a path flanked by fruit trees and continues in a large arc (Route 7) along the stream back down to the village.

In the wintertime, when the snow doesn't permit the higher altitude trek, it is recommended to take the valley route.

■ Contact & info:

Getting there: A12, exit Wiesing, Zillertal. 24 km on the B169 until Hippach.

Parking spots available below the church.

Tour details: 5.5 km, 200 vertical meters, 1.5 hours

Of interest: Strasserhäusl in Laimach 129, 6283 Hippach. Opening hours and special guided tours under +43 676 / 3225522



200-Year Anniversary of of “Silent Night! Holy Night!”

The wide Salzach Valley in Kuchl is an idyllic winter wonderland.

When the Romans drove out the Celts, Kuchl became a Roman settlement called Cucullae. Even today, the Roman road and various archeological finds bear witness to the originally Roman settlement. The name “Kuchl” is derived from “Cucullae”, a so-called mansio (road station) on the Roman road, and was passed on to the Counts of Plain and Hardegg. A fortress, south of the present-day church on Georgenberg mountain, was the seat of the Kuchl rulers. Their coat of arms is still used by the municipality today. Due to its geographical location, over the centuries, particularly over the course of the last few decades, Kuchl has developed enormously, with its population rising to over 7000 inhabitants.

Wood and timber have long played an essential role in Kuchl's economy. Not only its schools, which focus on wood and timber, but also its numerous wood-processing businesses have made Kuchl to the “Holzgemeinde” (wood community) it is today. Many buildings constructed in Kuchl over the past few years are a testimony of this development. The Holzfest, which has become well known beyond Kuchl's borders, takes place every three years and has turned “Holzgemeinde Kuchl” into a household name.

Kuchl has earned a name internationally for its educational facilities. Almost 1200 pupils and students from various countries are enrolled in diverse courses in the “Holztechnikum”. The school board is very pleased with the elementary school, the secondary school, and Salzburg's largest linked kindergarten, all of which enjoy an excellent reputation. Centrally located in the Salzach Valley, Kuchl is also a very attractive location for business enterprises. To date, some 300 businesses are located in Kuchl.

More than 60 clubs and associations enrich the active community life in Kuchl. The most famous are the town orchestra with more than 90 members, the Table Tennis Association that has enjoyed international success for decades, the Sports Association, the Kameradschaftsbund (War Veterans Association), the Schützenkorps, and the Fishing Association, to name just a few. The fire department has over 125 active members, 20 youth fire brigade members, and 50 members retired from active duty. The Zunftverein (Guild Association) with its annual “Schusterjahrtag” (shoemaker's day) is one of its kind.

Numerous church celebrations such as Palm Sunday, the Corpus Christi procession, and Thanksgiving attract thousands of people. To relax and regenerate, Kuchl residents make full use of the rest and recreation area around the Bürgerausee lake.

Kuchl gives its residents everything that makes a community worth living in.

Mohr's guitar spent several years in Kuchl

Kuchl is linked in a very special way to “Silent Night! Holy Night!”. While Joseph Mohr only spent a short period of his life in the town, his guitar was a “resident” here for much longer.

Only three years after he wrote the poem on which the carol of the same name was later based, Mohr spent one year, from 1819 to 1820, as an assistant priest in Kuchl. He then moved on to the neighboring communities of Golling and Bad Vigaun. In 1848, following Mohr's death, the guitar, which he had used to perform the song in Oberndorf on Christmas Eve 1818 for the first time, came into the possession of a Kuchl resident. As Mohr's friend and ad-



ZANKL

mirer, this resident bought the guitar at an auction. Upon his death, the guitar was hung up in Kuchl's "Täublwirt" tavern, which is open for business to this day. Numerous guests played on this "ordinary instrument with a special history". It is said that at one point, it was damaged in a pub brawl.

Today, the guitar is no longer in the tavern – and there are no more brawls. What has remained unchanged is Kuchl's hospitality. Kuchl's diverse gastronomy varies from home style cooking to modern cuisine. Restaurants such as the Café Kubus and the GenussGasthof Jadorferwirt serve traditional and creative meals, carefully prepared using seasonal and regional products.

A circular path has a fascinating story to tell

After an extensive feast, some exercise is called for. Travel through time on the "Kuchler Zeitreise" (Kuchl journey back in time), an enjoyable family-friendly themed trail which is suitable for baby carriages, amidst unspoiled nature and a stunning view of the surrounding mountains.

Aspiring history buffs can read interesting and strange facts about the town's history on nine different info-plaques. Various riddle questions await visitors, and the possibility of accessing picture riddles, videos, 3-D animations and much more via QR-Code ensures that no one gets bored.

By the way, for those curious to know where the – very valuable and certainly no longer "ordinary" – guitar is located today: In 1911, friends of Gruber's grandson Felix Gruber bought it for him as a wedding present. Today, the guitar is owned by the municipality of Hallein and on display in the Silent Night Museum there.

Kuchl, a town steeped in history. First settlements date back to 1500 BC.



Kuchl hospitality.

JADORFERWIRT, TVB KUCHL, GEMEINDEAMT KUCHL



A journey through time in Kuchl.



Being a member of an association is of great importance.

■ **Contact & info:**

For further information, visit: www.kuchl-info.at
oder www.facebook.com/kuchl.info/

Mohr's Guitar Hung in a Tavern

Travel through time on the Georgenberg mountain.

After several fruitful yet exhausting years in Oberndorf, Joseph Mohr applied for a transfer to Kuchl, which was granted in October 1819. We do not know the young assistant priest's motives for applying for a relocation. It can, however, be speculated that the continuous criticism and the ongoing accusations by the parish priest Nöstler affected his decision. Eleven assignments, varying in duration, were to follow. While still in Oberndorf, Mohr's and Gruber's paths crossed. Together they created this inimitable symbiosis of melody and lyrics what would later conquer the world. "Silent Night! Holy Night!" was performed for the first time on Christmas Eve, 1818. Mohr sang the tenor part and provided accompaniment with the guitar, while Gruber sang bass.

Mohr's guitar has a long and diverse story connected with Kuchl. An article published in 1927 by the teacher Otto Eberhard claims that school assistant Josef Felser frequently visited Joseph Mohr in Wagrain to play music. During one such visit, Mohr mentioned that it was his guitar on which "Silent Night! Holy Night!" had been played for the very first time. In 1848, Felser acquired the guitar from Mohr's estate after the latter's death and it accompanied him to his new place of work in Kuchl. His son-in-law took it to his "Täublwirt" tavern, where it hung on the wall to be played by the guests. It is said that at one point it was even damaged in a pub brawl. In 1911, the instrument was given to Felix Gruber, the composer's grandson, as a wedding present. Finally, the guitar was donated to the municipality of Hallein. After overwhelmingly successful exhibitions of the instrument and an autograph score in North America visited by more than two million



The filial church on Georgenberg mountain in Kuchl.

HEUGL

people, this instrument so rich in history found its permanent home in the Silent Night Museum in Hallein.

Franz Xaver Gruber visited the salt mines in Hallein, as evidenced by the mining office's records, which is now on display at the "Keltenmuseum" (Celtic Museum) Hallein. The visitors' record show that "Franz Xaver Gruber from Arnsdorf" was there on

July 28, 1819. It seems likely that Gruber paid a visit to his friend Mohr in Kuchl on that occasion.

A relief sculpture by the Kuchl artist Josef Zenzmair commemorates Mohr's time in this village. In 1956, the relief was mounted on a column of the outer church wall. A carved nativity scene in the shape of a tabernacle, displayed on the market square, shows Gruber and Mohr in its right wing.

The tour

Kuchl looks back on a long history. The Tabula Peutingeriana, a medieval replica of a Roman road map, shows "Cucullae" as a road station. The course of the Roman road is still identifiable, and this tour to Georgenberg mountain follows it in part.

Rich in history, this venerable mountain had Neolithic, Celtic, and Roman settlements. After the Romans had retreated, St. Severinus (410 to 482) visited Kuchl to restore order and bring light into the chaos. During Mohr's lifetime, the village counted 2060 inhabitants, the filial church St. Georgen was also under the supervision of the Kuchl parish church.

Travel through time on the Georgenberg mountain on the signposted "Zeitreisenweg" starting at the municipal office. Take the Leisenweg and Römerstrasse to reach the south side of the conglomerate ridge. With some luck, you might catch a glimpse of a Northern Bald Ibis in the warm season. These birds disappeared from Europe some 400 years ago, however, recent reintroduction programs have been successful. The birds are now breeding here again before they migrate to their winter grounds in Tuscany. Continue the walk past the Severin Linden along Davidenstrasse before returning to the starting point.

■ Contact & info:

Getting there, parking: A10, exit Kuchl. B159 to Kuchl center. Parking at the museum.

Bus 170, Train S3 from Salzburg main station.

Tour details: 4 km, 70 vertical meters, 1.5 hours

Of interest: Museum in Kuchl, www.cucullis.at; Information on the "Zeitreisenweg": www.kuchl-info.at

Serving Pilgrims and Pupils

Walking along the Gruber-Mohr-Route from Arnsdorf.

At the time of Franz Xaver Gruber, pilgrimage to “Maria Mösl” in Arnsdorf was at its peak. The economic situation and the perspectives were poor. These circumstances guaranteed a flourishing pilgrimage-business. Franz Xaver Gruber taught from 1807 to 1828 in the village school in Arnsdorf, where he also served as sacristan and organist. In the busy times, several masses were celebrated in one day. The highlight was the 300-year anniversary of the pilgrimage church in 1820, which was attended by 20,000 people. The abbots of both the Michaelbeuern Abbey, to which the Arnsdorf church belonged, and of St. Peter, were listening to the orchestral performances under the baton of Franz Xaver Gruber.

Arnsdorf has always been a place where people met. Michael Haydn, the younger brother of Joseph, often visited the parish priest Rettensteiner to sing together – in German. This was a novelty, as was the four-part male chorus, one of the most important new developments of the 19th century music.

Musical standards in Arnsdorf were comparatively high, a fact that suited Franz Xaver Gruber well. According to a school inspection report from 1821, the village school was the best in the district, because the pupils were able to give their answers “with admirable skill”.

However, attendance was rather low, as the peasants could not afford the school fees and preferred keeping their children at home to help run the farm. Therefore, Gruber considered also applying for a teaching job in Oberndorf, where he was already responsible for the organist duties. The school where Gruber taught is now a museum.



Museum curator Max Gurtner. Some 200 years ago, Franz Xaver Gruber worked here as a teacher.

HEUGL

The tour

Franz Xaver Gruber was teacher, organist, and sacristan, while Joseph Mohr worked as an assistant priest in Oberndorf. The towns are connected by a footpath that teacher and priest most likely used when they visited each other. In 2016, the trail was named “Gruber-Mohr-Weg” and marked accordingly.

Gruber and Mohr may sometimes have taken a detour via Kirchgoeming which is now on the “Silent-Night bike route”. The suggested hike describes both alternatives. Please plan a minimum of 2.5 hours

for the eight kilometer hike. For the way back, both the commuter train from Oberndorf to Arnsdorf (walking distance 1.5 km, departure half-hourly), or Bus 880 (Arnsdorf, state road, walking distance 500 meters) are an alternative in case you are short on time or energy.

Starting point of the “Gruber-Mohr-Route” is the elementary school in Arnsdorf. Walk along a narrow rural road passing scenic farm buildings to Gunsering. Continue a few vertical meters uphill to a chapel on the hilltop, before winding down across farmland to a junction. Take the marked “Gruber-Mohr-Weg” to the right into the woods, cross the B156 via the underpass, and continue on to Ziegelhaiden.

The “Gruber-Mohr-Route” follows Birkenstrasse and Ziegelstrasse – sometimes a little confusing – to the bottom of the old “Kirchsteig”, many steps leading up the hill and, along Franz-Gruber-Strasse, takes you to Stille-Nacht-Platz, the Silent Night Square, in Oberndorf. Heading upstream, you can see the historic “Länderbrücke” (Country-bridge) across the Salzach. But before reaching the bridge, turn left to get to the local train station, where you can either take the train or the bus back to Arnsdorf.

If you prefer walking back, follow the green sign “Stille-Nacht-Radtour” (bike tour) to Göming, which goes past the Mohr-Gruber elementary school. The tour passes the “Hellbauerhaus”, a relocated historic farm building made entirely of wood, now housing a wedding museum and a tavern. Take a left turn onto Kirchenstrasse to the church in Kirchgöming. Follow the bike tour to Mittergöming and Gunsering. After two kilometers, you are back at the starting point.

■ Contact & info:

Getting there, parking: Drive to Oberndorf and continue on the B156 for three kilometers, exit Arnsdorf.

Parking near the church or the Gruber-Museum.

Tour details: 8 km, 60 vertical meters, 2.5 hours

Of interest: Silent-Night-Museum Arnsdorf, www.stillnachtarnsdorf.at; Wedding Museum; , www.goeming.at



Self portrait, Franz Xaver Gruber. Throughout his life, Gruber created several charcoal drawings and watercolor paintings. STEFAN ZENZMAIER (2)

Lamprechtshausen-Arnsdorf: Where “Silent Night” emerged

The municipality of Lamprechtshausen has invested a lot over the past few years into local educational facilities: the establishment and expansion of a social network, many local associations, and the renovation of the Silent Night Chapel and the pilgrimage church “Maria im Mösl” in Arnsdorf.



The “Circular-Buch”, handwritten by Gruber, 1820.



Elementary school, Silent Night Museum, parish church "Maria im Mösl" in Arnsdorf.

STILLE NACHT GESELLSCHAFT

In 1818, Franz Xaver Gruber composed the melody to "Silent Night! Holy Night!" in Arnsdorf. He lived there for 22 years, working as a teacher, organist, and sacristan. The school building commemorates his years in Arnsdorf. This is the oldest existing, still active school building in Austria. It houses the Silent Night Museum Arnsdorf.

The parish church "Maria im Mösl" is right next to the so-called Gruberschool. The church is currently undergoing renovation. It was in this church, which still exists in its original state, where Franz Xaver Gruber played the organ.

In 2018, "Silent Night! Holy Night!" will celebrate its 200th birthday. Numerous events and performances are planned on the occasion of the Christmas carol's anniversary. The "Silent Night Association Arnsdorf" will organize numerous musical events, lectures, plays, workshops, and an "educational week". The central focus of the celebrations will be the message of peace of "Silent Night! Holy Night!" – the song is sung in over 300 languages around the world. "Silent Night! Holy Night!", which is popular on all continents, calls for responsibility. It is a unique cultural heritage and a song for peace on earth!



■ **Contact & info:**

Municipality of Lamprechtshausen
Hauptstraße 4, 5112 Lamprechtshausen
Tel.: +43 6274 / 6202
gemeinde@lamprechtshausen.at
www.lamprechtshausen.at

■ **Contact & info:**

Silent Night Association Arnsdorf
Stille-Nacht-Platz 1, 5112 Lamprechtshausen
Tel.: +43 720 / 27262548
verein@stillenachtarnsdorf.at
www.stillenachtarnsdorf.at

The Carol Was First Performed in Oberndorf

Composed in 1818, the Christmas carol “Silent Night! Holy Night!” came into being during a difficult time. The suffering of the people, brought about by the Napoleonic Wars combined with the failed harvest after the “Year Without A Summer”, was devastating.

It got worse: The people of Laufen, which also included the people of Oberndorf, were dealt another heavy blow. The town was separated by the higher state powers, and suddenly the national border divided the city right through the middle. Families were separated, and Oberndorf was left no choice but to build its own infrastructure as a political community and parish. Vicar Joseph Mohr came to a town plagued by misery and suffering.

The affable new vicar Joseph Mohr was warmly welcomed and immediately liked by the community. He quickly befriended the organist at the Church of St. Nicholas, Franz Xaver Gruber, who pursued his work as an organist here and was a village schoolteacher in the neighboring Arnsdorf.

Just before Christmas, misfortune struck again: The organ of the church was in no condition to be played. The two spirited men agreed that despite this, the poor boatmen still deserved a beautiful Christmas celebration. The vicar Joseph Mohr remembered that two years prior, he had written a poem when he was a priest in Mariapfarr. To accompany the text, Franz Xaver Gruber composed a suitable melody. And so it came to be that the first performance of “Silent Night! Holy Night!” took place on Christmas Eve in Oberndorf’s Church of St. Nicholas. No other Christmas carol touches the heart and soul quite like this one. It is the product of hardship and brings a combination of hope and peace to the people.

The song also conveys a message of peace. In both world wars, the song sounded past the front lines, and while it was played, the guns remained silent. It arose because of the friendship between the priest Joseph Mohr and the teacher Franz Xaver Gruber, who insisted on giving the devout citizens of Oberndorf a well-deserved joyous Christmas.



The Silent Night Chapel in Oberndorf is the center of commemoration for this carol that was performed here for the very first time.

STADTGEMEINDE OBERNDORF/STANDL



With the redesign of the Silent Night District, Oberndorf has established an interesting museum addressing the creation and dissemination of “Silent Night! Holy Night!”, the shipping industry, and local history. STADTGEMEINDE OBERNDORF/STANDL (2)

Silent Night District Graced with a Historic Museum

The municipality of Oberndorf takes its responsibility seriously and embraces its heritage with fitting respect and appreciation.

Just in time for the 200-year anniversary of the carol in 2018, the Silent Night District with the Silent Night Memorial Chapel and the Silent Night Museum was redesigned. The museum strikingly retraces the creative process that went into creating the carol, its dissemination into the world, and the circumstances surrounding its composition. The emphasis is on the origins of this Christmas carol, the meaning of the lyrics and the significance of its message of peace, the history of its dissemination, Joseph Mohr’s connection to the boatmen of Oberndorf and their humble living conditions, and the importance of the shipping industry during the time of the song’s creation.



Inside the “Betraum” (prayer room) of the museum, visitors can marvel at the late Gothic winged altar, whose craftsmanship is attributed to Gordian Guckh.

Recordings of “Silent Night! Holy Night!” in several languages are available for playback.

The Karaoke station invites visitors keen on recording their own voice to send their version to friends back home. Interactive stations and a dress-up area for children invite visitors to actively engage with the exhibition. A chronological table lists the significant historical occurrences related to “Silent Night! Holy Night!”. One room is dedicated to the carol as the world song of peace. The Museum shop and information stand complete the museum’s offerings.

In designing the museum, special care was taken to make the space attractive for children. The new Silent Night District of Oberndorf is a memorial complex that – just like the song itself – touches visitors in all seasons, especially during the Advent season and at Christmas time.

OPENING HOURS

Thursday to Sunday and on public holidays from 10 am until 6 pm.
In July and August as well as throughout the Advent season until January 6, daily from 10 am until 6 pm.

■ Contact & info:

Tourism Office Oberndorf
5110 Oberndorf, Stille-Nacht-Platz 7
Tel.: + 43 6272 / 4422, office@stillenacht-oberndorf.com
www.stillenacht-oberndorf.com



Disputes with the Parish Priest

From the Silent Night District to Maria Bühel.

When Joseph Mohr began his service in Oberndorf in 1817 – he was to stay until 1819 –, the formerly flourishing town was in the grip of a terrible economic depression. With the Treaty of Munich, the Salzach river, once a lifeline of the Principality of Salzburg, became a border river, separating former entities. One victim of this division was the Austrian Oberndorf, which was now separated from the Bavarian Laufen. Laufen, however, had been the town center. For centuries, the economy of Oberndorf had depended the salt trade, which was now in a steady decline. Thus, the population suffered great poverty and hardship.

Such were the difficult conditions when the assistant priest Joseph Mohr, only 25 years old, started his position at the newly established parish in Oberndorf, where he was transferred to at his own request. Mohr could not anticipate that his supervisor, the parish priest Josef Kessler, whom he was acquainted with already, was soon to be replaced with the parish priest Georg Heinrich Nöstler. Nöstler was critical of his young assistant priest, accusing him of being a carefree character and neglecting his duties. Although his complaints to the consistory in Salzburg didn't amount to any action, Mohr, who was a harmonious character, was deeply afflicted by his superior's accusations.

At least the clergymen resided in different locations: Nöstler lived in the dignified vicarage next to the pilgrimage church Maria Bühel, while Mohr had to contend himself with the damp church caretaker's house in Oberndorf.

As luck would have it, he met the organist from Oberndorf. Joseph Mohr and Franz Xaver Gruber became friends and confidants, and in 1818, they performed "Silent



Boatsmen on the Salzach in Oberndorf.

STILLE-NACHT-MUSEUM OBERNDORF

Night! Holy Night" together for the first time. Mohr sang the tenor part and provided the accompaniment with the guitar, Gruber sang bass.

The tour

The magnificent pilgrimage church Maria Bühel is the destination of this tour. Instead of taking the shortest path across Kalvarienberg mountain, we follow the Salzach river along a romantic section through Alttach, a part of Oberndorf, mainly inhabited by shippers and craftsmen. Some of the original houses with pointed gables are well-preserved. Flood marks on the "Schifferkapelle" near the old shipping dock indicate how fierce the river can be at times. The "Nikolauskirche" (St. Nicholas church), where "Silent Night! Holy Night!" was per-

formed for the first time in 1818, fell prey to the recurring floods and was torn down in 1910. Today's Silent Night Chapel is built on the same site.

Our tour starts right here in the Silent Night district. From the former church caretaker's home, which today houses the Silent Night Museum, it is only a few steps to the levee, which was built after a devastating flood in 1920. Enjoy the view of Laufen before you take a right to the statue of John of Nepomuk, the patron saint of bridges, who looks out towards the "Europasteg", the new bridge connecting Oberndorf to Laufen. The baroque sculptor Josef Anton Pfaffinger created the statue in 1720.

Walk along the riverside path to the "Schifferkapelle", the boatsmen's chapel, where you pass by some beautiful boatsmen's homes. Take a right at Haggenstrasse until you reach "Prems Einkehr". Take a sharp right and walk uphill across a field. Take the dirt road to the left, walk towards a blue house, and continue on Marienstrasse to Maria Bühel.

The church interior is stunningly beautiful. The artists Josef Anton Pfaffinger (statues), Antonio Beduzzi (high altar with the Miraculous Image) and Johann Michael Rottmayr (dome fresco and altarpieces) have outdone themselves.

On the way towards Laufen, you will pass the "Friedenslärche", a larch that was planted out of gratitude for a happy return from World War One. The "Europasteg", a pedestrian bridge, takes you to the historic part of Laufen on the other side of the river. From there, the "Länderbrücke", a historic bridge, takes you back to the Austrian side, where you complete the tour by walking the last kilometer along the riverside path to the Silent Night District.

■ Contact & info:

Getting there, parking: A1, exit either Salzburg-Nord or Hagenau, B156 to Oberndorf. Parking at the Silent Night Museum.

Local train from Salzburg main station to Oberndorf.

Tour details: 6 km, 50 vertical meters, 2 hours

Of interest: Silent Night Museum, www.stillenacht-oberndorf.com

Crib Figurines of Mohr and Gruber

Laufen's historic old town is waiting to be explored.

The separation of Oberndorf and Laufen came unexpectedly. From one day to the next, structures that had been intertwined for centuries were separated. Although the once so important salt trade had been on a decline already, the separation came as a shock. The Salzach river, which had been a lifeline for the people, suddenly became a boundary line.

The geographical separation also had consequences on the parochial life. The mighty collegiate church in Laufen was no longer responsible for Oberndorf. Now it paid off that Oberndorf had insisted on the reconstruction of the "Nikolauskirche" (St. Nicholas church), which had been destroyed by a severe flood. Oberndorf had at least one church of its own.

The most prominent building is the collegiate church, which was built in the 12th century. From 1330 onwards, it was reconstructed in the gothic style. There is neither a monastery nor a cloister attached to the parish church, which was initiated by the Cisterian Order. A monastery was never built. In 1726, a collegiate chapter was established, thus given the name Collegiate Church. It is now the oldest single nave Gothic church in southern Germany.

Every year at Christmas, the "Laufener Krippe", a fascinating historical nativity scene, is on display in the church. First documented in 1628, it is one of the oldest nativity scenes north of the Alps. Around 1900, the better part of the more than 100 figures was sold. In the 1980s, some boy scouts came across a box with several of the missing figures and heads. They were restored to their former beauty – and even Joseph Mohr and Franz Xaver Gruber have found their place among them.



The nativity scene in the Laufen parish church. Mohr and Gruber (holding a guitar) are in the upper left-hand corner.

MANFRED FIEDLER

The tour

In the old town of Laufen, you will find a medieval treasure that is one of its kind. Due to its location in the Salzach loop, urban building was restricted, extension was only possible to the south. Thanks to Laufen's altitude, there was no immediate danger of flooding. It was mainly the bourgeois and merchants that resided in Laufen, whereas the poor shippers and craftsmen lived on the other side of the river, in flood-prone Oberndorf and Altach.

The interplay of narrow alleys and large town squares is most harmonious during the Christmas season. The "Krippenweg",

a guided tour to the most beautiful nativity scenes in Laufen and Oberndorf, is a wonderful experience. In the labyrinthine streets of Laufen's historical old town, chances are that you will discover something new, something unknown.

The Silent Night historical play "Sehnsucht nach Frieden in der Welt" (Longing for peace in the world) will put you in the right mindset for Christmas. The border walk starts at the famous chapel on the Silent Night Square. From there, the lantern procession leads to Laufen and culminates in the "Salzachhalle", where the actual historical play is performed.

■ Contact & info:

Getting there, parking: A1, exit Salzburg-Mitte to Freilassing, B20 to Laufen center. Parking at Rathausplatz.

Alternatively A1, exit Salzburg-Nord or Hagenau, B156 to Oberndorf. Local train S1 Salzburg main station to Oberndorf.

Tour details: According to your mood

Of interest: www.stadtlaufen.de; Tickets for the historical play : Tel. +43 6272 / 4422, office@stillenacht-oberndorf.at



The 2017 production of the Silent Night historical play entitled "Sehnsucht nach Frieden" (Longing for Peace) re-enacts the genesis of the carol dedicated to the boatmen of Oberndorf. STADTGEMEINDE OBERNDORF/STANDL

Silent Night Historical Play: Tracing the Song's Creation

Having redesigned the Silent Night District, Oberndorf is well-equipped to provide visitors with a comprehensive overview of the carol. To this effect, the new museum is a good source of information.

Throughout the bustling Advent and Christmas season, numerous events are organized to set the mood. The Advent market has been given a successful facelift in 2017, with plans for additional improvements in 2018. Visitors can enjoy the market's flair on the weekends throughout the Advent season – Thursdays from 10 am to 6 pm and Friday to Sunday from 10 am to 8 pm. Stylish, tasteful Advent ware and regional culinary treats are on offer. The artistic program on the weekends, comprising a number of regional musical bands and choirs, gives the atmospheric and eventful stroll through the market a special touch. Oberndorf put a lot of thought into this project, and it shows! A broad range of activities for children is bound to make any

child's heart beat faster. Another exciting feature is the Silent Night post office, from where mail can be sent with a special postmark. A stamp exhibition is on display.

This year, the annual Silent Night historical play will be performed for the tenth time already. Commencing with a historical introduction at the Silent Night Square, the play continues along the Silent Night thematic trail to the Salzach river, accompanied by music. At four stations, performances are staged to make the creation of the carol come alive. The highlight is the historical play "Silent Night" at "Salzachhalle" in Laufen, the final destination. The subject of the play, performed in three acts, is the creation of the song in the year 1818. Simultaneously, it is a traditional Alpine Advent con-

cert. Visitors will be able to relate to the life and work of the boatmen of the Salzach river. The two-hour production culminates in the re-enactment of the song's creation, featuring approximately 50 people. A touching theatrical piece one simply cannot miss out on to fully appreciate "Silent Night! Holy Night!".

Showings are in the first two weekends of Advent on Saturday at 7 pm and Sunday at 4 pm at the "Salzachhalle Laufen". The thematic walk departs one and a half hours prior to the beginning of the show at the Silent Night Chapel. Admission: 20 Euro (pre-sale price).

For further information, please visit: www.stille-nacht-spiele.com

■ **Contact & info:**

Tourism Association Oberndorf, 5110 Oberndorf, Stille-Nacht-Platz 7, Tel.: +43 6272 / 4422, office@stillenacht-oberndorf.at
 Tourist Information Laufen, Rathausplatz 1, 83410 Laufen, Tel.: +49 8682 / 8987-49, tourist-info@stadtlaufen.de

Laufen – Strong Ties to Oberndorf

The city of Laufen is connected to its former suburbs of Altach and Oberndorf by more than 1000 years of joint history.

Oberndorf was separated after the Napoleonic Wars in 1816. In Laufen, belonging to what was then Austria, the Christmas carol “Silent Night! Holy Night!” came into being. From cross-border municipal politics to economic and societal mood, the neighboring cities are again linked in numerous ways today. There is also a strong collaboration when it comes to “Silent Night! Holy Night!”. For many years now, the thematic walk honoring the carol starts at the Stille-Nacht-Platz (Silent Night square) in Oberndorf and ends at the atmospheric Advent market in Laufen. From here, it is only a few steps to the Salzachhalle, where the Silent Night historical play is staged.

A medieval jewel, Laufen has retained its Mediterranean flair in the “Inn-Salzach” style until today. The perhaps most impressive construction is the collegiate church of Mariä Himmelfahrt (Assumption of Mary), perched on a rocky edge overlooking a bend in the Salzach river. This landmark was constructed between 1330 and 1338 in its current form. It is the oldest single nave Gothic church in Southern Germany. The interior is notable, con-



The nativity scene in Laufen is one of the most notable of its kind north of the Alps. The figurines range in size up to 80 centimeters in height. One can even find the creators of “Silent Night!” perched within the scene (on the far left).

taining numerous works of Johann Michael Rottmayr, one of the greatest Austrian baroque painters, who was born in Laufen.

Another special feature is the nativity scene, which was mentioned for the first time in 1628 and thus counts itself among the oldest nativity scenes north of the Alps. Originally, it contained more than 100 figurines ranging in size up to 80 centimeters. Besides the historic figurines, other particularities point to the historical life: Boatmen along with Gruber and Mohr can all be found in the nativity scene, which takes up the entire sanctuary with the Schiffer altar. The nativity scene is on display between Christmas Eve and Mariä Lichtmess (Candlemas) on February 2.

The old town hall, built in 1474, is another important architectural monument. It is located in the middle of a row of old patrician houses, reaching from Rupertusplatz square along Rottmayrstrasse to Marienplatz square. From the south, one can enter the old city center via the upper city gate, belonging to the Laufen palace complex. The latter is first mentioned as “castellum ad Louffi” in the middle of the eighth century.



Besides the “Silent Night!” thematic walk and the historical play, the atmospheric Advent market in Laufen is one of the prime Advent events in the city.

STADT LAUFEN/STANDL (2)

■ **Contact & info:**

Tourist Information Laufen, Rathausplatz 1, 83410 Laufen, Phone: +49 8682 / 8987-49, tourist-info@stadtlaufen.de



Silent Night fountain.

GEMEINDE MARIAPFARR (3)



Mariapfarr in the Lungau region.

Mariapfarr – Cradle of “Silent Night! Holy Night!”

In the fall of 1815, the young assistant priest Joseph Mohr, born on December 11, 1792 in Salzburg, was assigned to his first post in Mariapfarr. Yet there was much more that connected Joseph Mohr to Mariapfarr: His father and grandfather were both born here. The difficult living conditions in a time characterized by wars, poverty, crop failure, and famine were a big challenge for the assistant priest Joseph Mohr in his pastoral work.

With his outgoing personality, he knew how to reach out to people to give them solace and hope in these dismal times. For Christmas 1816, Joseph Mohr put his thoughts on paper – and the lyrics for “Silent Night! Holy Night!” were born. Two years later, in 1818, when Joseph Mohr was already serving as assistant priest in Oberndorf, he handed over the poem to his friend and confidant, the organist Franz Xaver Gruber, with the request to write a fitting melody. “Silent Night! Holy Night!” was performed

for the first time on Christmas Eve 1818. The message of peace, that is the essence of this song, had found its origin in Mariapfarr and conquered the world via Tyrol, Germany, and America. Today, it is more relevant than ever. We are deeply grateful to its creators Mohr and Gruber, who could not have anticipated the song’s striking success! The Silent Night Museum in the vicarage of Mariapfarr documents the life of the assistant priest Joseph Mohr in detail – exactly at the location where more than 200 years ago he served as assistant priest and where he put his thoughts onto paper.

Experience the history of the parish and the relevance as a place of pilgrimage in the adjacent Parish and Pilgrimage Museum which displays valuable exhibits. After all, Mariapfarr is considered the Matrix ecclesia, the mother church, of the Lungau region. For a period of 500 years, until the 18th century, around 40



Famous far beyond Mariapfarr's borders: Samson.

In 1816, Joseph Mohr penned the lyrics for one of the best known Christmas carols in Mariapfarr, one of 15 municipalities of the Lungau region, counting 2400 inhabitants.

subordinate churches and chapels reported to the Mariapfarr parish. The parish covered a large geographical area and even extended into Styria. The extensive and valuable church treasury bears witness to Mariapfarr's importance as a place of pilgrimage. Special mention should be made of the "Mariapfarrer Silberaltärchen". It is a reliquary in the shape of a small altar, given to the church of Mariapfarr by its owner, the priest Peter Grillinger, as documented by the deed of donation of 1443. Richly crafted from silver and plated with gold, the "Silberaltärchen" is regarded as an artisan masterpiece with a high intellectual-historical value. Many other exhibits, also from the filial churches, are also on display.

Visitors will be enchanted by a visit to the Parish and Pilgrimage Museum: the church treasury, learning about the life of Joseph Mohr, the poet who wrote "Silent Night! Holy Night!" – in particular in 2018, when celebrating the 200-year anniversary of the song.



■ **Contact & info:**

Municipality of Mariapfarr
Pfarrstraße 7, 5571 Mariapfarr
Tel.: +43 6473 / 8212
amtsleitung@mariapfarr.gv.at
www.mariapfarr.gv.at

■ **Contact & info:**

Parish, Pilgrimage and Silent Night Museum
Joseph-Mohr-Platz 1, 5571 Mariapfarr
info@wallfahrtsmuseum.at
www.wallfahrtsmuseum.at

Lyrics Were Penned in Mariapfarr

The house of the Mohr family still exists today.

Joseph Mohr was born in the city of Salzburg on December 11, 1792 as the illegitimate child of Anna Schoiberin. Only four hours after his birth, he was christened in the Salzburg Cathedral. His godfather was the last official executioner of Salzburg, Joseph Wohlmuth, who, in turn, was represented by his housekeeper. When Joseph Mohr was born, his father had deserted the army. According to Salzburg registrar's records, the mercenary soldier was born in Mariapfarr in 1764. His place of birth, a small cottage known as Scharglerkeusche in Stranach, not far from Mariapfarr, still exists in its original state today. He had enlisted in the military in Salzburg, yet deserted after six years, in June 1792, about half a year before his son Joseph was born.

Joseph Mohr may well have applied for the vacant position in Mariapfarr to be close to his ancestors' home. He received the official assignment and served there as assistant priest from 1815 to 1817 in his father's hometown. At that time, the mountainous Lungau region was marked by hardship and poverty, caused by crop failure and war. Unfortunately, his grandfather died soon after. Mohr's handwritten entry in the parish's register is evidence that he performed the funeral ceremony on January 25, 1816 himself. Despite all the hardship, it was here in Mariapfarr, that the assuring lyrics to a wonderful song were written in 1816. Two years later, Franz Xaver Gruber added the music to these wonderful words, and the carol conquered the world.

Being part of the carol's history, it's no wonder that Mariapfarr is especially fond of "Silent Night! Holy Night" and duly honors it. A square is named after Mohr, as is a foun-



Josef Mohr lived and worked in this vicarage.

HEUGL

tain and the museum in the vicarage. It was here in the assistant priest's room that Mohr supposedly wrote the lyrics. The gothic altarpiece in the parish church could have been his inspiration for the first verse, "holy infant so tender and mild". Reference to Mohr can also be found on the town's war memorial monument, depicting Mohr with a guitar in his hands and the parish priest Peter Grillinger with folded hands. The relief sculpture was created in 1924 by Josef Mühlbacher, priest and artist.

The tour

This one-hour circular tour around Mariapfarr takes you to historically interesting places, for example the "Laurentius-Kirche" (Church of St. Lawrence) in Althofen and the "Scharglerkeusche" in Stranach. Start your walk at the south side of the pilgrimage church in Mariapfarr and continue

along the well signposted Nordic-Walking-Route No. 7. You pass the "Örglwirt" restaurant and follow Route 7 along "Totengassl", a birch tree allée, until you reach the baroque circular church of St. Lawrence. Historical references indicate that the original Early Romanesque church, inaugurated in 754, is the oldest church in the Lungau region. Today's church dates from 1744.

Walk straight ahead until you reach a road, take a left and walk along the Taurach river. Cross the bridge to get to the "Scharglerkeusche" next to the bridgehead. This modest cottage, home to the Mohr family, was awarded the European Heritage Label. It is now privately owned. Retrace your steps and cross the bridge again. Follow the "Taurachbahn"-tracks and turn left onto a dirt road. Walk uphill through the Stockerfeld housing estates and turn left to walk back to the center of Mariapfarr.

■ Contact & info:

Getting there, parking: A1, exit St. Michael, alternatively B99 via Mauterndorf to Mariapfarr. Free parking near "Gasthof Neuwirt".

Tour details: 3.5 km, 60 vertical meters, 1.5 hours

Of interest: Silent-Night-Museum; Joseph-Mohr-Platz 1, 5571 Mariapfarr

www.wallfahrtsmuseum.at, www.mariapfarr.at

Mohr's Youth in Salzburg

Wandering from one possible place of birth to the other.

Joseph Mohr was born in the city of Salzburg on December 11, 1792. The exact place of birth, however, is uncertain. It was either in the Steingasse or the Pfeifergasse. Pfeifergasse is more likely, since he was baptized in the Salzburg Cathedral only a few hours after his birth, as evidenced in the parish register of the archdiocese, now in the archives in Kapitelgasse. From an early age on, Mohr and his mother lived in a house located in the Steingasse 31. Until recently, it was believed that he had lived at Steingasse 9. The error can be attributed to confusion and wrong data during a 1794 census.

As his parents were not married, his mother Anna Schoiber had to take care of her four illegitimate children by herself. After she approached the authorities in supplicatio, she was granted a pauper relief of 30 kreutzer per week – this bought a loaf of bread and two mugs of beer.

Poverty marked the early life of Joseph Mohr until Johann Nepomuk Hiernle, the vicar of Salzburg Cathedral, took him under his wing and helped wherever possible. Among others, he made sure Mohr could attend the "Akademisches Gymnasium", where the boy was among the best students. Thanks to his musical skills, the choir of the monastery church of St. Peter accepted him as a member, and he received excellent musical training and, with 600 performances per year, extensive experience. Later, Mohr attended the Lyceum school in Salzburg and entered the seminary. On August 21, 1815, he graduated and was ordained as a priest. After having left Salzburg, Mohr was asked by the Salzburg Cathedral to deliver the Lent sermon. This can be seen as proof of his rhetorical competencies.



A valuable document in the archives of the diocese: A transcript of "Silent Night! Holy Night!" by Johann Baptist Weindl, parish choirmaster, from 1822. HEUGL

The tour

The city walk starts at Steingasse No. 31, a house built into the Kapuzinerberg mountain. Continue to Nr. 35. In the Christmas season, you can admire the Aiko nativity scene. Since 1963, Brigitte Aichhorn-Kosina continually works on this display. After passing the "Inneres Steintor", one of the oldest city gates, take a sharp right and climb the "Imbergstiege", steep steps that lead you to the "Kapuzinerkloster", the Capuchin Monastery.

Continue on the Stefan-Zweig-Weg all the way to the "Franziskischlössl", originally designed as a fortress and built in 1629. Return to the starting point. Provided the trails are not icy, you can descend to the district of Schallmoos, take a left onto Linzer Gasse and take a leisurely stroll back to Steingasse.

When walking along the Linzer Gasse, make sure to visit the peaceful St. Sebas-

tian's Cemetery. Joseph Mohr's mother is supposedly buried here. Take a right and walk across Reitsamerplatz to the "Dreifaltigkeitskirche", the Holy Trinity Church, and the "Priesterhaus", where Mohr lived while attending the seminary.

Cross the Salzach river on the Makartsteg bridge. You are now in the "linke Altstadt", the left part of the old town. Take one of the passageways from Getreidegasse to reach the "Kollegienkirche" (Collegiate Church). This architectural marvel was built by Fischer von Erlach and inaugurated in 1707. During the occupation by Napoleon, the church was used to store hay. This was at the time when Mohr was a student at the nearby "Akademisches Gymnasium" and a choirboy in St. Peter – the next stop of this tour.

In 1854, the Berlin Court Orchestra inquired at St. Peter's Church about the origin of this special song. Michael Haydn was the supposed composer. As it happened, Felix Gruber, youngest son of Franz Xaver Gruber, was present in the seminary, the request was brought to his attention, and he was thus able to clarify the authorship.

Continue to walk across St. Peter's Cemetery to "Kapitelplatz" (Chapter Square). The Diocesan Archives hold the valuable autograph scores. Enter Salzburg Cathedral to admire the Romanic baptismal font where Joseph Mohr was christened. From September 2018 to February 2019, the Salzburg Museum at the "Neue Residenz" (New Residential Palace) will host a special exhibit on "Silent Night" (September 29, 2018 to February 14, 2019).

To complete the circular walk, leave Mozartplatz onto Pfeifergasse, Mohr's other possible place of birth.

■ Contact & info:

Getting there, parking: Take one of the arterial roads to Salzburg center. Several parking garages available.

Public transportation is preferable!

City walk: 5.3 km, 200 vertical meters, 1.5 hours

Of interest: Salzburg Museum, www.salzburgmuseum.at; Domquartier Salzburg, www.domquartier.at



Picturesque view of the city of Salzburg.

TOURISMUS SALZBURG/R. ZAUNER

Salzburg in Wintertime: Advent, Music, Traditions

The Old Town of Salzburg is a famous UNESCO World Heritage Site. With its many Christmas markets, Mozart's hometown shines with a special radiance during the Advent season. Highlights include the Christmas market offering a wide selection of handmade crafts and delicacies, as well as the Salzburg Advent Festival.

Spread between the Cathedral Square and Residenz Square, the Christmas market, picturesquely set at the foot of the fortress, attracts more than a million visitors annually to Mozart's city. The festively decorated Christmas trees and the overhead garlands of Christmas lighting atmospherically set the stage for the more than 100 stands. From floral products to wooden toys or soap and ceramics, everyone can find the perfect gift to suit their taste. From November 23 to December 26, special attention is paid to the young guests with this year's slogan "A child's smile". In addition to readings for children, model trains, pathways through nativity scenes and "Junges Turmblasen" (tower music concerts by young musicians), the youngest guests can whisper their Christmas wishes to the Christkind or shake the hand of Saint Nicholas and his accompanying Krampus. Culinary treats can be found in the gingerbread bakery.

www.christkindmarkt.co.at

Hellbrunn Advent Magic and other Christmas markets

To the south of the city of Salzburg, the Hellbrunn Advent Magic (Nov. 23 to Dec. 24, 2017) attracts visitors with its oversized Advent calendar, market stands offering handmade crafts, Christmas trees and an eight meter tall Christmas angel in the palace park. From pony rides to a children's hands-on bakery and a petting zoo, there's something for every age. Many alpine folklore traditions are brought to life with special events such as a Krampus parade, including a display of their masks. The Raunacht parade (the Twelfth Night) is organized on the winter solstice.

www.hellbrunneradventzauber.at

In addition to the Christmas and Advent markets that are open daily, there are also several markets open only on weekends: Stiegl Beer Advent (Nov. 23 to Dec. 17, 2017), the Advent market in Franziskischlössl and the Stern Advent in the courtyards of the Sternbräu Brewery (Nov. 18, 2017 to Jan. 6, 2018).

www.salzburg.info/advent

The St. Leonhard Advent market is open every weekend throughout the Advent season from Nov. 25, 2017 to Dec. 17, 2017. Proceeds are donated to charity (Salzburger Lebenshilfe).

www.advent-groedig.com



The Salzburg Christmas market.

TOURISMUS SALZBURG/K. LEININGER

Advent Music in Salzburg

From Dec. 1 to Dec. 17, 2017 around 36,000 visitors from 38 countries will attend the Salzburg Advent Festival in the Great Festival Hall (Großes Festspielhaus). This year's performance is entitled "Der blinde Hirte" (The blind shepherd).

www.salzburger-adventsingen.at

In the St. Andrew's Church, visitors to Salzburg can enjoy the Christmas choral play called "Wer klopfet an?" (Who is knocking?) based on a traditional song of the same name about Joseph and Mary's search for shelter (Dec. 2 to Dec. 17, 2017).

The Hirtenadvent (shepherds' Advent) called "aus an b'sonderm Holz" (made of special wood) takes place at the Große Aula (Large University Auditorium) from Dec. 1 to Dec. 10, 2017.

A further highlight this year is the 30 year anniversary of the Advent Serenades (Dec. 2 to Dec. 23, 2017).

www.salzburg.info/advent

The Christmas Museum on Mozart Square

The Christmas Museum on Mozart Square is one of the main tourist magnets. The museum is open year-round with a collection of culturally and historically precious Christmas exhibits, concentrating on the period from 1840 to 1940.

www.salzburger-weihnachtsmuseum.at

The 200-year anniversary of "Silent Night! Holy Night"

On Christmas Eve of 1818, the Christmas carol "Silent Night! Holy Night" resounded for the first time in Oberndorf. Digging into the origins of this timeless classic soon reveals a connection to Salzburg, where Joseph Mohr, the writer of the song's lyrics, was born. Salzburg is commemorating the carol and its origins with a special exhibit in the Salzburg Museum (opening on Sep. 29, 2018). The autograph poem of the lyrics will be on display.

The Salzburger Landestheater will perform the "Silent Night Story". Traditional events such as the Salzburg Advent Festival in the Large Festival Hall will focus on the anniversary of "Silent Night! Holy Night!" The town of Bergheim will invite guests to literally enjoy a silent night and the peacefulness of Christmas with their "Stille Nacht wortwörtlich" walk on the nearby Plainberg hill. Lanterns can be borrowed from the Restaurant Maria Plain.

EVENTS IN ADVENT (EXCERPT 2017 AND 2018)

Nov. 23 to Dec. 26, 2017: Salzburg Christmas Market

on Cathedral Square and Residenz Square

with a daily Advent program

Salzburg "Turmblasen", tower music, every Thursday and

Saturday at 6.30 pm. www.christkindlmarkt.co.at

Dec. 1 to Dec. 17, 2017: Salzburg Advent Festival Großes Festspielhaus

"Der blinde Hirte" (The blind shepherd). Traditional songs and music with 180 performers

Tel.: +43 662 / 84 31 82, www.salzburgeradventsingen.at

Dec. 2 to Dec. 23, 2017:

30 years of Salzburg Advent Serenades

"Es wid scho glei dumpa". Advent and Christmas carols in the "Gotische Saal", St. Blasius.

Tel.: +43 662 / 43 68 70, www.adventserenaden.at

Nov. 28, 2017 to Jan. 7, 2018: Winterfest 2017

Festival for contemporary circus in the

Volksgarten Salzburg.

Tel.: +43 662 / 887580, www.winterfest.at

Advent program dates: www.salzburg.info/advent

ADVENT 2018 event highlights commemorating the 200-year anniversary of "Silent Night! Holy Night!"

Exhibition: Sep. 29, 2018 to Feb. 3, 2019

Special exhibit "Silent Night 200 – History. Message.

Presence." www.salzburgmuseum.at

Nov. 24 to Dec. 18, 2018: "Silent Night Story"

A John Debney musical to commemorate the 200-year anniversary of "Silent Night! Holy Night!" in the Felsenreitschule (Summer Riding School).

Tel.: +43 662 / 871512-0, www.salzburgerlandestheater.at

Nov. 30 to Dec. 16, 2018:

Salzburg Advent Festival in the Großes Festspielhaus

„Silent Night“. A scenic choreographic Advent concert with 180 performers in the Großes Festspielhaus.

Tel.: +43 662 / 843182, www.salzburgeradventsingen.at

For information on the 2018 program, please visit:

www.salzburg.info/stillenacht

■ Contact & info:

Tourismus Salzburg

Auerspergstraße 6, 5020 Salzburg, Austria

Tel.: +43 662 / 88987-0, Fax: +43 662 / 88987-32

www.salzburg.info/advent, #visitsalzburg

Wagrain Presents Its New Silent Night Museum



New Silent Night Museum at the Pflegerschlossl in Wagrain informs about the life of Joseph Mohr.



The wish tree on the Market square in Wagrain invites you to stop for a reflective moment.

LEON GRIMALDI

ADVENT AND CHRISTMAS ACTIVITIES IN WAGRAIN-KLEINARL (EXCERPT 2017 AND 2018)

**Sunday, 3. December 2017, 11am to 6pm;
Saturday, 9. December 2017, 3pm to 7pm;
Saturday, 23. December 2017, 3pm to 7pm:
Advent Markets, Pflegerschlossl in Wagrain**

**Friday, December 8, 2017 to Sunday, December 10
Cultural Advent, Guest country: Sweden**

In Wagrain-Kleinarl, Christmas time presents itself from its tranquil and atmospheric side. Wagrain, home of the poet of "Silent Night! Holy Night!" Joseph Mohr, aims to combine traditional customs with cultural exchange. The cultural Advent events combine the traditional advent atmosphere with artistic and culinary contributions from the featured guest country. This year's guest: Sweden.

Saturday, December 9, 2017: Christkindl Post Office, Pflegerschlossl, 2 pm to 6 pm

**Friday, December 15, 2017, & Friday, December 22:
Silent Night cultural walk: Meeting place at the Pflegerschlossl, 10 am to 11.30 am. Admission 9 Euro**

Saturday, December 16, 2017 & Friday, December 22, 2017: Advent reading, Waggerl-Haus, 3 pm to 3.30 pm

**Sunday, December 17, 2017: Advent magic of Kleinarl, Musikpavillon Kleinarl, 3 pm to 6 pm
Christmas-Handiwork workshop for kids, Vicarage Kleinarl, 3 pm to 5 pm**

Tuesday, December 26, 2017: Joseph Mohr Memorial singing, parish church Wagrain, 5 pm to 7 pm

**Sunday, November 18, 2018:
Puppet theater about Joseph Mohr in Wagrain.
Saturday, December 1, to Saturday, December 8, 2018:
Focus week Wagrain-Kleinarl**

**Saturday, December 1, 2018
Advent market with cookie baking for children in Wagrain**

Tuesday, December 4, 2018, Joseph Mohr memorial singing with the pupils of the Joseph Mohr elementary school

Wednesday, December 5, 2018: Day of St. Nicholas in Kleinarl, Silent Night cultural walk: Meeting place at the Pflegerschlossl, 10 am to 11.30 am

Saturday, December 8, 2018: Advent market with cookie baking for children in Wagrain, "Walk through Advent" in Kleinarl

Sunday, December 16, 2018: Magical Advent in Kleinarl

Saturday, December 22, 2018: Advent market with cookie baking for children in Wagrain

Wednesday, December 26, 2018: Joseph Mohr Memorial singing, parish church Wagrain, 5 pm to 7 pm

Wagrain is opening another museum. Close to the Karl Heinrich Waggerl House, the museum will commemorate Joseph Mohr, who was a vicar in Wagrain and the poet of “Silent Night! Holy Night!”.



Joseph Mohr's grave in Wagrain. Mohr spent many years of his life at this town in the Pongau region.

SLT



Popular exhibition piece: Column clock “Amor and anvil”, around 1850.

KULTURVEREIN BLAUES FENSTER (2)

The world's most famous Christmas carol is celebrating its anniversary — and a special one at that: In 2018, the Christmas carol world hit is turning 200 years old! This anniversary is being commemorated throughout the Salzburg Land region – where the song originated – with much artistic grandeur and anticipation: New museums and exhibitions as well as events throughout the region are being conceptualized. Of course, Wagrain is right in the middle of the action: Mohr, who composed the text for “Silent Night! Holy Night!”, lived here for eleven years in his function as parish vicar. Joseph Mohr arrived in Wagrain in 1837. He was acutely aware of the torturous poverty there, and took care of the needy in the region. Additionally, he arranged for a primary school to be built and made sure that children from poorer families could afford to attend the school. Mohr died on December 4, 1828 in Wagrain, where his grave remains to this day.

“Silent Night! Holy Night!” viewed from all sides

The grand opening of the new Silent Night Museum in the Pflege-schlössl in Wagrain on December 3, 2017 kicks off the brilliant start to the carol's 200 year celebrations. The first part of the exhibition is dedicated to the lives of the two “Silent Night” protagonists, Joseph Mohr and Franz Xaver Gruber.

A versatile exhibition concept allows young and old visitors to follow in the footsteps of the song's lyrics and its poet, Joseph Mohr. The exhibition is wheelchair accessible. It is focused on Mohr's long-term appointment at the Wagrain parish. Towards the end of the exhibition, visitors reflect on the meaning of the carol's lyrics that are sung throughout the world. The message of peace and the wish for a harmonious coexistence found in “Silent

Night! Holy Night!” are also highlighted. On the second floor of the Pflegerschlossl, visitors can admire the timepiece collection of the former masters of the house. And because time never stands still, the house also opens up the 200 square meters of its premises for weddings, special exhibitions and other events.

The Pflegerschlossl is surrounded by a magical park complex, complete with herb garden and “Kneipp” hydrotherapy facility. Integrated into the garden, the Wagrain Cultural Walk leads the way to a number of atmospheric attractions pertaining to the culture and history of the town. Opening hours: from December 4, 2017 to January 6, 2018: open daily 10 am to 5 pm, January 7, 2018 to Easter Sunday: Tues., Thurs., Sun., 10 am to 5 pm. Further information at: www.stillenacht-wagrain.at

120-year anniversary of Karl Heinrich Waggerl

Wagrain's second famous son, the author Karl Heinrich Waggerl, was born in Bad Gastein in 1887. Waggerl lived in this town for over 50 years, penning his literary masterpieces here. In 1920, he took up a position as a teacher in Wagrain. However, he soon gave up this profession to dedicate himself fully to his writing. At first, his focus was on writing novels, but his focus later shifted to prose. Waggerl is one of the most widely read Austrian authors. Until his death in 1973, the author lived in Wagrain-Kleinarl. Here, at the Kirchboden, the “Waggerl-Haus” is situated, lovingly fitted by the cultural association “Blaues Fenster” (Blue Window). Stories and history are told here. Listening stations and a film make for an interactive exhibition, transporting the visitor back to the time of Waggerl and giving them an insight into his fascinating life and works.

■ Contact & info:

Wagrain-Kleinarl Tourism, Markt 14, 5602 Wagrain-Kleinarl, info@wagrain-kleinarl.at
Wagrain: Tel.: +43 6413 / 8448, Kleinarl: Tel.: +43 6418 / 206, www.wagrain-kleinarl.at



Mohr Had a New School Built

Folk culture meets tourism in Wagrain.

Joseph Mohr's post in Wagrain in the Pongau region marked the last assignment in his long list of transfers. He began his service there on March 4, 1837, and stayed in the parish until he passed away on December 4, 1848. As the climate did not agree with his health, he applied for yet another transfer after six years in the rough mountains. It was, however, rejected, although he had already done great work for the parish. Above all, the construction of a new school building was largely thanks to his initiative.

Before the construction was finished, up to 180 pupils were taught in a single room in the decrepit vicarage. While construction was underway, the school temporarily moved to the "Pflegerschlössl", an architectural marvel, now home to a permanent exhibit about Joseph Mohr and the Wagrain chronicle.

Construction of the school was completed in 1838, and the building was inaugurated by Prince-Archbishop Friedrich von Schwarzenberg on November 5, 1848, shortly before Mohr's death. As there is no image of Joseph Mohr, one can only speculate about what he looked like. Thus, the artist and parish priest Josef Mühlbacher had the somewhat bizarre idea of initiating the exhumation of Mohr's skull in order to have an accurate template for the bronze bust. The result can be admired in front of the Silent Night Chapel in Oberndorf. The skull was ultimately buried underneath the altar in the Silent Night Chapel.

The tour

The suggested hike to the "Edelweissalm" is an interesting journey between folk art and modern day touristic infrastructure. The road leading up to this beautiful moun-



The vicarage, home and workplace of Joseph Mohr.

HEUGL

tain meadow is usually plowed in winter; the descent along the steep "Lärchenwaldweg" (larch forest trail) can at times be unsafe. The tour begins at the early Gothic parish church dedicated to St. Rupert. Heinrich Waggerl and Joseph Mohr are buried in the adjacent cemetery. The school, which was named after Mohr, is nearby. The vicarage, which was Mohr's home, is to its left. Mohr's death chamber is on the upper floor on the right side.

Starting off at the northern side of the church, follow the signposts "Böllergassl" and then "Widmoosweg". You will pass by the parking lot of the Flying Mozart cable car and the "Gasthof Widmoos" before the trail "Weg 5" crosses a trench and merges with the access road to "Edelweißalm".

This access road terminates at a mountain-

top restaurant and a farm museum at an altitude of 1200 meters above sea level. Further to the north-east lies the artificial lake Daarmos, which feeds the snow cannons for the ski slopes in Wagrain with a capacity of 61,800 cubic meters. Once you reach the Edelweißalm hotel, take a right onto "Lärchenwaldweg 61", which takes you back to Wagrain.

The terrain becomes increasingly steeper once you enter the forest; please watch your step. Take the access road that merges with "Wagrainer Straße", which takes you to a gas station. Take a left onto "Weg Kirchboden" and continue either on "Knappensteig" or "Neuweg". Make sure you have enough time to visit the museum "Pflegerschlössl"; this will be undoubtedly the highlight of your tour.

■ Contact & info:

Getting there, parking: A10, exit Flachau, follow the street signs to Wagrain.

Parking available near the church. Bus 530 from St. Johann train station to Wagrain center.

Tour details: 7.8 km, 360 vertical meters, 2 hours

Of interest: Museum Pflegerschlössl, www.blauesfenster.at

The Christkindl Region in Steyr

Pilgrimage to the Christkindl Church.

Nestled in Upper Austria's Alpine foothills, Steyr has developed into a town brimming with Christmas traditions. One of the most valuable objects in the "Christkindl" region is the "Steyrerkipperl" – not a nativity scene in the traditional sense, but rather a stick puppet theater, which would traditionally go on tour throughout the Christmas season.

The spectators would sit spellbound in front of the large nativity scene which boasted two main levels: Religious scenes were shown on the lower stage, while scenes from life in bourgeois Steyr were depicted on the upper stage. It was this level that provided space and opportunity for funny inserts from everyday town life. The Lamp-lighter and the "Bäckernatzl" (baker's apprentice) were two well-loved figures. Until the end of the 19th century, performances were regularly given in inns and taverns; today, the "Steyrerkipperl" performances can be watched on special occasions at the Innerberger Stadl (Municipal Museum, Grünmarkt 26).

Another Steyr Christmas treasure only recently emerged by chance in a Viennese antique shop. The inconspicuous collection "Four Beautiful New Christmas Songs", printed before 1832, contains a small sensation. The book was written by Joseph Greis, who owned a bookstore in Steyr. The whole six verses of "Silent Night! Holy Night!" were published in this book – believed to be the oldest printed text of the famous Christmas carol.

There is a lot to discover here in Steyr. A central starting point is the town square, where one grand building adjoins the next. The late-Gothic Bummerlhaus (Town Square 32) is Steyr's famous landmark; another architectural masterpiece is the



One of the many angels in the collegiate church, Garsten.

HEUGL

Schmollgruberhaus, which provides an insight into the mechanics of old clocks.

At Christmas time, Steyr's many nativity scenes move into the foreground. Don't miss the Nativity Scene Tree, built by Josef Seidl in 1993. The typical nail-maker nativity scenes of this region are exhibited at the town hall (Town Square 27). The best way to get around is to stroll along the nativity scene route through the old town or walk down to the house in Fabrikstrasse 10, which was formerly not "Bar Madame", but "Wirtshaus zum Goldenen Fassl". Joseph Mohr's grandfather was born here.

For those wishing to go on a longer journey to the neighboring villages of Christkindl or Garsten should follow the well-signposted Christkindl pilgrimage route. The nearly 9-kilometer-long hike runs almost exclusively on asphalt, highlights being the

pilgrimage church in Christkindl and the collegiate church in Garsten. A guided hike with two devotions (duration approximately 4.5 hours) is available on request.

The tour

A suitable starting point for the Christkindl pilgrimage is the municipal museum at the Grünmarkt, where the "Steyrerkipperl" can be admired. Walk towards the town square, then take a left up to the parish church on Brucknerplatz square and from there on to the traffic circle. Follow Redtenbacher-gasse as far as the marked turnoff to the left. Via the residential area, the route brings you in thirty minutes to the pilgrimage church in Christkindl. The vicarage is home to two nativity scene rarities, namely a mechanical nativity scene with 300 moving figures, and the 54 square meter Pöttmesser nativity scene with over 700 figures.

One of the many festive attractions in this area is the Christkindl post office, where the industrious staff is responsible for answering more than two million letters and post-cards every year.

The next milestone after a further hour's walk is the collegiate church in Garsten. On entering the church, visitors are greeted with a magnificent view of hundreds of angels and cherubs of varying sizes adorning the church. Since 1850, however, the former monastery buildings have also been home to a jail.

The pilgrimage continues through the passage next to the church gate, past the outdoor swimming pool down to the Enns river and for the next two kilometers along the cycle path. The long pilgrimage ends either directly at the Enns or with a small detour in front of the magnificent Renaissance building at the Grünmarkt in Steyr.

■ Contact & info:

Getting there, parking: A1, exit Enns. On the B309 to Steyr center. Train: Salzburg main station, change train at St. Valentin.

Tour details: 9 km, 80 vertical meters, 3 hours

Of interest: Eisenuhrenmuseum (Iron Clocks Museum), www.schmollgruber.at; City Museum and schedule for the "Steyrerkipperl", www.steyr.info; Tourist Board Steyr, Stadtplatz 27, 4402 Steyr, Tel. +43 7252 / 53229

In Ludwig Rainer's Footsteps

The entertainer found his last resting place in Achenkirch.

The Zillertal valley played a major role in the distribution of "Silent Night! Holy Night!". When and how the song found its way into the Tyrolean valley is unknown. It is known, however, that the organ builder Karl Mauracher (1789 to 1844) was significantly involved in the transfer from Salzburg via Tyrol into the world. Other responsible parties were the singing families Rainer, from the Tyrolean Fügen, and Strasser, from the nearby Laimach.

It is suspected that the Rainer family already presented the song at the Christmas Eve Midnight Mass in the parish church of Fügen in 1819. Three years later, high ranking guests paid a visit to Fügen castle, and the siblings Maria, Felix, Anton, Josef, and Franz Rainer included "Silent Night! Holy Night!" in a performance given in honor of Franz I. of Austria and Tsar Alexander I. of Russia. Thus began the song's its triumphant advance. In 1839, the song made it all the way to America, when Ludwig Rainer went on a grand concert tour, lasting four years. He embarked on a tour of Europe, America, and Asia Minor with his troupe, which in time saw a number of changes to its crew as it expanded. The Tyrolean National Singers were stars and returned to Tyrol as rich men and women. Ludwig Rainer invested a large amount of his assets into a hotel project at the Achensee lake, which was where he would spend his retirement. Among others, the National Singers' performances had a high impact on the tourism industry in the Tyrolean valleys. The Hotel Seehof am Achensee was completed in 1869. Unfortunately it was destroyed by a fire in 1900.

Ludwig Rainer passed away on May 15, 1893, while on his way home from a concert in Munich. He was 72 years old. He was



Lake Achensee and the Karwendel mountain range.

ACHENSEE TOURISMUS

buried in the cemetery in Achenkirch. The inscription in his tombstone translates to "No more struggle, troubles gone – lots of travel, lots of song!" The local museum Sixenhof delivers insight into the Rainer Singers' history and their relevance to "Silent Night! Holy Night!". Ludwig Rainer's trunk, which accompanied him on his travels around the world, is displayed in the museum.

The "Seehofkapelle" in Achenkirch, near the pier at the former Achenseehof, was built by Ludwig Rainer. Now privately owned, it boasts a neo-Gothic interior.

The tour

Nestled between the Karwendel and the Rofan mountain ranges, the Achensee is the largest lake in Tyrol, with pleasant temperatures in the summer. In winter, it is the

perfect location for Christmas on the lake, the "Seeweihnacht", organized by the ferry and cruise company Achenseeschiffahrt. At the same time, it provides the perfect backdrop for extensive winter hikes.

One of the many tours that connect you with the lake begins at the parish church of Achenkirch. The first destination is the baroque "Annakircherl". Continue walking on the left of this beautiful chapel and follow the yellow signposts "Zum See" through the Fiechtersiedlung housing estate. The Karwendelweg takes you to the parking lot of the Christlumski area.

Continue towards the hotel Das Kronthaler further uphill, before you reach the hotel Schrambacherhof. The lakeshore can be reached via the meadow. To return to your starting point, take the "Panoramaweg".

■ Contact & info:

Getting there, parking: A12, exit Wiesing/Achensee. B181 to Maurach and along the lakeshore to Achenkirch.

Parking available in the center. Train from Salzburg main station to Jenbach, bus 8332 to Maurach, bus 4080 to Achenkirch.

Tour details: 7 km, 80 vertical meters, 2.5 hours

Of interest: Tyrolean Christmas in the Mountains, Museum Sixenhof, Achenkirch, Tel. +43 5246 / 6508, www.sixenhof.at

Assistant Priest in Bad Vigaun

A winter hike to St. Margarethen and the Samhof chapel.

The parish's tedious interventions finally paid off. Although the priest of Kuchl and the vicar of Adnet opposed the act, Vigaun was promoted to a vicariate in 1716. This required the continuous presence of a priest. From now on, fees and dues had to be delivered to the vicar, explaining Kuchl's and Adnet's opposition. The scope of responsibilities for the new vicariate was defined by the existing parochial territory. The increased dimensions called for additional assistant priests.

Joseph Mohr was one of the assistant priests that was called for duty in Vigaun until 1860. He began his services in Vigaun in 1821, also supervising the churches in Krispl and Adnet until 1822. However, there are no records in the parish registers concerning possible christenings, marriages or funerals performed by Mohr, because these profitable services were reserved for the vicar. On the other hand, the assistant priest's salary was paid by the vicar's budget. A balance sheet of the year 1793 lists the following earnings: 40 kreutzer for a Rorate Mass, 1 guilder for a memorial service, and 24 guilders for marriage, baptism and death certificates.

The "Mesnerhäusl", the church caretaker's home next to the church, now houses an interesting local museum, brought to life by the former principal Josef Neureiter in 1966. It is safe to assume, however, that Mohr preferred the more comfortable vicarage on the south side. Franz Xaver Gruber's diary tells us that while working in Hallein (1035 to 1853), he frequented the Taugl-maut tavern. The restaurant is no longer open for business, but cyclists know the distinctive building on the right bank of the Taugl river well: The bike route leads directly through the former tavern.



The single nave church St. Margarethen in Gothic style.

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The "Friends of the Nativity Scene" is a very active association that crafts exceptional nativity scenes. At the Christmas exhibit 2016, 45 beautiful sets were displayed in the vicarage. The opening of the exhibits is accompanied with an impressive concert. It goes without saying that the best known Christmas carol is on the agenda.

There are more ties to Mohr and Gruber in Bad Vigaun. Michael Neureiter, President of the Silent Night Association, lives in St. Margarethen, a district of the village. The Silent Night Association is a non-profit organization. Its purpose is to further investigate the origin of "Silent Night! Holy Night!", as well as to promote the

awareness and use of the authentic version of the song.

The tour

Before you set out on the hike, spare some time to visit the beautifully renovated late Gothic church. Many details bear witness to its eventful history: historic frescos, the pulpit, dating from 1567, made of Adnet marble and bearing the coat of arms of Prince-Archbishop Johann Jakob von Kuen Belasy, and the Gothic statue of Christ at the side altar on the right hand side, dating from the 15th century. There are more precious items in front of the church: a drinking water fountain, designed by Josef Zenzmaier and crafted by the artist Hermann Eibl from Golling, a fountain with washer women reminiscent of angels, as well as the war memorial by Jakob Adlhart (1953).

On your winter walk to St. Margarethen and the Samhof chapel, you follow mostly ploughed and well-trodden paths. However, a sturdy pair of boots is advisable. The tour starts at the central parking lot. Walk to the municipal office opposite the church, take a right and walk along Blasenbichweg to "Barbaratherme", the thermal bath. Follow the Liedererweg to the filial church St. Margarethen. Saint Barbara is pictured in the tympanum as well as above the high altar, among the saints Barbara, Margaret and Catherine.

The Riedlstrasse takes you uphill into the woods. Follow the signage "Samhofkapelle" to the right onto a forest path, cross a sunny clearing, and after a short time, you will reach the picturesque chapel. The path then merges into Samhoferstrasse, which takes you back to the parking lot, where the tour ends.

■ Contact & info:

Getting there, parking: A10, exit Hallein. B159 to Bad Vigaun. Parking between school and church.

Train S3 (15 minute walk), Bus 170 to Bad Vigaun, alternatively Bus 42 from Hallein.

Tour details: 3.7 km, 60 vertical meters, 1.25 hours

Of interest: Local Museum Bad Vigaun, Tel. 43 6245 / 8416, www.bad-vigaun.at

Art across the Ages

A cultural walk in Golling on the trail of artists.

For Joseph Mohr, the pastoral work in Golling held a certain fascination. Here, at the juncture between the outer and the inner region of Salzburg's Alps, the fruitful plain of the Salzach valley allowed for spectacular views of the towering summits of the Kalkalpen mountains. At the same time, the mountains were far enough away that the unpopular clerical mountain visitations were not required of Mohr. The hill of Golling Fortress and perhaps even more the, Rabenstein mountain which protects the idyllic town from the east, are but a small harbinger of the mountainscape that awaits behind the Lueg Pass to the south. For the prosperity of the village, these were good strategic prerequisites, and this varied terrain promises wonderful discoveries for our trail around the Rabenstein and onwards to Kellau.

The tour

Ideally, the starting point of the hike is the parish church in which Joseph Mohr worked between 1820 and 1821. However, for visitors arriving by car, the parking lot in Trörgergasse near Egelsee lake is more suited, as the area around the church is limited to short-term parking. Visitors arriving by train or bus are at an advantage, as they will encounter the fortress and the church on their path before continuing onwards to the town center and taking a right-hand turn onto Trörgergasse.

A visit to the parish church is a must. It is in this building with a Romanesque-Gothic core that old masterpieces and contemporary art created by the couple Anneliese and Josef Zenzmaier are on display and come together for full effect. The Zenzmaiers' artistic signature ranges from the delicately worked door handle of the entrance



The 400-year-old "Troackkasten" in Golling-Kellau.

HEUGL

to the tulip pulpit and copper baptismal font. Back at the parking lot Trörgergasse, the marked Trail 26 in the direction of St. Anton passes Egelsee lake, immortalized by Gustav Klimt in 1899 in his distinctive style. The next artistic highlight is the St. Anton estate. The artist Hermann Eibl lives and works here in this stimulating environment at the Bärengut. His well-researched and colossal works of stone populate the garden. During the warmer seasons, drinks and snacks are on offer here. Onwards from this small paradise, Trail 26 leads along the access road to a bridge, and soon thereafter, one approaches a left-hand turn, a place where Franz Schubert

may have sought inspiration. Either way, he definitely stayed here in Golling on his way to Bad Gastein in 1825.

At the next junction, our cultural hike proceeds to take a right-hand turn towards Georgenberg mountain. Here in Kellau, great things were created. Some 400 years ago, the single barnyards were built, and not too long ago, in a laborious effort, the old Troackkasten, a building traditionally used as a warehouse for hay and grain, was lovingly restored, giving joy to anyone passing by. Soon, the marked trail branches off to the left and leads back towards Golling, passing by the sports field and back to the hike's starting point at Trörgergasse.

■ Contact & info:

Getting there: A10, Exit Golling, B159 to the center, taking a right turn at the junction to the Trörgergasse parking lot.

Bus 170, S3 from Salzburg main station.

Tour details: 5 km, 80 vertical meters, 1.75 hours

Of interest: Museum Burg Golling (Golling Fortress Museum), www.burg-golling.at

Unwind and Relax in Golling

Winter wonderland in close proximity to Salzburg.



Golling city center.

TVB GOLLING



A winter hike in the Bluntatal.

TVB GOLLING

Embedded in the picturesque landscape of the surrounding Alps and just 25 kilometers south of Salzburg, the community of Golling lies in the heart of the outdoor and sports region of Tennengau. Here, you can enjoy the unique combination of nature and wellness. Relax and unwind with a winter hike in the nature conservation area Bluntatal, followed by a recuperating afternoon in the “sauna paradise” Aqua Salza. Because of its central location, Golling is the perfect starting point for daytrip excursions and seeing the sights in and around Salzburg.

With its colorful houses, the idyllic Marktstrasse is especially inviting during the Advent season. Go on a trip back in time in the city center – Golling, now and then – and let the pictures tell their story. 67 sites show historical perspectives and depictions of the stores that were once located throughout the town. Discover the history with an interesting guided tour. The Golling fortress, built in the 13th century, lies in the center of town. Within these dignified walls, the traditional Christmas market is held annually in a unique atmosphere. The parish church, where Josef Mohr worked between 1820 and 1821, is across from the fortress. A memorial plaque reminds visitors of Joseph Mohr’s time in Golling.

Be mobile free of charge: In addition to offering discounts to various attractions, the Tennengau Plus Card allows you to use the public busses and trains free of charge throughout your stay in the Tennengau region. You will receive this card free of charge when you check-in to your accommodation.

Hallein, a Celtic settlement, is only ten minutes away by train (S-Bahn). Franz Xaver Gruber’s former home is located directly across from the parish church. After its reopening in the fall of 2018, the noteworthy Silent Night Museum, complete with documentation of the song “Silent Night! Holy Night!”, Mohr’s guitar, and furnishings from Gruber’s home will be on display.

From Hallein, it is only a 30 minute journey to the center of Salzburg, Mozart’s city. Make sure to visit the Salzburg Cathedral with its historic baptismal font — where Joseph Mohr himself was baptized, as well as its famous Christmas market, and take your time wandering through the old town.

For further information & offers, visit:

www.golling.info

www.burg-golling.at

■ **Contact & info:**

Tourism Office Golling, Markt 51, 5440 Golling, Tel.: +43 6244 / 4356, office@golling.info



No Fear of Complaints

A rewarding hike to the Mohr chapel in Hintersee.

Joseph Mohr was given full responsibility of a parish for the first time in Hintersee, a vicariate since 1828. This was no doubt a promotion. However, Hintersee counted only 272 Catholics. Being such a small parish, it could not sustain itself. Wealthier parishes had to pay off the annual debt of 80 guilders which the church accrued. The vicarage next to the church provided room for the school and the teacher's quarters. School fees had to be paid; their collection was the school administration's duty. This was no doubt a difficult task for the friendly priest. Mohr was not completely satisfied with the appointed teacher, as evidenced by a letter of complaint to the authorities in Salzburg.

Throughout his life, Mohr encountered difficulties and animosities with his superiors. In a letter written in Latin which was addressed to a "fatherly friend", without providing details, Mohr tells the unidentified recipient about an accusation. It is assumed that this "fatherly friend" was his sponsor, vicar Hiernle from the Salzburg Cathedral. Mohr applied for a transfer to the parish of Krispl, which offered better pay, but his application was denied. Thus, he stayed in Hintersee for ten years from 1827 until 1837. This was his second longest stay in a parish, to be topped only by Wagrain.

Winter trail

The atmospheric Silent Night Tour begins at the museum in the center of Hintersee. Follow the sign "Mohr-Kapelle" and walk along plowed paths until you reach this contemplative place of meditation at the edge of a forest. The colorful interior was designed by the artist Bernd Horak from Hintersee. Since no picture of Mohr exists, we will never know whether the fun-loving



Church and vicarage in Hintersee, where Joseph Mohr lived for ten years.

HEUGL

priest indeed looked like his portrait. Another imaginative portrait is displayed in the vestibule. In front of the church, a bronze sculpture honors Mohr. More important, however, is the mental image that Mohr has left behind through his social work and above all through the lyrics for "Silent Night! Holy Night!"

Summer trail

Hintersee is a perfect hiking destination all year round. In summer, diverse trails along the many brooks and creeks, known as the "woodland-water-magic trails", lead you to wonderfully scenic spots. One of the many possible "water trails" starts in the village

center. Leaving the village behind, cross the bridge and take a right. Follow the Tiefenbach creek southbound until you see the new Joseph Mohr chapel on the left-hand side. Continue along the creek, which is carved deeply into the rock, and enjoy the many scenic attractions: cascades, carved out of rock formations and natural pools, which are wide enough for a few strokes in the ice-cold water, and a viewing platform high above the water.

For more ambitious hikers, Feichtenstein mountain (1249 meters) is a worthwhile destination. Take a left at the bridge across the Tiefenbach, or take a right onto the rural road to return to Hintersee.

■ Contact & info:

Getting there, parking: A10, exit Hallein. B158 to Faistenau, 9 km to Hintersee. Parking at the museum.

Train from Salzburg main station, Bus 150 to Hof, change bus, alternatively Bus 155 directly to Hintersee.

Winter tour: 2.3 km, 45 min.; summer tour: 3.8 km, 100 vertical meters, 1.5 hours

Of interest: Puppenstubenmuseum (Dollhouse museum) in Hintersee, www.hintersee.at

Following the Tracks of Joseph Mohr in Hintersee



The Joseph Mohr Memorial Chapel.

JOHANNES ASCHAUER (2)

For almost ten years, between 1827 and 1837, Joseph Mohr, the world-famous lyricist of the carol “Silent Night! Holy Night!”, was a vicar in Hintersee.

For a long time, it was left unmentioned that traces of Joseph Mohr can also be found in the region of Fuschlsee lake. Starting in September 1823, he filled the role of provisional vicar in Koppl, and in 1827, he became the provisional vicar at the parish of Hof. Inside the belfry, a commemorative plaque hangs in his memory. Between 1827 and 1837, Joseph Mohr was allocated to the small community of Hintersee, where he led a parish on his own. The present Joseph Mohr House is not far away from the old vicarage. It dates back to 1748 and was refurbished in 1998/99. The house was named in Joseph Mohr’s memory. Today, his vestments, along with a few original exhibits from his time as a priest there are on display. When Joseph Mohr moved to Hintersee in 1827, the village was very humble. The small community counted 272 people as inhabitants who made their living from timber and hunting.

The priest position in Hintersee was poorly endowed, and Mohr couldn’t supplement his income by holding additional masses, as the people were poor and

couldn’t afford to be more generous. Yet the extremely socially minded priest sought to improve the education of the schoolchildren. Back then, there were many poachers in the rich hunting grounds of Hintersee. By poaching, the poverty-stricken people were able to make some extra income. With the little money he had, Mohr would sometimes buy meat from the poachers to give to poor families. Due to the workshops and trading companies, the economic situation in the city of Salzburg was a bit better. But there too, many people were impoverished.

In 1827, at the time when Joseph Mohr experienced his first Christmas in Hintersee, the first Christmas tree was erected by a family at the Alte Markt (old market). Most families, especially those in the country-



side, were very modest in their Christmas celebrations. In Hintersee, Christmas Eve was celebrated by eating “Raunudeln”, a sweet, bready dish, at 5 pm, and after Midnight Mass, people gained their strength back with a hearty meat soup.

The main focus of the Christmas celebrations centered around the Christmas Midnight Mass, the nativity scene, and the Christmas carol “Silent Night! Holy Night!”. Christmas trees decorated with ornaments, tables overflowing with gifts, and refrigerators filled with food did not exist; they are more characteristic of our contemporary time.

In October 2015, a new addition to the existing mementoes, the Joseph Mohr Memorial Chapel, made entirely out of wood and glass, was built at the edge of the forest at the “Fuchsstoa”. A new Joseph Mohr themed trail with six stations is set to be completed by 2018. In Mohr’s spirit, artistic elements from all of the villages will come together. Romantic walks along the thematic trail are regularly offered throughout Advent season.

■ **Contact & info:**

Tourism Association of the Fuschlsee Region, Tel.: +43 6226 / 8384-71
 hintersee@fuschlseeregion.com, www.fuschlseeregion.com



Musician Instead of Linen Weaver

Hochburg's Peace Trail tells the story of Gruber's life.

It was a troubled time when Franz Xaver Gruber was born on November 25, 1787 in the village of Hochburg. He was the fifth of six children born to the linen weavers Josef and Anna Gruber. Until 1779, Hochburg was a part of the Bavarian town Burghausen. Following the Treaty of Teschen, the Innviertel was ceded to Austria, before it was once again restored to Bavaria for a short time, and finally reattached to the Austrian Empire in 1816. The political back and forth caused economic instability, and long running relations were torn apart by the new frontier.

It is not surprising that the weaver Josef Gruber had strong felings about his son's future. Franz Xaver was expected to learn his father's respectable trade. Yet the schoolteacher Andreas Peterlechner encouraged the young Gruber's musical talents and helped him wherever possible. Eventually, Gruber senior was convinced by his son's outstanding gift and gave his blessings. Franz Xaver was allowed to study with the famous church organist Georg Hartdobler in Burghausen, which was nearly seven kilometers away. This daily walk soon bore fruit: Within three months, Gruber could play the basso continuo on the organ.

Several locations which had an impact on Gruber's life are within easy reach of Hochburg: the parish church Maria Himmelfahrt (Assumption of Mary), which is the venue for the popular historical play „Die Suche nach der stillen Nacht“ (In Search Of the Silent Night), the "Stiftsgasthof" (abbey tavern), where Gruber composed a four-part wedding song in honor of his confirmation sponsor, the school, which is now named after him, and the schoolteacher Peterlechner's and the Gruber family's



One of the peace stations is dedicated to the continent North America. In the background is the parish church of Hochburg.

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homes, which no longer exist. As a substitute for Gruber's home and birthplace which was torn down in 1927, an almost identical building from the neighboring village Gilgenberg has been transferred and was rebuilt on the site. The Franz Xaver Gruber Memorial House now contains the family's weaving machine and, on loan from Burghausen, Hartdobler's pianoforte, which Gruber used for practicing.

The tour

The Franz Xaver Gruber Peace Trail was opened in 2012. It not only includes important locations from the composer's life, but focuses on the infinite significance of "Silent

Night". The circular walking trail starts at the Gruber Memorial House and symbolically takes you through the world's continents. The Tyrolean artist Hubert Flörl has created sculptures that are sensibly integrated into the splendid countryside around Hochburg. The message of peace is carried through the world on angel's wings to each of the portrayed continents, and each continent itself offers a citation of peace. The unifying, peaceful togetherness works on a small scale as well: The space needed for the installations was donated by private owners. And they offered to care of the splendid flowerbeds as well.

■ Contact & info:

Getting there, parking: A1, exit Salzburg-Nord. B156 to Oberndorf, via Eggelsberg and Gundertshausen to Hochburg center.

Train: Salzburg main station to Braunau, change to bus 882 to Hochburg center.

Tour details: 2.5 km, 40 vertical meters, 1 hour

Of interest: Gruber Memorial House, www.fxgruber.at; guided tours Tel. +43 7727 / 2652 or +43 664 / 73416679.

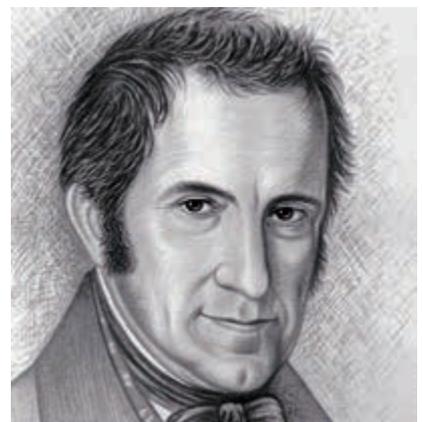
Hochburg-Ach: Franz Xaver Gruber's Place of Birth

Horseshoe-shaped, the Weilharts Forest encircles Hochburg-Ach in the upper Innviertel region bordering Bavaria. It is here, in the town's district of Unterweitzberg, that Franz Xaver Gruber was born in 1787.



The Franz Xaver Gruber Memorial House in Hochburg-Ach portrays the life of the town's most famous citizen.

FRANZ XAVER GRUBER GEMEINSCHAFT (3)



Franz Xaver Gruber, the composer of "Silent Night! Holy Night!"

His father was a linen weaver in Hochburg/Ach (Upper Austria). The proximity to the city of Burghausen on the Bavarian side of the Salzach river was of particular importance to Franz Xaver Gruber. It is here that he received his musical instruction to become an organist, which was a basic requirement for obtaining a teacher's license. Until 1779, the Innviertel region belonged to Bavaria. Today, Burghausen is still of great significance for Hochburg-Ach as their combined history ties the two communities closely together. In Hochburg, the Franz Xaver Gruber Memorial House, which closely resembles his birthplace, is open to visitors. The house vividly showcases life as

an ordinary person, artisan and peasant around 1800. The Peace Trail begins at the Memorial House. The trail is two kilometers in length and, over the course of six stations, leads back to the Memorial House, always keeping Gruber's church within eyesight. A sculpture stands at each of the six stops, each composed of an angel's wing holding a continent with an inscribed verse of the carol "Silent Night! Holy Night!". Descriptions of life around 1800 on the respective continent complete the station.

Places which held particular significance in Gruber's life, such as his teacher Peterlechner's house or the location of Gruber's birthplace, now highlight "Silent Night! Holy Night!" as a song of world peace.

At the last station, a sculpture shows Gruber and Mohr presenting their carol to the Madonna and Child. The Memorial House and the Peace Trail give insight into Gruber's life: This is where his parental home stood, this is where he went to school, this is where he undertook his teacher training ... In short: Gruber's roots lie here in Hochburg-Ach.

Gruber Festival 2017

Fri, Dec. 15 & Sat, Dec. 16, 3 pm to 9 pm
Sun, Dec. 17, noon to 9 pm

Celebrations

for Franz Xaver Gruber's 230th birthday
5 pm: "FXG images – paintings of Gruber and his places of work"

7 pm: Lantern hike along the Peace Trail

8.15 pm: "Gruber's letters", lecture

Contact & info:

Opening hours Franz Xaver Gruber Memorial House from the Sunday after Easter until the end of October daily 1.30 pm to 4.30 pm, throughout the Upper Austrian school holidays daily from 9 am to noon; Franz Xaver Gruber Peace Trail: open 24/7. The custodian Hans Schwarzmayr also welcomes visitors outside of these opening hours (Tel.: +43 7727 / 2652 or hans.schwarzmayr@aon.at). Also of interest are the thematic guided tours (spiritual tours, tours for kids etc.).



Franz Xaver Gruber peace station Africa, looking at the parish church of Hochburg.

Short Séjour in Hof

The Rauchhaus Mühlgrub, a smokehouse, is well worth a visit.

The territory comprising the municipality of Hof and its neighboring village of Elsenwang was first recorded in the year 790 in Salzburg's oldest deeds of ownership, the "Notitia Arnonis" and the "Breves Notitiae". At this time, the previously wooded area was cleared on all sides to make way for the expanding population. The town name "Hof" only gained currency in the 15th century. The majority of farmers worked at the service of the noblemen and landlords. It was only in the revolutionary year of 1848, the year of Joseph Mohr's death, that this situation changed. Having hitherto served 16 feudal lordships, the farmers of Hof became the rightful owners of their properties.

While his work as assistant priest only lasted for several weeks in 1827 between his long-term employment at Eugendorf and Hintersee, this time in Hof sufficed for him to paint an accurate picture of the social situation there.

The walking tour passes a number of farms, some of which more closely resemble cottages, while others elude a manorial grandeur. The highlight of the walk is the "Rauchhaus Mühlgrub", an old smokehouse. From there, the tour continues along the "Kapellenspur". A commemorative plaque hangs in the old church.

The tour

The tour, signposted along the route as "Rauchhaus Mühlgrub", starts on the northwest side of the church, where it follows the narrow Schwarzmühlstrasse to the trench. Right behind the "Schwarzmühlkapelle", a chapel, a steep path on the other side of the trench takes you uphill and makes a right turn onto the scarcely frequented Riedlstrasse. After a few minutes, you will reach the Rauchhaus Mühlgrub, a



The over 400-year-old Rauchhaus Mühlgrub is under monumental protection.

HEUGL

typical single-house farm built around 1560 and bought by the municipality Hof in 2005. Until 1983, the Schöndorfer family lived in this house – without electricity, a chimney or running water. Despite these modern shortcomings, the spot emanates a feeling of comfort that can also be felt at events which take place here on occasion.

The path continues along the Riedelstrasse, taking a right turn at the next farm. The "Ohleitenkapelle", another chapel, originated in the 16th century. The marked for-

est path passes back down to the Fuschler Ache. In this mixed woodland, the countless shadow-loving yew trees are particularly worth noting. In the trench, the path takes a short left and then takes a right turn over a small wooden bridge in front of the Schweighofsäge. Across beautiful meadows and passing through forests, the path continues snugly uphill. Soon, the familiar church tower of Hof becomes visible, towards which the return path along the Wolfgangseestrasse leads.

■ Contact & info:

Getting there, parking: A1, exit Thalgau, and continue onward to Hof.

Short-term parking available next to the church. Bus 150 from Salzburg main station to Hof center.

Tour details: 4 km, 150 vertical meters, 1.5 hours

Of interest: Denkmalhof Rauchhaus Mühlgrub, Tel. +43 6229 / 2249

A Visit With Consequences

Maria Kunterweg in Ramsau deeply impressed Mohr.

On August 21, 1815, Mohr was ordained as a priest in the Salzburg Cathedral. Eight days later, he went to Ramsau to pay a visit to his relatives. Severin Wallner, the parish priest of Ramsau, got wind of Mohr's trip. The ailing priest, who had just lost his assistant priest, had good connections to the responsible ordinariate in Salzburg. Although Mohr's first assignment was set to be in Mariapfarr, he was asked to provide temporary help in the village of Ramsau, where he began his service as assistant priest on August 29, 1815.

The rough climate and the steep Watzmann, Hochkalter and Reiteralm mountains did not suit Mohr well. He therefore stayed in Ramsau only until October before moving to Mariapfarr. Although his term in Ramsau was a short one, the church chronicle mentions his "great kindness, altruism, and generosity, as well as his cheerful and jolly personality". Mohr was particularly impressed by the easily accessible pilgrimage church Maria Kunterweg, which overlooks the valley. Inspired by the forest landscape, the Salzburg court mason Sebastian Stumpfegger literally composed a harmonious ensemble, which we will pass on this tour.

The tour

The inaugural visit to the farmhouses north of the village involved a strenuous hike along the trail through the gorge. Follow the signs "Weg 65 Zipfhäusl" along a creek called Schwarzeckbach. In winter, this trail is sometimes frozen over, in which case it is advisable to take the detour via Möserlehen, following the signs "Weg 66a" instead. Both routes will take you to the Zipfhäusl restaurant at an altitude of 915 meters above sea level. From there, the trail



The circular route leads past the church Maria Kunterweg.

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(Weg 1) follows the ancient brine pipeline toward Lake Taubensee. The daring project of building a pipeline between the salt mines in Berchtesgaden and Reichenhall was realized in 1816, shortly after Mohr's residence. The brine pipeline was in constant operation for 144 years.

After one kilometer, we leave this technical masterpiece behind and turn left to a farm building, where we take a right to the Hindenburg Linden. The tree is some 1100 years old; its trunk has a circumference of eleven meters. The small inn next to the tree did not exist in the days of Joseph Mohr; it was only opened in 1875. "Weg 65" continues on the other side of the street, toward the church Maria Kunterweg. The pilgrimage church's name derives from the

Middle High German word "Kunter", meaning "livestock", and "Weg", meaning "path". Thus, it can be assumed that the pilgrimage trail was used as a cattle track, leading to the mountain meadows.

On the way downhill, you will pass the Pletzer chapel built in 1630, and only a short while later the Calvary chapel with an almost life-size crucifixion group. The parish church Ramsau surprises with a beautiful interior. Late Gothic apostle figures from the early 15th century adorn the organ loft. Nameplates on the pews that were installed even before Joseph Mohr had arrived in Ramsau are still in place. Mohr's home, the sacristan's house, and the vicarage, both preserved in their original state, are located east of the church.

■ Contact & info:

Getting there, parking: A10, exit Salzburg-Süd. Via Golling and the border crossing point "Hangendenstein" to Berchtesgaden and Ramsau. Free parking available at the eastern entrance to the town.

Bus 840 from Salzburg main station, Bus 846 from Berchtesgaden to Ramsau-Kirche.

Tour details: 4.8 km, 250 vertical meters, 2 hours

Improvising in the Name of God

The Koppl Moor offers rich impressions any time of the year.

On September 13, 1823, Joseph Mohr was sent to the Koppl vicariate church by the ordinate of the archbishop, where he stayed until October 6, 1824. The mission was not an easy one as he spent all of his energies on the development of the sorely afflicted Koppl community.

As if the year 1816 hadn't brought enough change with it already, on July 23 of that year, lightning struck the church tower of Koppl. The Gothic church was burned to the ground. After three long years, the reconstruction was finally approved, and it was only in the year 1886 that the newly reconstructed church was officially inaugurated by the archbishop at the time, Franz Eder. Of course, parish work within the church resumed earlier, but Mohr must have had to considerably improvise for his work in Koppl. Throughout the construction work, Sunday mass was held in the "Schnurrnkapelle" ("Schnurrn" chapel) while daily mass was held in the vicarage. The original Schnurrnkapelle no longer exists as it was demolished in 1959 due to its poor structural condition; a new one was erected in a different place.

Originally, Mohr had planned to spend his time between 1822 and 1824 as an assistant priest in Anthering, but his instructions changed. We have been able to reconstruct his work in Koppl from the birth and death records available. Five handwritten entries by Mohr record births, and thirteen further entries certify deaths.

The tour

Koppl is a particularly hiker-friendly community. The paths are as versatile as they are plenty: The palette ranges from the near-alpine Nockstein to the magical Koppl Moor. Springboard for most of these hikes



The altar pieces in the parish church date back to around 1820, the figurines of St. Nepomuk and St. Leonhard are 100 years older.

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is the large parking lot. A nice walk of just under one and a half hours orients itself around the Nordic-Walking Route 7 and leads to the Koppl Moor.

From Mohr to moor, if you will. The precious biotope almost faced extinction in 1800, when the excessive mining of peat sods used to fuel the brass and iron hammer factories in Ebenau almost demolished the moor. Today, only a fraction of the original moor remains intact.

Departing at the starting point in Koppl, Route 7 crosses the stream and follows the Aschaustrasse to the information board

"Koppler Moor". In the winter, the right fork to the moor circuit is usually well-trodden. Of course, bird watching in the spring generally yields more successful viewings, but the moor's impressions in winter's splendor are within themselves a sight to behold.

The short detour through the moor leads to the Aschaustrasse, where the small Aschau lift is located almost at the end of the access road. It is here that most of the children of Koppl put on their skis for the first time before moving on to bigger slopes. Here, our path passes along the Aschaustrasse, taking a left turn back to the town.

■ Contact & info:

Getting there, parking: A1, exit Salzburg-North, taking the Vogelweiderstrasse, the Sterneckstrasse and the Schallmooser Hauptstrasse to the Gnigl district. 8 km on the B158 until the junction Koppl. Parking after 1.5 km at the information signboard.

Bus 150 from Salzburg main station and Bus 152 from Koppl-Sperrbrücke.

Tour details: 3.5 km, minimal vertical meters, 1.5 hours



Gorgeous View: the Nockstein mountain.

SKY-BLUE SALZBURG

KOPPL: GATEWAY TO THE LAKE DISTRICT

The rural community of Koppl is situated at the city border of Salzburg and on the foothills of the Osterhorngruppe mountain range. The proximity to the festival city, combined with the varied hiking and recreational opportunities make Koppl a perfect residential and holiday destination. The 1042 meter high Nockstein mountain is the town's landmark. From its top, one can enjoy a spectacular view all the way to Chiemsee lake in Bavaria and the entire Lake District. For this reason, Koppl is known as "the gateway to the Lake District".

In Joseph Mohr's Footsteps

The parish vicar Mohr was very popular among the people.
He cared deeply for the poor and stood up for social justice.

The world around the time of Mohr's birth was marked by wars and poverty, which was also felt throughout Salzburg. These were the circumstances into which Joseph Mohr was born and with which he later engaged to try to make a difference. On December 11, 1792 the unwed knitter Anna Schoiber gave birth to a boy, Josephus Franziscus, who was baptized in the Salzburg Cathedral on the very same day, received his father's surname as the legal situation at the time stipulated. Thanks to his singing talents, he received support from the Cathedral vicar and choir master in his childhood and was successful in rising up from the lowest ranks of society.

We should refrain from romanticizing the memory of Joseph Mohr. Rather we must take care to extricate him from the cliché of the Christmas carol. If Joseph Mohr were a priest today, he would presumably take a stand – just as he did in his day – to help the people and commit himself to the poor, irrespective of his superiors' protests. He would not veer from his path and be a benevolent counselor for those pushed to the fringes of society. Mohr wrote the poem to give his fellow human beings a sign of joy and a spark of hope. He chose words that even the simplest person without any education can understand.

What does this priest poet Joseph Mohr have to do with Koppl? From September 1823 to October 1824, the priest was sent to the parish of Koppl by the archiepiscopal ordinariate. This

was one of the many assignments throughout Salzburg's regions and communities. Frequent transfers were commonplace in a young priest's career. He could thus gather experience. His affable manner got him into trouble with his superiors at several work stations. In his 33 years working as a priest, Mohr was active at 13 stations of duty. Little is known about his work in our congregation. Mohr's first entry in the baptismal register was written three days before he officially began work here. That means that Mohr must have already been active in Koppl, but only 14 months of his time there have been officially verified.

It is not known whether the song "Silent Night! Holy Night!" that had resounded for the first time five years earlier in Oberndorf was also sung at the Christmas Midnight Mass in Koppl in 1823. This remains a matter of personal interpretation. (Source: "Heimatchronik Koppl", source text from Dr. Karl Heinz Ritschel)

In the anniversary year 2018, Koppl plans to add a display case to the present Joseph Mohr memorial plaque located in the Koppl parish church. The two pages of the baptismal register in which Mohr made his entries as vicar in Koppl will be displayed here. The Bildungswerk Koppl (an organization promoting adult education) plans to address the topic of "Silent Night! Holy Night!". Moreover, an impressive Advent market will be held at the Guggenthal church.



Mohr memorial plaque in the parish church of Koppl.

GEMEINDE KOPPL

■ **Contact & info:**

Municipality Koppl, Dorfstraße 7, 5321 Koppl, +43 6221 / 7213-0, gemeindeamt@koppl.at, www.koppl.at

Facts & figures: Population: 3460 primary residences, 286 secondary residences (status as of Sept. 9, 2017), total size: 20 square kilometers, jobs in the municipal area: 580



Schwanthaler and Gruber in Ried

In the steps of the artists and a teacher.

As of the second half of the 18th century, the Innviertel was torn between the interests of external powers. The fertile land, approximately 2,200 square kilometers in size, was alternately under Bavarian, Austrian, and – for a short time – even French rule. With the Treaty of Munich, Bavaria ceded the Innviertel to Austria.

For more than two centuries, Ried was artistically influenced by the Schwanthaler family of sculptors. When Hans Schwabenthaler, the prime father of this outstanding dynasty of artists, moved from Altötting to Ried in 1632, the scope of this decision was not yet foreseeable. Many years later, Franz Xaver Gruber could not have anticipated the far reaching consequences of his passing the teacher's exam in 1806. Without this professional license, Gruber would not have been able to teach in Arnsdorf, and Gruber and Mohr would most likely never have met.

Hans Schwabenthaler's son Thomas received his training from Italian masters. In 1679, he changed his name to Schwanthaler. In 1707, the distinguished Baroque sculptor died at the age of 73. His grandson Johann Peter the Elder began his career in Bavaria's Innviertel; which became sovereign territory of Austria in 1779. Four family members were sculptors at the same time; however, times changed. In the early 19th century, many artists, among them the Schwanthaler family, left the Innviertel to move to Munich, where their art was revived. Ludwig Michael Schwanthaler created the famous Bavaria figure in Munich and the Mozart memorial, still adorning the Mozart Square in Salzburg.

The Museum of Folk Art on the "Kirchenplatz" (church square) offers an excellent overview of the diversity of forms created



Detail of the "Mount of Olives Group" in the Chapel of Suffering, attributed to Thomas Schwanthaler.

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by the Schwanthaler family. The museum also displays the "Oberndorfer Krippe" (nativity scene). It belonged to the church of St. Nicholas in Oberndorf, where "Silent Night! Holy Night!" was performed for the first time in 1818. After the church was demolished, the nativity scene was given to the Franciscan Sisters of Oberndorf. In diffi-

cult times, the figurines were sold to an art dealer, who in turn sold them to the priest Johann Veichtlbauer from St. Pantaleon in 1926. The nativity scene consists of more than one hundred figurines, with waxen heads, carved wooden limbs and torsos made of wire. They are dressed in colorful garments.

The tour

The city walk begins at the Museum of Folk Art. Walk along the "Kirchengasse" until you reach a narrow passage leading to the "Hauptplatz" (main square), which is optically divided by the Dietmar Fountain. The lower part of the square has always been a market. Take a left, passing the former Gothic Town Hall, and continue to house Hauptplatz No. 10. Preserved beneath the oriel is a jocular fresco. Two jesters embrace each other below the inscription "Unnser sein Drey" (We are three). But who, then, is the third? The one looking up? Looking up is advisable in any case, as you can take a peek at the "Landrichterhaus" (County Judge's House), where Napoleon once spent the night.

Take a right at the upper end of the town square to "Stelzhamerplatz". In house number 10, Franz Xaver Gruber was presented his teaching license. Take another left onto "Schwanthalergasse", where the family home is located. A frieze commemorating the most famous Schwanthaler artists was erected in 1868. You will soon reach the highlight of the walk, the Parish Church of St. Peter and St. Paul. The interior furnishing is to a large extent the work of the Schwanthaler family. Particularly remarkable is the "Mount of Olives Group" in the "Elendkapelle" (Chapel of Suffering), attributed to Thomas Schwanthaler.

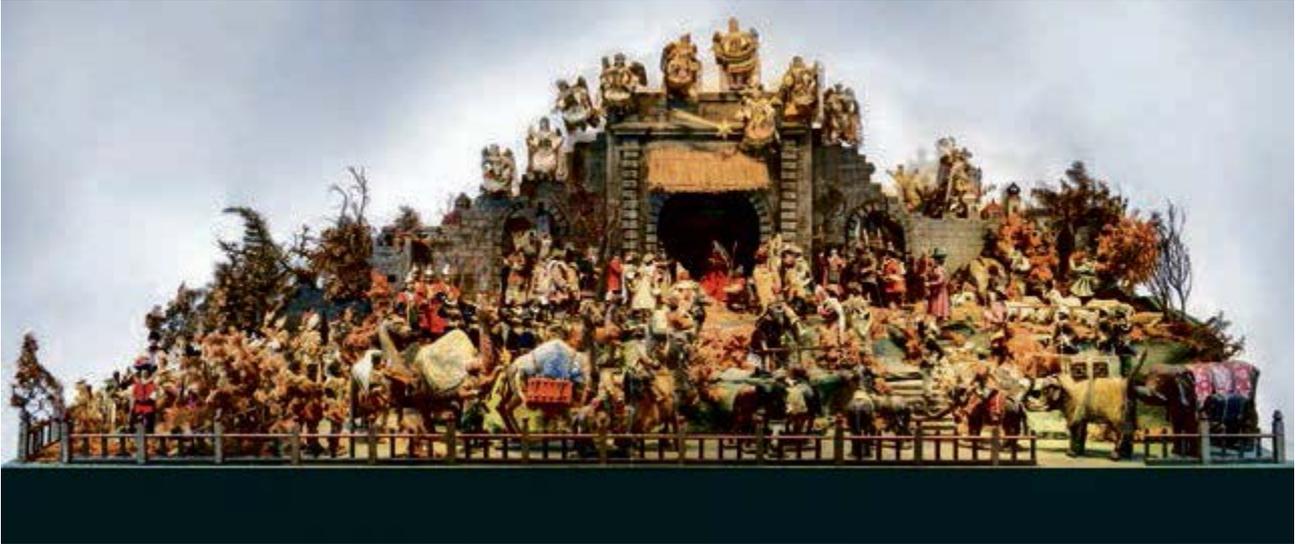
■ Contact & info:

Getting there, parking: A1, exit Wallersee, B1 via Straßwalchen to Haberpoint, L598 to Ried center.

Tour details: 2 km, 45 minutes

Of interest: Museum of Folk Art, Kirchenplatz 13, 4910 Ried im Innkreis.

Tel. +43 7752 / 901-301. www.ried.at; Tues to Fri 9 am to 12 pm and 2 pm to 5 pm, Sat 2 pm to 5 pm, closed Sundays and holidays.



The Silent Night nativity scene in the "Innviertler Volkskundehaus" in Ried/Innkreis.

MUSEUM INNVIERTLER VOLKSKUNDEHAUS

Gruber and the Silent Night Nativity Scene in Ried/Innkreis

When Franz Xaver Gruber came to the formerly Bavarian town of Ried in 1806, four squares interconnected by alleyways shaped – and continue to shape – its center: the slightly curved main square lined with its mighty townhouses, the Rossmarkt (horse market), the church square, and the upper square (today: Stelzhamerplatz), where the old school building was located in the former public hospital.

It is here that Franz Xaver Gruber completed his three-month training to become a primary school teacher. In the nearby Parish Church of St. Peter and St. Paul, Gruber admired the works of the famous sculptor family Schwanthaler and is also likely to have played on the organ here. In 1933, the priest Veichtlbauer presented his extensive folkloric collection to the city of Ried and thus the "Innviertler Volkskundehaus" (folklore house) was created. It was with this col-

lection that the famed nativity scene, in front of which the famous Christmas carol "Silent Night! Holy Night!" was first sung, made its way to Ried. The hundred or so clothed human figurines, with their finely sculpted wax heads, are typical of nativity scenes from the Inn-Salzach area.

The figurines in the nativity scene show the Adoration of the Shepherds, the Adoration of the Magi and the Wedding at Cana as a wedding procession with a "Prograd-

er", or master of ceremonies, leading the procession. The large number of high priests suggests that there was once also a Feast of the Circumcision of Christ or the Presentation of Jesus. The biblical topic is adapted for the local context: the shepherds are clad in the farmers' and boatmen's traditional dress of the 1800s. Particularly striking figurines include a peasant woman wearing a black head scarf, a wonderer, and a bagpiper.

■ **Contact & info:**

Cultural Department Ried, Kirchenplatz 13, 4910 Ried im Innkreis, Tel.: +43 7752 / 901-301, 302, kultur@ried.gv.at, www.ried.at; Population: 11,953, Size: 7 square kilometers, Number of businesses: 893, Number of workplaces: 1260, Number of jobs: 14,194

Mohr, Marble and a Museum

Adnet is famous for the marble that adorns many churches.

In 1821, the 29-year-old Joseph Mohr was transferred to Vigaun. In addition to his duties in this parish, he was also responsible for the churches in Adnet and Krispl. He may have walked along the "Kirchgang", a footpath that leads over the ridge called Adneter Riedl and the Heuberg mountain. It passes a chapel dedicated to our Lady and descends down to swampy meadows. Today, this valuable biotope is a protected area and enjoys great popularity. In the 19th century, when Mohr walked there, the swamp was probably considered land of low value. "Adnet" derives its name from the Celtic name of the village Atanate (Atanat, Attnat), which means "swamp".

Just outside the village, which had a population of 1000 in Mohr's time, are the marble stone quarries. The famous Adnet marble has been used for many centuries to embellish churches, palaces, and burgher houses. It was irrelevant that Adnet marble is not actually marble in the true sense of the word, but compact polishable limestone. This reddish material in many different shades literally brought shine into the church of Adnet, a fact that Joseph Mohr was certainly aware of. Maybe he even contemplated the fossils of sea urchins, ammonites, and shells. The enlightened Mohr did most likely not consider them a work of the devil but rather a chance to look back into the past. The splendid Gothic church as Mohr had known it was severely damaged by a fire in 1890 and renovated in neo-Gothic style.

The tour

In Adnet, everything revolves around the 200-million-year-old rock. We suggest you start the tour by visiting the church, where you can admire sublime masonry art. When



The stonemason's marks in the tympanum, made of red Adnet marble, are clearly visible.

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entering the cemetery, two reliefs on either side of the arch catch the eye. On the east side, a crucifixion group marked with the year 1520 is depicted. The two church patrons Stephan and Laurentius are immortalized on the west side. Standing in front of the church, we can read the Late Gothic ogee arch as if it were a book. The jambs and the archivolt are made of sprinkled marble, the lintel from red limestone with its typical coral fossils, and the statue of St. Stephen in the tympanum consists of red Adnet marble. Nearly every workpiece carries a stonemason's mark, indicating which workshop was responsible for producing it.

Where can this beautiful material be found; where are the quarries? The sign-posted "Marble Trail", which starts below the church, leads visitors there. Along the three-kilometer-long trail, thirteen recently installed information boards are both interesting and fun for kids and adults alike. Don't miss the Marble Museum in the center of Adnet. Even if you come outside the opening hours, it is worth stopping by. The fountain with the "Playing Children" between blocks of marble in the small park in front of the museum, created by the artist Josef Zenzmaier in 1979, is certain to enchant.

■ Contact & info:

Getting there, parking: A1, exit Hallein, L107 for 2 km, take a right to Adnet.

Parking near the church.

Bus 450 from Hallein train station.

Tour details: 3.5 km, 80 vertical meters, 1.5 hours



A footpath leads over the ridge called Adneter Riedl.

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Adnet: Famous for Marble

The Adnet marble is a decorative stone that was used for many buildings.

Joseph Mohr was assistant priest in Vigaun from 1821 to 1822. During this time, he also helped out in the parishes of Adnet and Krispl, where he had to walk to from Vigaun. A memorial plaque made of marble on the vicarage of Adnet is a reference to his work as a temporary assistant in Adnet.

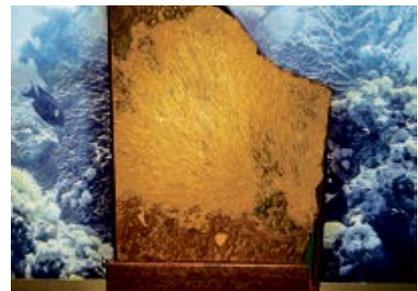
Marble Museum

The Marble Museum, established some 25 years ago in the marble village Adnet, informs visitors about the origin, quarrying, processing, and transport of this precious stone. The use of Adnet marble, starting from Roman edifices all the way to modern monuments, is also explained. The tomb

of Emperor Friedrich III. in St. Stephen's Cathedral in Vienna, made of sprinkled Adnet marble, is one of the outstanding examples. Substantial amounts of marble were used in the redevelopment of the Ringstrasse in Vienna in the second half of the 19th century.

Marble Trail

The Marble Trail begins at the village square near the church and leads through abandoned and still operational quarries. Information boards explain the stone's characteristics and its exploitation. This year, the Marble Trail was extended by "Fit and moved by Adnet's marble quarries".



Showpiece of the Marble Museum: a 200-million-year-old fossil coral stock.



The smithy along the Marble Trail.

MARMORMUSEUM (2)

All Paths Lead to the Church

In 1822, Joseph Mohr became assistant priest in Anthering.

In the second half of the year 1822, Joseph Mohr took over the role of assistant priest in the village of Anthering in the Flachgau region. One of his many tasks involved reading mass several times a week. These well-frequented get-togethers were surely also a social highlight daily and weekly, as important announcements were also made known on these occasions. A municipal council or an elected mayor such as we know them today did not yet exist at the time of Joseph Mohr. The village leader was chosen by the lord of the manor. It was only after the March Revolution of 1848 that this custom was to change.

The church in the center of the village played a key role for many village functions. Accordingly, the paths leading to the church were densely packed. There was a direct path leading from almost every farm at the edge of town directly to it. Many of these paths are still used today, or are, at the very least, still recognizable because of the wayside crosses and shrines lining their sides. The proposed route follows one of these ancient paths over the Gaizenberg mountain in the direction of the Haunsberg mountain.

One impression of the traditional lifestyle is given by an elderly farmer, who explains that many years back, villagers much preferred walking on the earthen, sandy or grassy trails instead of the dusty unpaved roads. Preferably barefoot, with their hand-nailed shoes dangling from the shoulders, they would frolic along these trails. Today, both the Salzach river and the grassy landscape present themselves from a different side. Back then, a dense network of river branches extended throughout the basin between Anthering and Laufen, and frequent floods ensured constantly changing



In 1822, Joseph Mohr read mass in this Gothic church.

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conditions. The shallows north of Anthering were particularly feared. The attempt to open up the Salzach river to passenger traffic on the steamship "Prinz Otto" in 1856 failed mainly because of the unpredictable flooding in these areas.

Until the late 19th century, however, the Salzach retained an important role as a commercial trade river route. Wood, grain, wine, coal, and marble from the Untersberg mountain were transported downstream.

In order to successfully free up the waterways, farmers from Anthering were called upon for compulsory labor. After the end of the archiepiscopal rule, the riparian forests were passed on to Habsburg rule. Because of the war and debts acquired in the lost battle at Königgrätz in 1866, the area changed ownership anew. Since January 21, 1875, the Antheringer floodplain – along with countless other territories – is owned by the Mayr-Melnhof family.

The tour

The hike starts at the parking lot of the church in Anthering. Trail 70 leads in the direction of Haunsberg mountain to the sports fields. At the junction right before the soccer field, take a right turn onto the winter-friendly trail which leads past the Schmidinger cross to the Schmidinger chapel in a wide arc.

The more direct alternative path leading to the chapel goes in a straight path past the sports field to the small monument surrounded by large birch trees, which commemorates the murder of a young maid. From here, the track continues dead straight to the chapel.

Along the road, the route continues on through the Schönbergsiedlung housing estate, crosses over the Acharting creek and takes a left turn at the next road fork in the direction of the Raggei-Bräu. The quaint tavern offering home-brewed specialties is located in Acharting, a bit beyond the street. Our route, however, takes us straight ahead through the underpass of the B159 to the station of the local railway and continues on to the floodplain.

A sign alerts passersby to the correct handling of boar sightings. The by now inevitably built-up anticipation is usually rewarded with a boar sighting. Even if one does not encounter one "live", the mud pools bear witness to the presence of these animals. On the "Schwärzerdurchschlag", the path continues straight for a kilometer until the next fork in the road, where it takes a left turn for a further 1.2 kilometers leading to a forester's lodge. Take a left at the junction in front of the lodge, and after a further 700 meters another left to get back to the town center.

■ Contact & info:

Getting there, parking: A1, exit Salzburg-North or Exit Hagenau. Past Bergheim on the B156 to the center of Anthering. Parking available north of the church.

Tour details: 6.5 km, 60 vertical meters, 2 hours

Of interest: Tourism Office Anthering, Dorfstraße 1, 5102 Anthering, Tel.: +43 6223 / 2279. www.anthering-info.at



Approaching the Schönberg housing estate.

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Napoleon Fought a War Here, Mohr Helped the Needy

Today, Anthering is a modern suburban village that has retained its rural character.

A stable infrastructure with a school, a kindergarten, cozy restaurants and taverns as well as a lively village community guarantee a high quality of life. The past, however, was not always so peaceful. The aftermath of the Napoleonic Wars was severe. The fact that Napoleon allegedly spent a night in Anthering was of little consolation for its people.

In Joseph Mohr's time, Anthering was a small farming village, even when he assumed his position as assistant priest in 1822, which would last for two years. From his time in Wagrain, it is known that he



Anthering in the Flachgau region.

deeply cared for the needy. He strongly opposed the "Einlegerwesen", a program that provided room and board for the poor and

aged by placing them at local farmhouses for a short time. Anthering counted roughly 160 inhabited houses, 130 of which were farmhouses. After the Napoleonic Wars, many farmers were heavily in debt. The impact on the non-farming population was particularly severe. Those who could no longer work due to poor health or other reasons and those who were simply too old had to move from one farm to the other. Pauper relief by the church could hardly ease the suffering, but priests like Mohr could at least give some hope to the population in Anthering.

GEMEINDE ANTHERING

Teacher in Berndorf

A plague column commemorates the tragedy of 1714.

After his farewell from Arnsdorf, where Franz Xaver Gruber had served as a teacher, organist, and church caretaker from 1807 to 1829, he took over the teaching and church caretaker jobs in the nearby village of Berndorf. With 130 school-age children and a school fee of 24 kreutzer each, he hoped for a better income. Furthermore, the fact that the congregation placed value on good church music suited him well.

Together with Maria Breitfuss, his second wife, whom he had married in 1826 after the death of his first wife, Gruber found a new home in the vicarage of Berndorf. Maria was his former student. They had ten children together, of which only four lived to reach adulthood. Two of the deceased children are buried in the Berndorf cemetery. Poor hygiene standards and malnourishment caused high rates of child mortality. The climate changes as a consequence of the eruption of Mount Tambora in Indonesia and the economic decline caused hardship and poverty. The large Gruber family at least had a roof over their heads. A memorial plaque on the cemetery wall honoring Gruber marks the site of the former church caretaker's house, which was demolished in 1953.

Franz Xaver Gruber was well liked in Berndorf and well integrated in the village life. An entry in a journal, written after his departure for Hallein in 1835, states that "the high quality of academic and musical education has to be maintained".

The tour

Around the time the song "Silent Night! Holy Night!" was created, Salzburg and large parts of Europe seemed to have fallen apart. The preceding centuries had



The plague cross commemorates plague deaths in Berndorf.

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been afflicted by disastrous events, inverting many structures. Plague epidemics ravaged the country repeatedly. Between 1310 and 1715, fifteen epidemics had scourged the country before a remedy against the Black Death could be found. Several important institutions of today's health care system are derived from the findings of this period, for example the law governing epidemics. A plague cross on the northern foothill of Haunsberg mountain commemorates the tragedy of 1714.

The walk begins at Franz-Xaver-Gruber-Platz between the municipal office and the church, the former location of Franz Xaver Gruber's home. Walk past the site of the old school towards Obertrum and you will notice an old wooden farmhouse opposite the church. The 200-year old wooden farmhouse is the oldest inhabited building in the village.

While walking along Hausbergstrasse towards the plague column, the former mayor of Berndorf, Josef Schwaiger, tells us that the final plague epidemic in 1714 killed an entire family, except one son who happened to be on his travels. Thus, he survived in the village Eching. Ever since then, the farm is called "Echingerbauer".

The walk now follows the Via Nova pilgrimage route and takes a right onto "Tiefentalweg". In snowy condition it is advisable to stick to the Haunsbergstrasse and branch off to the right to the plague column after one kilometer. However, when taking the dirt roads and byways along beautiful farmhouses and hamlets in Oberkarellen and Stadl, you will enjoy the peace and quiet. The plague column, built in 1905, commemorates 43 plague deaths in Berndorf, most of whom are buried on Haunsberg mountain.

Contact & info:

Getting there, parking: A1, exit Salzburg-Nord, B156 and L101 via Obertrum and Seeham to Berndorf center.

Bus 131 from Salzburg main station to Berndorf-Gemeindeamt.

Tour details: 4.5 km, 80 vertical meters, 1.5 hours



The history of the church in Berndorf can be traced back to Carolingian times.

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Silent Night Community Berndorf by Salzburg

On the occasion of the 200-year anniversary of “Silent Night! Holy Night!”, the work of the composer and teacher Franz Xaver Gruber is called to memory.

Research conducted by Hanz Spatzenegger, a historian from Berndorf, suggests that in 1829, Franz Xaver Gruber applied for a position in Berndorf as a teacher and church caretaker, after being rejected for the position in Oberndorf. Together with his second wife Maria, who was 19 years his junior, he moved into the church caretaker’s house in Berndorf number 3. Unfortunately, in 1963, the house made way for a road-enlargement project leading through the

town. Together with his family, he spent six years there. Four of his twelve children were born in Berndorf. In addition to his work as a teacher, church caretaker and smallholder, Gruber also found time for his music. As a highly acclaimed organist and choirmaster, he composed and left behind four songs in Berndorf. The yearly Franz Xaver Gruber Memorial Singing before Christmas is dedicated to the work of the composer of “Silent Night! Holy Night!” in Berndorf.



GEMEINDE BERNDORF (2)

A memorial plaque at the cemetery wall on Franz Xaver Gruber square in Berndorf commemorates the former location of Franz Xaver Gruber’s home.



Between 1829 and 1835, the church caretaker’s house served both as a school and Franz Gruber’s home.

To Krispl on Horseback

The ridgeway from Krispl to Zillreith holds unexpected surprises.

One of the tasks of an assistant priest frequently involved providing pastoral help to neighboring churches. In this function, Joseph Mohr made his way to Krispl to read mass. It is reported that Mohr, who was working as an assistant priest in Kuchl in 1819, was led up to the village on horseback.

Whether or not the same was also true for his subsequent duty station in Vigaun is unclear, but one can make this assumption, as Mohr struggled with weak lungs throughout his life. A medical report issued by the Salzburg doctor Bemberg (also: Bemberg) advised caution with strenuous activity. And yet, there he was, charged with attending to the highest situated parish in the entire Tennengau region.

It is unlikely that Mohr embarked on the arduous outing very often. Andreas Wenger, the current church caretaker of Krispl, believes that Mohr undertook the cumbersome trip once a month. Despite his best efforts, Mohr couldn't help but be fascinated by the mountain magic of this high-altitude village.

Visitors today are similarly affected as they take in the little church and the village standing in the protected basin. A few meters further uphill, the view opens up to reveal the Salzach basin and the Berchtesgaden Alps. This sunny ridgeway from Krispl to Zillreith is the goal of our little hike. This path is not suitable for the wintertime – it even crosses a ski slope –, but due to its sunny southwest exposure, it is perfectly suited for the early springtime or late fall.

The tour

You will find parking spaces directly on the main road opposite of the Krispl church. The Krispl mountain Route 73 (yellow sign-



A wayside shrine invites you to a moment of reflection.

HEUGL

post "Höhenweg 73") starts here; it traverses a pasture and then gains altitude on a gravel road. Past the last houses, the path continues into a forest and crosses a meadow which is used as a ski slope in the wintertime. Those who prefer a circular trail rather than re-descending the same path should leave Route 73 here and descend on the side of the ski slope to the mountain station of the T-bar. A narrow ravine draws a straight line uphill and continues along the wooded ridge. Then, while walking along a fence, green-white markings become visible. The terrain becomes less steep and turns first into a sparse woodland and then a beautiful grassland.

Crossing a stile, a small water lily pond surprises hikers on the right-hand side. What a beautiful sight! A misdirected bomb

accidentally detonated here in the last few days of World War II, leaving this crater that has, over the last few decades and as if in spite, erupted with life and flowers. The meadow path now descends towards a house entrance which merges into the street leading to the "Gasthaus Zillreith". From here, one can either take the path uphill for a few minutes to this popular inn to take a break there or continue one kilometer ahead along the narrow access road to the right to the "Gasthof Alpenrose".

Having arrived, one continues a few meters uphill along the gravel road to the right, which eventually merges onto the wonderful hiking trail 73 to the left. This sunny path with beautiful vistas runs through a sheep pasture to the ski-lift meadow, where the circular trail ends.

Contact & info:

Getting there, parking: A10, exit Hallein, to Wiestal. Take a right in Seefeldmühle. Parking places next to Bergstrasse. Bus 450 from Hallein.

Tour details: 5.6 km, 200 vertical meters, 2.5 hours



On the trail from Krispl to Zillreith.

HEUGL

ADVERTISEMENT

Mohr's Ties to Krispl

Joseph Mohr served in the parish of Bad Vigaun from 1821 to 1822 as assistant priest and took over responsibilities for the Krispl parish.

From 1821 to 1822, Joseph Mohr served in the parish of Bad Vigaun as assistant priest and took over responsibilities for the Krispl parish.

As the parish church of Krispl is located at an altitude of 923 meters above sea level, the walk to the highest located parish church in the Tennengau region was arduous and tiring.

Although Joseph Mohr was in Krispl for only a short time, the idea of "Silent Night! Holy Night!" and the Christmas celebration is strongly rooted in this small community with only 900 inhabitants.

A very special Christmas market takes place on the church square only once a



MATTHIAS WENGER

Contemplative: The Christmas market in Krispl.

year, after evening mass. The proceeds are donated to a local charity.

Highlight of the Christmas celebration is the Midnight Mass on Christmas Eve. A lantern procession from the village square of Gaissau leads to the church in Krispl, where a wind ensemble welcomes the pilgrims with "Silent Night! Holy Night!". Afterwards, the Christmas Eve Midnight Mass is celebrated in the parish church.

The nativity scene displayed in the sanctuary is the showpiece at Christmas time. Meticulously crafted in the Alpine tradition by inmates from the penitentiary in Puch, the nativity scene was given to the Krispl parish as a present.

Advent Markets

Salzburg

Christmas market on the Cathedral square

With its 525-year-old history and more than 100 vendors, Salzburg's Christmas market is one of the oldest and most beautiful in the world.

From Nov. 11 to Dec. 26, 2017, a number of cultural and traditional events enrich the program.

New this year: Free choir singing, tower music and children's readings.

www.christkindlmarkt.co.at

Hellbrunn Advent Magic

The castle's façade serves as an oversized Advent calendar, 400 Christmas trees adorned with 13.000 red baubles and an eight meter tall Christmas angel complete the magical market. The Hellbrunn Advent Magic is open from Nov. 23 to Dec. 24, 2017 – a world filled with magic and fantasy.

The „Kids' Christmas world“ makes waiting for the Christkind that much more bearable.

www.hellbrunneradventzauber.at

Advent at the Wolfgangsee lake

The 11 meter tall Advent candle of St. Gilgen, the Strobl Comet, and St. Wolfgang's Light of Peace lantern lead the way for ships to cross over the Wolfgangsee lake.

The view from the water to the markets is just as magical as the markets themselves. On weekends from Nov. 24 to Dec. 23, 2017 the magic of the Salzkammergut (Lake District) unfolds in its full glory.

www.wolfgangseer-advent.at

Salzburg Mountain Advent

The atmospheric Mountain Advent in the Großarlal valley creates an alternative to the otherwise busy Advent season.

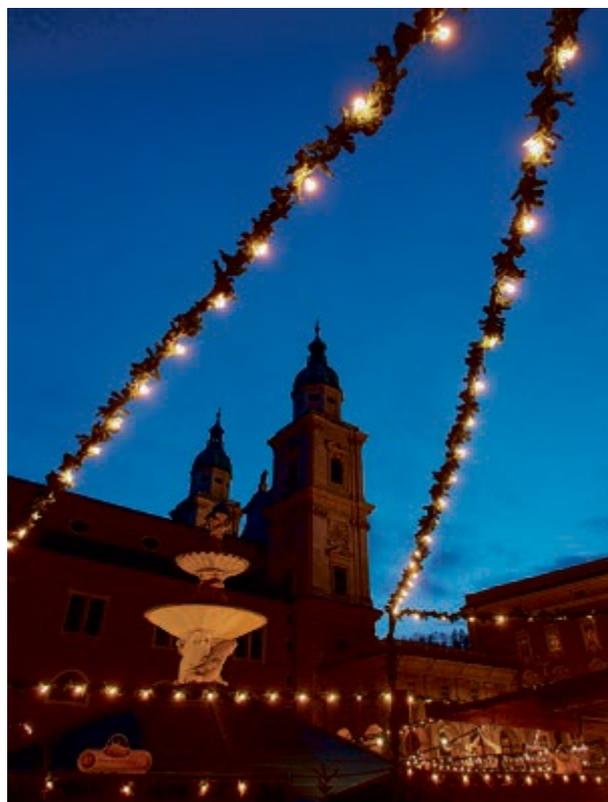
From Friday to Sunday on the four weekends preceding Christmas, visitors can enjoy the mystical mountain winter wonderland and the special atmosphere of the nativity scene walk, Christmas forest, Angel post office, Christkind workshop, and indulge in delicious gingerbread and roasted almonds.

www.grossartal.info

Advent of Light in St. Johann

Thursdays through Sundays, from Nov. 23 to Dec. 23, the illuminated St. Johann Cathedral sets the scene for the Advent of Light: light installations, delicacies from the Pongau region, handicrafts, music and a stylish crystal-lounge whisk visitors into an Alpine winter wonderland romantically reminiscent of childhood.

www.licht-advent.at



Christmas market in Salzburg.

ROBERT RATZER



Wolfgangsee Advent in St. Gilgen.

ANTON PRLIC

Katschberg mountain Advent Trail

From Dec. 1 to Dec. 25, 2017, the seven kilometer long Advent trail promises „Christmas at 1750 meters above sea level“. Accessible four times a week. To get there, either walk along the "Wichtelweg" or enjoy a leisurely ride in a horse-drawn carriage. Hay barns in untouched nature await visitors with music, entertainment and culinary delights from the Lungau region.

www.katschberger-adventweg.at

in the Silent Night Region

Upper Austria

Every Advent weekend, the Christmas markets throughout the Lake District open their doors, every single one of them with their own unique flair: The traditional Wolfgangsee Advent boasts thousands of lights, a romantic boat journey across the lake and idyllic Christmas markets in St. Wolfgang, St. Gilgen and Strobl enchant their visitors.

The Advent in Mondsee and the Castle Advent around the Traunsee lake are particularly atmospheric. Around the Fuschlsee lake in Salzburg, the Advent of the Villages is very charming. A visit to the imperial town Bad Ischl is especially rewarding in the pre-Christmas season.

Numerous Advent activities and events are certain to build everyone's anticipation for Christmas.

www.salzkammergut.at/advent.html

Brewery Advent in Ried

On Dec. 11, from 1 pm to 5 pm, the Ried brewery's spacious courtyard will turn into a grand Christmas market. Besides arts and crafts including wood carvings, ceramic art, concrete sculptures, jewelry, painted lanterns and Christmas tree ornaments, many vendors will also spoil visitors with culinary delights.

www.ried.com/de/veranstaltungen/weihnachten-in-ried/brauerei-advent/1127.html

Steyr Old Town Advent Market

The atmospheric Steyr Old Town Advent Market on the historical city square emphasizes the unique ambience of the Christkindl town Steyr.

Nov. 17 to Dec. 23, 2017, open daily

www.christkindregion.com

Steyr Blacksmith Christmas

Sparks fly when over 40 regional blacksmiths demonstrate their craft on open fires.

Dec. 8 to Dec. 10, 2017

www.christkindregion.com/highlights/schmiedeweihnacht.html

Steyr Christmas Market on the Promenade

The Steyr Christmas Market on the Promenade was established in 1998. Around 30 vendors offer sausages, "Holzknechtlocken" (traditional dumplings), raclette bread, "Ischler Lebkuchen", the traditional gingerbread from Ischl, curly potato fries, waffles, pine schnapps, mulled wine and various types of punch.

Nov. 17 to Dec. 17, 2017

Friday through Sunday

Dec. 22 & Dec. 23, 2017

www.steyr.info/christkindl-region/adventmaerkte/christkindl-markt-promenade.html



Blacksmith Christmas in Steyr.

NEUMAYR

Christmas in the Lamberg Castle/Steyr

The magical flair of the Christmas exhibition in Steyr's Schloss gallery guarantees exclusivity and reflection, as well as art and crafts. Nov. 18 to Dec. 17, 2017, on weekends & Dec. 8, 2017 10 am to 6 pm.

www.weihnachtsausstellung.at

Advent Markets



Advent in the Mountains in Pertisau/Achensee lake.

ACHENSEE TOURISMUS



The Innsbruck Christmas market facing the "Goldenen Dachl" (golden roof).

TVB INNSBRUCK

Tyrol

Advent market „Lichterzauber“ Fügen castle

The magic of light

www.tirol-erleben.at/fuegen/veranstaltungen/adventmarkt-mit-nikolausinzug_76877.html

Mayrhofen Advent at the forest festival area

Away from the hustle and bustle, visitors can enjoy the true Christmas spirit offered in Mayrhofen and Hippach and experience traditions in a reflective tranquil setting

Dec. 2 & 3, 2017

Dec. 8 & 9, 2017

Dec. 15 to 17, 2017

Dec. 22 & 23, 2017

www.mayrhofen.at

Achensee Christmas

Even before the first Advent candle is lit, visitors can embrace the Christmas feeling by the Achensee lake. Starting at the end of November, five thought-provoking events in special locations within the framework of AchenSee Christmas provide the kick-off into the serene and contemplative season with Tyrolean goodies and crafts, accompanied by traditional music.

Nov. 25 to Dec. 23, 2017

www.achensee.com

Tyrolean Christmas in the Mountains

The Tyrolean Christmas in the Mountains is being held for the 17th time in a row. The highlight of this pre-Christmas excursion to the Achensee lake is a visit to "Christmas in the Mountains" in the historic Sixenhof local history museum.

Nov. 25 to Dec. 27, 2017

www.sixenhof.at

Innsbruck Christmas market

The Christmas market in Innsbruck's old town districts is one of the most beautiful and romantic within the Alps. From Nov. 15 to Dec. 23, the lovingly decorated stalls towered by a giant Christmas tree sell Christmas ornaments, Tyrolean handicraft, candles, and Christmas cookies and other treats.

Innsbruck Panorama Christmas

A meet-up here before Christmas isn't just very romantic, it also offers great views, crisp mountain air, and the wonderful smells of Advent.

The panoramic Christmas market on the Hungerburg castle high above Innsbruck is open from Nov. 25 to Dec. 23., 2017.

www.innsbruck.info

Christmas Market in Kitzbühel

Towards the end of November, the city center turns into a Christmas fairytale. Away from the hustle and bustle on the slopes, the legendary sports center in the Alps presents itself from its attractively picturesque side. Nov. 23 to Dec. 26, 2017

www.kitzbuehel.com

Advent Market Hall in Tyrol

Amidst the setting of the magnificent old city center, vendors have traditional handicrafts and culinary delights on offer. The highlight: Haller Advent market's offering changes on a daily basis as several vendors take turns selling at individual booths.

Nov. 24 to Dec. 23, 2017

www.hall-wattens.at

Additional Advent markets in

Rattenberg, Kufstein, St. Johann in Tirol, Lienz

Altötting: The heart of Bavaria

The Bavarian pilgrimage town of Altötting has its roots in Salzburg's ecclesiastical history.

For over one thousand years, Altötting was under the rule of the metropolitan authority of Salzburg. Legend has it that the bishop Rupert of Salzburg baptized a Bavarian duke here and brought a Mother of God with the Child to Altötting. Today, the St. Rupert Pilgrim Trail connects Altötting with Salzburg. The Fountain of our Lady on Kapellplatz square, created by the famed cathedral architect Santino Solari in 1673, commemorates this time. With this present, Salzburg's prince-archbishop Paris Lodron showed his gratitude that Salzburg had been spared from the Thirty Years' War's atrocities. Throughout these turbulent years, the Miraculous Image of Altötting was safeguarded in Salzburg, where it was sheltered by the prince archbishop inside the cathedral.

Just 50 minutes away from Salzburg, Altötting is definitely worth a visit. The Christmas market takes place on the baroque Kapellplatz square, where the Chapel of Grace with the "Black Madonna" and the Fountain of our Lady are also located. This creates a unique atmosphere for the Christmas market, which is open between November 25 and December 17 – daily and free of charge.

Lovingly arranged nativity scenes are on display inside the festively decorated churches in Altötting. Advent time in Altötting is also famous for its comprehensive musical program surrounding the festivities. The tradition of singing Advent carols in the Alpine style goes back 50 years.



H. HEINE/VERKEHRSBÜRO ALTÖTTING

Typical Advent singing in Altötting at the Basilica of St. Ann.



H. HEINE/VERKEHRSBÜRO ALTÖTTING

An enchanting atmosphere at the Christmas market in Altötting.

ADVENT & CHRISTMAS 2017 AND 2018

Christmas market 2017: Nov. 25 to Dec. 17

Christmas market 2018: Nov. 24 to Dec. 67

Concerts:

Altötting Advent Carols sung in an Alpine style:
Wednesdays and Saturdays during Advent at 7 pm
Basilica of St. Ann

Sacred church concert featuring the Tyrolean singer
Oswald Sattler: Dec. 4, 5, 11, 2017 and Dec. 3, 4, 2018,
7 pm, Collegiate Church

Alpine carol singing with the
Hans Berger Ensemble: Dec. 3, 2017, 3 pm
Kultur + Kongress Forum Altötting

Festive Advent concert performed by the Altöttinger Kapellsingknaben boys' choir and Mädchenkantorei girls' choir: Dec. 10, 2017 and Dec. 9, 2018, 3 pm
Basilica of St. Ann

Advent Concert with a reading by an actor and musical accompaniment by the Tölzer Boys' Choir: Dec. 17, 2017 with Christian Wolff and Dec. 16, 2018 with Senta Berger, 4 pm
Basilica of St. Ann

Program & further events: www.altoetting.de

■ Contact & info:

Pilgrimage and Tourism Office, Kapellplatz 2a, 84503 Altötting, Tel.: +49 8671 / 5062-52, www.altoetting.de



Silent Night products

- Accompanying book to the exhibit “200 Years Silent Night” at the Salzburg Museum. Thomas Hochradner/Michael Neureiter: “Stille Nacht! Heilige Nacht! Das Buch zum Lied.” An English version is coming soon.
- Reprint. Werner König: “Traumstraßen durch das Stille-Nacht-Land”. English version to be published in August 2018.
- DVD “Silent Night” in 15 languages by Gotthard Eder.
- CD by Matthias Michael Beckmann, 2018: Mozartiana Classics Salzburg.
- Silent Night Shop in Oberndorf: stillenacht.net
- Hallein: Silent Night Mice: www.confiserie-braun.at
- Silent Night bonbons: www.stillenachtmanufaktur.at/de/home/
- Franz Xaver Gruber cake: www.thurnhoferbrot.com/shop/index.php?language=de
- Silent Night festival beer by Schnaitl brewery: www.stillenachtbier.at

Important links

Tourism organizations

Salzburg: SalzburgerLand Tourismus GmbH

Wiener Bundesstraße 23, 5300 Hallwang
Tel.: +43 662 / 6688-0
info@salzburgerland.com, salzburgerland.com
www.stillenacht.com

Upper Austria: Oberösterreich Tourismus GmbH

Freistädter Straße 119, 4041 Linz
Tel.: +43 732 / 7277 100
info@oberoesterreich.at, oberoesterreich.at

Tyrol: Tirol Werbung GmbH

Maria-Theresien-Straße 55, 6020 Innsbruck
Tel.: +43 512 / 7272 0, info@tirol.at, tirol.at

Incoming partner

Wilhelm Prommegger

Hochthronstraße 15, 5020 Salzburg
Tel.: +43 664 / 3667344
www.kulturtouristik.com, info@kulturtouristik.com

Silent Night Association

Michael Neureiter

Tel.: +43 660 / 2412200; info@stillenacht.at, www.stillenacht.at

Silent Night in Salzburg

Tourism Office Oberndorf

Tel.: +43 6272 / 4422
office@stillenacht-oberndorf.com
www.stillenacht-oberndorf.com

Tourism Office Lamprechtshausen/Arnsdorf

Tel.: +43 6274 / 6334
office@stillenachtarnsdorf.at, www.lamprechtshausen.net

Holiday region Fuschlsee/Hintersee

Tel.: +43 6226 / 8384,
incoming@fuschlsee-region.com
www.fuschlsee.salzkammergut.at

Tourismus Salzburg GmbH/City of Salzburg

Tel.: +43 662 / 889870
marketing@salzburg.info, www.salzburg.info

Tourist Information Tennengau/Hallein

Tel.: +43 6245 / 70050
info@tennengau.com, www.tennengau.com

Tourist Information Wagrain-Kleinarl

Tel.: +43 6413 / 8448
info@wagrain-kleinarl.at, www.wagrain-kleinarl.at

Tourist Information Mariapfarr

Tel.: +43 6473 / 8766
mariapfarr@lungau.at, www.mariapfarr.at

Silent Night in Upper Austria

Wellness Region Seelentium

Upper Innviertel/Hochburg-Ach
Tel.: +43 664 / 3946369
urlaub@seelentium.at, www.seelentium.at

Tourism Association Ried im Innkreis

Tel.: +43 7752 / 85180
tourismus@ried.com, www.ried.com

Tourism Association Steyr

Tel.: +43 7252 / 53229-0
info@steyr.info, www.steyr.info

Silent Night in Tyrol

Achensee Tourismus

Tel.: +43 5246 / 5300-0
info@achensee.com, www.achensee.com

Zillertal Tourismus GmbH

Tel.: +43 5288 / 87187
info@zillertal.at, www.zillertal.at

Tourist Board First holiday-resort in Zillertal/Fügen

Tel.: +43 5288 / 62262
info@best-of-zillertal.at, www.best-of-zillertal.at

Tourist Board Mayrhofen/Hippach/Laimach

Tel.: +43 5285 / 6760
info@mayrhofen.at, www.mayrhofen.at

Travel

Austrian Airlines

austrian.com



Berchtesgaden Advent

Advent & Tradition – that's what you will experience at Berchtesgaden. One of the prettiest and most atmospheric Christmas-markets in the region – this is the testimony of many visitors to the Berchtesgaden Advent. Living heritage, craft, alpine music and not kitsch remember Christmas, as it was earlier. The festively decorated town houses, Christmas market stalls and the original figures of up to 2 meters wide Berchtesgadener craftsmanship make a visit to Berchtesgaden Advent is a unique experience.

Opening times 2017

30.11. - 11.12. | 14.12. - 24.12.
26.12. - 31.12.

Opening times 2018

29.11. - 03.12. | 05.12. - 10.12.
13.12. - 24.12. | 26.12. - 31.12.

to 23. dezember
daily 12.00 – 20.00 p.m.

from 26. dezember
daily 12.00 – 18.00 p.m.

24. + 31. dezember
10.00 – 15.00 p.m.





Original nativity scene in Arnisdorf.

SLT



Joseph Mohr's grave in Wagrain.



Bust of Joseph Mohr in Hintersee.

SLT



Shooting for "Silent Night! Holy Night!" (ORF III, December 23, 2017).

WOKAFILM

Salzburg

September 29, 2018 to February 2, 2019:

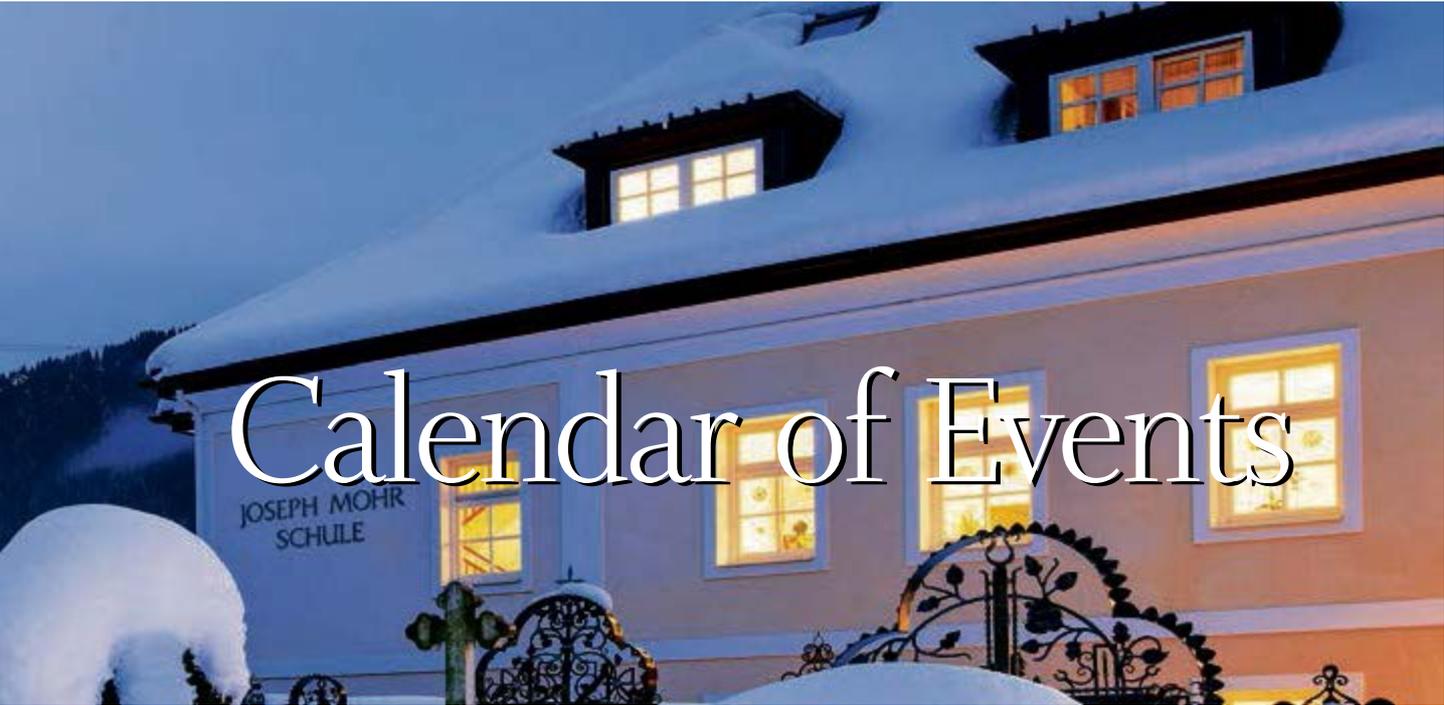
Salzburg State Exhibit

A whopping nine museums and towns have joined together to celebrate the State Exhibit "Silent Night", taking place from September 29, 2018 to February 2, 2019. The museums in Arnisdorf and Oberndorf, joined by the Salzburg Museum in the state's capital, the Silent Night Museum in Hallein, the new museum in the Pflegerschlössl in Wagrain, and the Museum Mariapfarr in the Lungau region each display different facets of the carol and its creators.

Hintersee, where Joseph Mohr was active as the parish vicar for a decade, invites visitors to take a walk on the new thematic trail, which engages with the town's history and lets them discover the sounds of nature. Outside of the state's boundaries, Hochburg-Ach, the birthplace of Franz Xaver Gruber in Upper Austria, as well as Fügen in the Zillertal valley, where the carol's dissemination has its roots, join the exhibit.

The communal webpage bridging these communities is currently being finalized. It will contain information regarding the exhibition venues and event dates. Moreover, a joint App is being planned: The museums' exhibits will be redesigned in a playful-didactic manner, and connecting links pointed out.

The joint ticketing venture "One4all" encourages a visit to as many venues as possible. Synchronized opening days and times from Tuesday to Sunday, as well as a collective events calendar help visitors plan their trips. Similarly, marketing strategies are coordinated, "Silent Night Scouts" will not be able to only inform about the song and its genesis, but also about individual exhibitions and side events.



Calendar of Events

SLT

The exhibition and accompanying program emerges from a point of view emphasizing regional identity and the particularities of each individual town, and is in the hands of each town's respective decision-makers. Stille Nacht 2018 Gmbh, a non-profit organization of the Federal State Salzburg, is responsible for the overall organization and outside communications.

Salzburg Advent Festival in the Großes Festspielhaus 2017 and 2018 (www.salzburgeradventsingen.at/de/). Premiere on Nov. 24, 2018; Performances: Nov. 29 to Dec. 12, 2018

Stage Performance "Silent Night Story" in the Felsenreitschule (Musical): brochures.austria.info/pdfs/0000/8491/stille_nacht_folder_DE_sc.pdf (page13)

Nov. 11, 2017: Advent Market in Hallein, Pernerinsel, to Dec. 23, 2017, Fr. 1 pm to 7 pm, Sat. and Sun. 10 am to 7 pm

Nov. 25, 2017: Opening Franz-Xaver-Gruber-Square and last resting place in Hallein for the 230th birthday of the composer Franz Xaver Gruber.

www.keltenmuseum.at/index.php?id=2134

www.hallein.com/sehenswertes/stille-nacht-museum

Dec. 2, 2017: Advent market and art exhibition in Hitersee (vicarage and Joseph-Mohr-House), 2 pm. Contemplative torch-lit hike. Starting at 6 pm, hike from the parish church to the Joseph-Mohr-Chapel. Contemplative Advent hour in the parish church Hintersee.

Dec. 2, 3, and Dec. 9, 10, 2017: Historical play in Oberndorf/Laufen.

Dec. 4, 2017: Opening of the Silent Night Museum in the Pfligerschlössl & Advent market in Wagrain

Dec. 9, 2017: Advent market of the cultures in Wagrain.

In the spirit of "Silent Night", this Advent market combines local

charm with an international flavour. Here, regional goodies and handicraft from Wagrain meet specialties from this year's guest country Sweden. Musical performances and hands-on cookie baking for children will be offered.

Dec. 9, 2017: The magic of Advent in Mariapfarr, with traditional Advent Singers and a pastoral play of the Mariapfarr primary school.

Dec. 23, 2017: Film premiere in ORF III. „Silent Night! Holy Night! The story of a world-famous carol and its creators“, under the direction of Herbert Kafka, documents the background surrounding the song's creation and highlights the social and economic conditions at the time.

Dec. 24, 2017: Carillon Salzburg

Dec. 24, 2017: Traditional remembrance celebration for "Silent Night! Holy Night!" in Oberndorf.

Dec. 24, 2017: Prepare yourself for the Holy Night, Arkadenhof in Mariapfarr.

Dec. 24, 2017: Gruber-Mohr remembrance celebration and torch-lit hike in Arnsdorf, 4.30 pm

Sept. 29, 2018 to Feb. 2, 2019:

Special exhibit "Silent Night 200 – History. Message. Presence." Salzburg Museum

Sept. 29, 2018: Opening Silent Night Museum in Hallein

Nov. 25, 2018: Inauguration of the Gruber Organ parish church Hallein, 9 am Mass, framework program with organ concert.

Nov. 25, 2018: Opening Special Exhibition „F. X. Gruber as a teacher – School around 1800“, Silent Night Museum Arnsdorf

Nov. 30, 2018: Christmas Oratorio I

Dec. 14, 2018: Christmas Oratorio II, Philharmonie Salzburg & Michael-Haydn-Choir, Pilgrimage church Maria im Mösl



One of its kind in Europe: The "Steyrer Krippel" is a stick puppet theater, on show around Christmas.

Calendar of Events

Upper Austria

Nov. 25, 2017: Lantern Procession to Franz X. Gruber's birthplace, www.oberoesterreich.at/alle-veranstaltungen/oesterreich/veranstaltung/430126913/laternenwanderung-zu-fx-grubers-geburtstag.html?von=1511632800&bis=1511650740

Dec. 15 to Dec. 17, 2017: Historical play „Die Suche nach der Stillen Nacht“ (In search of the silent night) , artisans' market in Hochburg-Ach, www.oberoesterreich.at/alle-veranstaltungen/oesterreich/veranstaltung/430126918/die-suche-nach-der-stillen-nacht.html?von=1513346400&bis=1513378740

Nov. 19, 2017–Jan. 7, 2018: Steyrer Krippel Last stick puppet theater in Europe. The nativity scene is in the "Innerberger Stadl", Grünmarkt 26. The Lambert nativity figurines and the Bethlehem nativity scene are on display in the City Museum, www.oberoesterreich.at/alle-veranstaltungen/oesterreich/veranstaltung/430000326/steyrer-krippel.html?von=1511614800&bis=1511618400

Dec. 1, 2017–Jan. 6 2018: Christkindl Post Office, www.oberoesterreich.at/oesterreich/poi/430018721/postamt-christkindl.html

Austrian Christmas Museum in Steyr, www.oberoesterreich.at/oesterreich/poi/430004551/1-oesterr-weihnachtsmuseum.html

Tyrol

Nov. 25, 2017: Christmas market Kufstein/Country-Christmas in Ebbs: Charity concert for children suffering from Cystic fibrosis, 6 pm, www.kufstein.com

Dec. 2, 2017: Krampus parade at Johannesplatz (7.30 pm) and Advent in Lienz, www.osttirol.com

Dec. 3, 2017: Arrival of St. Nicholas organized by Achensee Christmas/Advent in the mountains. St. Nicholas, Patron saint of seamen and inland sailors, will arrive by boat in Pertisau, where he will tell a story, 4 pm, www.achensee.com

Dec. 3, 2017: St. Nicholas's entry in to Mayrhofen, 5 pm, www.mayrhofen.at

Dec. 5, 2017: St. Nicholas is coming! Christmas market in Kufstein. From 11 am to 4 pm, St. Nicholas is visiting various galleries. Photos can be taken, before he sets off for a Nicholas procession in the Inntalcenter and the town center (5 pm). handing out small presents to children. www.kufstein.com

Dec. 5, 2017: Innsbruck Christmas in the mountains Arrival of St. Nicholas, Marktplatz (market square) from 2 to 5 pm, and at the church of St. Nicholas from 5 to 6 pm. www.innsbruck.info

Dec. 5, 2017: Krampus parade and arrival of St. Nicholas, Kitzbühel Christmas market (5.30 pm).



RALFHOCHHAUSER.COM



Christkindl Post Office in Steyr.

OÖ TOURISMUS/MAYBACH

Dec. 6, 2017: Arrival of St. Nicholas at Innsbruck Christmas in the mountains, Hungerburg, 4.30 pm, www.innsbruck.info

Dec. 8, 2017: Concert by the Wiltener Sängerknaben boys' choir, Vorderstadt Kitzbühel (admission free), 4.30 pm & 6 pm.

Children's program with bonfire and trail runner Cornelia Miedler, Kitzbühel. Every Saturday throughout Advent (except Dec. 24), 2 pm, www.kitzbuehel.com

Dec. 8 2017: Advent in Rattenberg. The special day in Advent, Immaculate Conception. "Anklöpfler", a group enacting the nativity play, wander through town, communal singing around the Christmas tree, concert with the church gospel choir, 3.30 pm, www.alpbachtal.at

Dec. 9, 2017: Christmas reading in Kitzbühel, with the actors Hans Sigl ("Bergdokter"), Ferry Öllinger ("Soko Kitzbühel"), 7 pm. Tickets: 19 Euro, info@kitzbuehel.com, Tel. +43 5356 / 66660

Dec. 9, 2017: "Weihnachten wie friaga" (Christmas as it used to be) Achensee Christmas/Advent in the mountains. Traditional Christmas Hausmusik on a contemplative slow cruise boat, leading to the Christmas market in Fischergut. 4.30 pm, www.achensee.com

Dec, 7, 9, 10, 15, 16, 17, 2017: Mauracher and Mohr. Fügen im Zillertal. Tales surrounding the silent night, a fictional correspondence, and Christmas music. www.best-of-zillertal.at



The Sixenhof in Achensee.

HANNESSENFTER



Advent in Mayrhofen.

TVB MAYRHOFEN/BERGER

Delicacies for the Christmas Season

Salzburg

Kletzenbrot (fruit bread)

(Recipe for six loaves of 1 kg each, recipe courtesy of Kathi Wimreiter, Restaurant Bärenwirt in Fusch/Glocknerstrasse)

Ingredients

1.7 kg rye flour, 20 grams salt, 4 packages dry yeast (à 7 grams), 1.25 liter lukewarm water

Filling: 1.7 kg raisins, 300 grams dried pears, 200 grams hazelnuts (whole), 10 grams ground cloves, 20 grams ground cinnamon, 125 ml rum, 500 ml water

Preparation

Dough: In a large mixing bowl, combine flour, salt, yeast, and lukewarm water. Using a dough hook, mix for 10 minutes, until a smooth batter is formed. Sprinkle the dough with flour, cover with a towel, and let it rise for about 2 hours. Pat it down repeatedly to deflate it.

Filling: Soak the raisins, nuts, dried pears, cloves, and cinnamon in the rum and water for two hours. Stir the mixture repeatedly to make sure all ingredients are soaked equally.

Now you have to prepare the "Bladl", a dough crust which prevents the raisins from burning. When the dough has risen, take six handfuls of it. On a lightly floured surface, roll out each portion and put it aside. Divide the remaining dough into six equal portions. For each portion, take two handfuls of the filling and place it on the dough. Knead well until the fruit is fully integrated. Form a loaf and cut it along the middle. In case there is not enough fruit filling in the dough, repeat the procedure.

Preheat the oven to 150 degrees C. Put the loaves on the "Bladl" (the thin crusts of dough), and wrap the dough around the loaf, leaving out the bottom. Place the loaves on a greased baking sheet and sprinkle them with water. Prick the loaves with a fork several times to prevent the crust from cracking. Bake for approximately one hour. Remove from the oven. To make sure the bread is done, knock on it. When it sounds hollow, it is ready.

Baked apples

Ingredients

50 grams sugar-and-spice-mixture, 4 Braeburn apples, 30 grams almonds, 30 grams walnuts, 30 grams hazelnuts, 125 ml white wine, 125 ml orange juice, 30 grams butter, 20 grams candied fruit, 1 Tbsp. honey

Preparation

Rinse and dry the apples, cut out the cores. Peel the upper half of the apple, sprinkle with lemon juice. Chop the almonds, walnuts, and hazelnuts, combine with the sugar-and-spice-mixture and

the melted butter, heat moderately. Stuff the apples with the mixture. Baste the apples with honey. For an extraordinary taste, pour the white wine and the orange juice into the bottom of a baking dish. Bake at 220 degrees C for 50 minutes. Sprinkle repeatedly with the wine-orange mixture from the pan.

Tyrol

Zillertaler Krapfen (dumplings)

Time and patience are required to prepare this Tyrolean delicacy consisting of fried dough filled with a potato cheese mixture, which is mostly prepared for special occasions, such as Christmas markets and festivals.

Ingredients

Pastry: 500 grams rye flour (half of it can be substituted with wheat flour), 1 egg, 250 ml water, salt.

Filling: 250 grams curd cheese, 300 grams mature "Graukäse" (a local cheese), 4 large potatoes, boiled.

Preparation

For the pastry, mix the ingredients and knead to a smooth consistency. Roll into a sausage shape and cut small pieces from it. Roll into a thin sheet. Mix the ingredients for the filling, place on pastry sheets, fold them in half and fry in clarified butter or sunflower oil.

Schodablattlang

This dish is a typical peasant food from the Zillertal valley, which was mainly served at Christmas time, consisting of bread, milk, poppy seeds, sugar, and chocolate.

Ingredients

250 grams stale white bread, 1 liter milk, 3 to 4 Tbsp. ground poppy seeds, 3 to 4 Tbsp. sugar, cooking chocolate, cinnamon

Preparation

Cut the bread into one centimeter thick slices. Mix the poppy seeds and sugar with the milk and bring to a boil. Allow to cool. Arrange a layer of bread in the bottom of a porcelain dish, soak it with the milk-poppy seed mixture. Repeat for several layers, pouring a generous amount of milk on the top. Sprinkle with grated chocolate and/or cinnamon. Cool in the refrigerator for three to four hours. Traditionally, the dish is served in a communal bowl to be shared.

Tiroler Kiachl (Tyrolean cake)

A rolled-out yeast dough, fried in lard and consumed either as a savory snack with Sauerkraut or as a sweet dish with cranberry



A typical Tyrolean Krapfen.

TIROL WERBUNG / HÖRTERER LISA

jam or just plain powdered sugar. “Kiachl”, a traditional Tyrolean pastry, is an especially common delicacy available at Christmas markets throughout Tyrol. Historically, “Kiachl” were mainly baked throughout the harvesting period in the fall and for special holidays.

Upper Austria

Christmas Cookies

(Recipes courtesy of Landhotel Grünberg/Gmunden)

Linzer Augen

Ingredients

150 grams wheat flour, 100 grams butter, 50 grams powdered sugar, 50 grams ground almonds, 1 egg yolk, freshly grated lemon peel (or lemon-peel-zest), 10 grams vanilla sugar, pinch of salt. For the filling: apricot or redcurrant jam

Preparation

Mix all ingredients until fully combined, then knead the ingredients into a smooth dough. If required, chill for 30 minutes. The dough

Enjoy these traditional treats from the Silent Night region.

is very brittle and is best rolled out between two floured baking sheets or in a freezer bag. Cut out the desired shapes using cookie cutters of your choice and bake in a preheated (165 degrees C) oven for about twelve minutes, or until golden-brown. Let the cookies cool. Spreading jam on one cookie, assemble by pasting a second cookie on top. If desired, sprinkle with powdered sugar.

Mostkekse (cider cookies)

Ingredients

250 ml cider, 250 grams wheat flour, 200 grams butter, 1 egg yolk, pinch of salt. For the filling: redcurrant or raspberry jam, 1–2 egg whites to coat the cookies, vanilla sugar mixed with powdered sugar for sprinkling

Preparation

Boil down the cider on small flame until it reduces to approximately 40 ml so that it obtains a richer flavor. In a mixing bowl or on a flat surface, add the remaining ingredients to the cider and quickly mix by hand into a fine crust pastry. Cover the dough with saran wrap, let rest in the refrigerator for two to three hours.

Roll out the dough until it is about three millimeters thick – ideally between two baking sheets dusted with flour. Cut out circles or squares with a diameter of around four to five centimeters with a knife. Coat the edges of the squares or circles with egg whites, add jam to the middle, fold, and press the edges together firmly. Place on a baking tray and bake in a preheated oven at 175 degrees C for 12 to 14 minutes. Sprinkle the cookies with the vanilla-sugar mixture.

Gingerbread

Ingredients

300 grams rye flour, 180 grams unrefined or raw cane sugar, 10 grams cinnamon, 10 grams baking soda, 20 grams gingerbread-spice, 2 eggs, 80 grams honey. Milk or a beaten egg to coat the gingerbread

Preparation

Combine all ingredients, and knead to a smooth dough. Rest overnight at room temperature. On a lightly floured surface or between two floured baking sheets, roll out the gingerbread dough until it is about three millimeters thick. Cut out desired shapes with cookie cutters, making sure not to use too much flour. Coat the gingerbread with milk or eggs and bake until light brown at 165 to 175 degrees C for ten to twelve minutes.

Take the gingerbread out of the oven and, if desired, coat with a glaze while still hot (Gingerbread will keep its shiny coating). After the cookies have cooled, decorate with chocolate, egg white or sugar glaze. To finish, sprinkle with colored sugar or chocolate sprinkles.

BEHIND THE SCENES

BERNHARD SCHREGLMANN



Photographer Joachim Bergauer (l.) and SN Advertising Director Christian Strasser (r.).

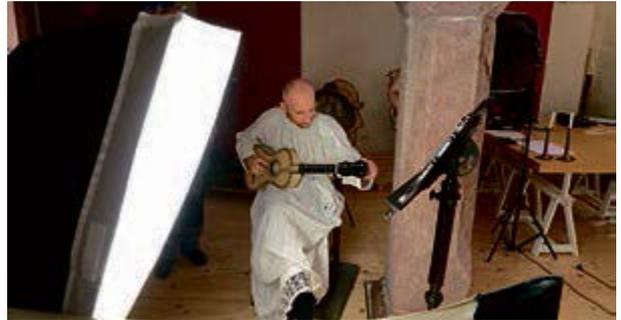
SCHREGLMANN (5)



Florian Knopp, Director of the Celtic Museum, watches the shooting.



Joseph Mohr's original guitar in the hands of Ronny Wiesauer.



Guitarist Ronny Wiesauer is tuning the guitar's facsimile.

Christmas in Summertime

The making of the cover photo.

In the height of summer in Salzburg, the Salzach river flows sluggishly past the Celtic Museum in Hallein. The group of people meeting in front of the museum on July 21 is obviously mistaken about what season it is. They are here in the name of “Silent Night”. The photographer Joachim Bergauer and his assistant are hauling their equipment, SN Advertising Director Christian Strasser, the Head of Photo Production Richard Schnabler, and Bernhard Schreglmann, Head of the Department for Supplements and Special Topics, are waiting for “Joseph Mohr”, or rather his very special model. Thanks to the support of the Celtic Museum Hallein, Mohr's original guitar will be used for the photo shoot. For this reason, it was indispensable to find someone who could handle this precious instrument with due care and musical know-how. Ronny Wiesauer, concert guitarist and guitar teacher in Salzburg, proved the perfect man for the job.

The original instrument must not be taken out of the museum under any circumstances, therefore the production team inspected the building a

few days prior to the shooting to find the perfect location within the property, which they found in an ancient vault in an area not open to the public. Meanwhile, Florian Knopp, Director of the Celtic Museum, and the museum's archivist, Anna Holzer, have joined the team. A historic vestment, an old music stand, a replica of Mohr's guitar, and of course the original instrument, attentively guarded by the conservator, have been made available for the shooting. Graphic designers from the “Salzburger Nachrichten” have meticulously copied Franz Xaver Gruber's autograph score, dating back to 1845.

While the team is busy preparing for the shooting and setting up the lights, Ronny Wiesauer entertains them with guitar music from the 18th and 19th centuries. Finally, everything is ready to go. The conservator hands the original guitar to the musician, and the photographer Joachim Bergauer begins shooting, mostly lying on the floor to get the right angle. Many artistic contortions later, hundreds of pictures are in the bag – and the best one made it onto the cover of this magazine.



Asterix, keeping an eye on Joachim Bergauer.



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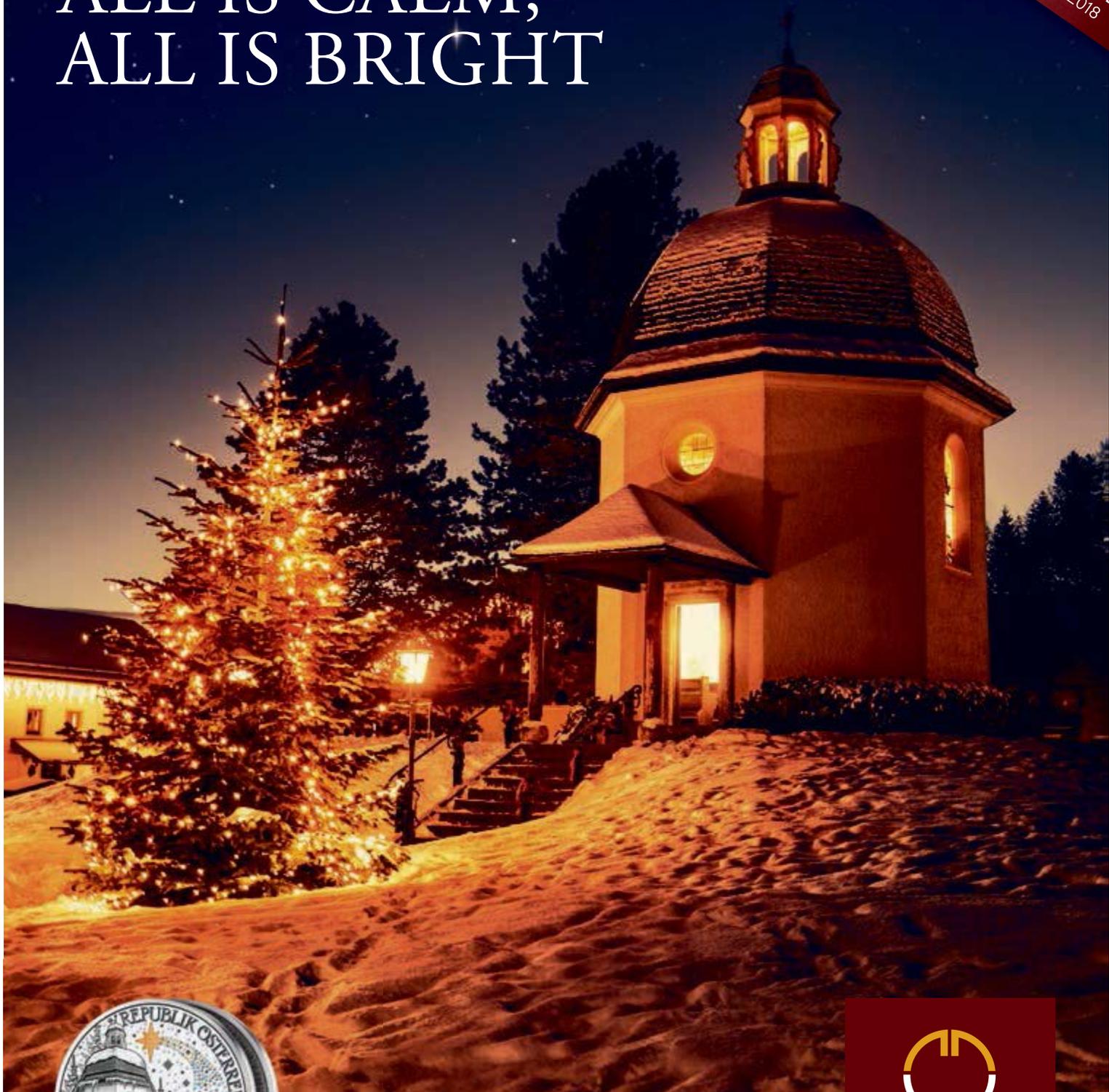
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200TH ANNIVERSARY OF "SILENT NIGHT"

ALL IS CALM, ALL IS BRIGHT



Artist's impression



Recorded by everyone from Elvis Presley to the Vienna Boys' Choir, the Christmas carol *Silent Night* celebrates its 200th anniversary in 2018. The Silent Night Memorial Chapel in Oberndorf bei Salzburg, Austria, where the song was written and first performed on Christmas Eve 1818, features on this fabulously festive silver coin, as does a glow-in-the-dark star of Bethlehem. Available at www.austrian-mint.com.

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