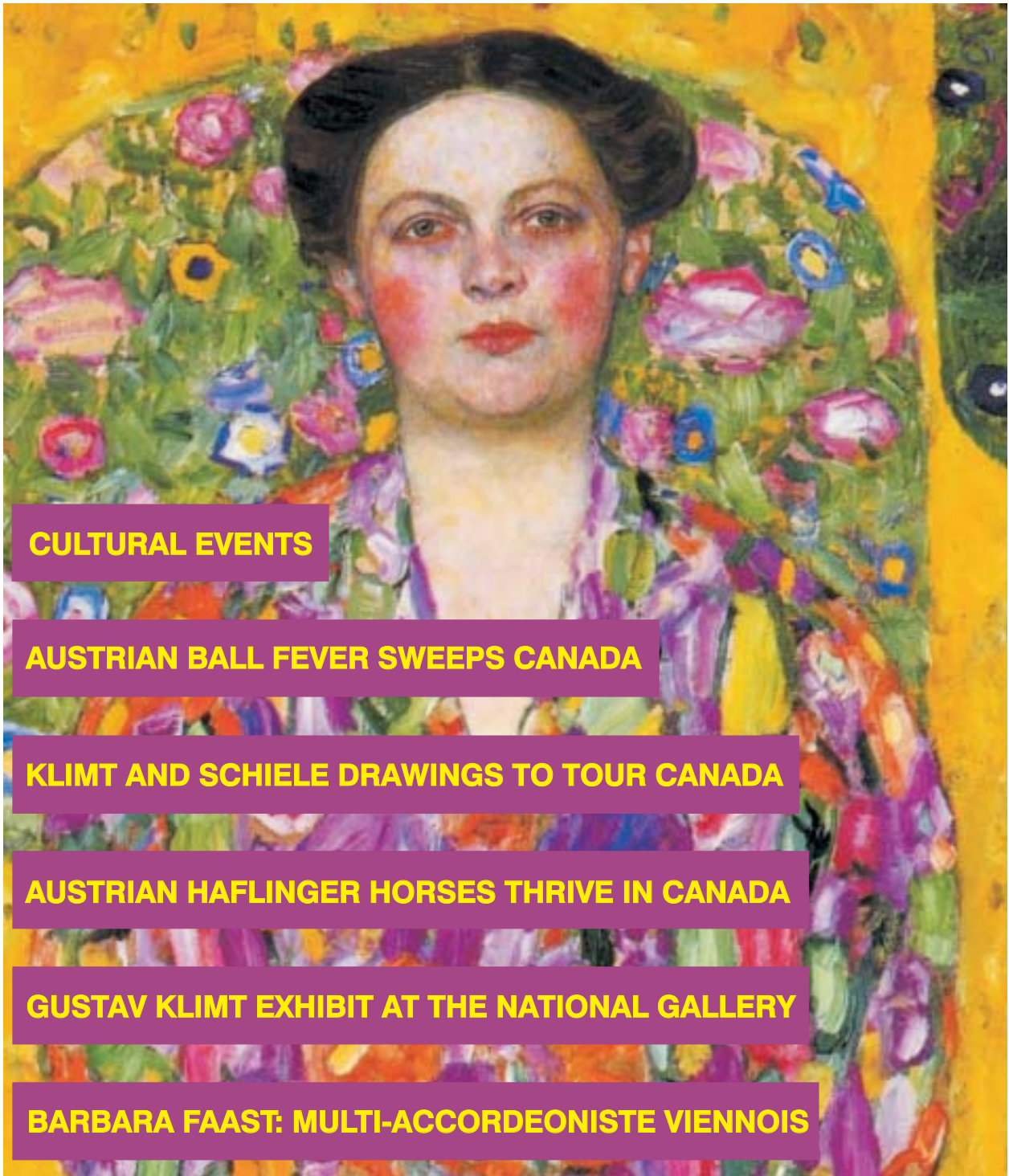


No. 2/2001

C CULTURE

A U S T R I A • C A N A D A • C U L T U R E • A U T R I C H E



CULTURAL EVENTS

AUSTRIAN BALL FEVER SWEEPS CANADA

KLIMT AND SCHIELE DRAWINGS TO TOUR CANADA

AUSTRIAN HAFLINGER HORSES THRIVE IN CANADA

GUSTAV KLIMT EXHIBIT AT THE NATIONAL GALLERY

BARBARA FAAST: MULTI-ACCORDEONISTE VIENNOIS

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- Austrian-Canadian Council
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- Canadian Center for Austrian and Central European Studies
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From the editor's desk


One of the more important events on Canada's artistic scene this year will be the National Gallery's exhibit of works by Austrian *art nouveau* painter Gustav Klimt and the touring exhibit of Klimt and Schiele watercolors and drawings. Add to the mix the Vienna Ball season across Canada, concerts for Viennese music in Qué-bec, a famous Austrian-Canadian conductor and one of the great Austrian-Canadian composers, and there is a visible, significant Austrian cultural presence in Canada.


But there is more: an Austrian-Canadian who helped build diplomatic bridges between the two countries out of love for his homeland and his adopted country. And there is a bit of Austria in the famous Austrian horses which are being raised across Canada to any horse-lover's delight.

And ...

Cover: Detail from "Portrait of Eugenia Primavesi" (1913-1914) by Gustav Klimt. All Klimt images taken from T. G. Natter and G. Frodl, *Klimt und die Frauen* (Dumont, 2000)

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GUSTAV KLIMT EXHIBIT AT THE NATIONAL GALLERY

Vienna's vibrant cultural climate at the turn of the 20th century owes much of its fame to Gustav Klimt. As the driving force behind Viennese *art nouveau*, called "Secession" in Austria (a decorative art movement characterized by colourful and fanciful elements rich with symbolism), Klimt was a painter of beauty, of life, of sensuality, of hope. The National Gallery of Canada has now organized a major retrospective, bringing together, for the first time in North America, many of Klimt's greatest masterpieces.

"Gustav Klimt: Modernism in the Making" is an exceptional exhibition of 35 paintings and 90 works on paper from international collections and explores Klimt's contribution to modernity through his allegorical masterpieces, his structured, melancholy landscapes, and his portraits of Viennese society. The exhibition is on view from June 15 to September 16, 2001. The National Gallery of Canada will be the only venue for this major exhibition.

Gustav Klimt was born in a country suburb of Vienna in 1862. Introduced to art through his father who was a gold engraver, Klimt studied at the *Kunstgewerbeschule* (School of Applied Art) and enjoyed considerable attention and financial reward for his work at the early stages of his career. By the late 1890's Klimt's work had become more innovative and imaginative, more decorative and symbolic; inevitably, this new approach created waves of controversy and harsh public criticism. Klimt became the first President of the Viennese Secession, an artists' organiza-

tion dedicated to the exhibition of the most progressive modern art of the time, including van Gogh, Gauguin, Cezanne, Rodin, Toulouse-Lautrec, and Edvard Munch. The group, under Klimt's leadership, designed and built its own exhibition space and published the art journal *Ver sacrum* (Sacred Spring).



Detail from "Hope I" (1903). Oil on canvas, National Gallery of Canada

"Gustav Klimt: Modernism in the Making" surveys Klimt's entire career and is an exhibition of exceptional beauty and depth. It will feature the National Gallery of Canada's own masterpiece, "Hope I", acquired in 1972, along with outstanding and generous loans of the highest quality from Austrian museums.

The Historisches Museum of the City of Vienna will lend, among others, "Pallas Athena" (1898), the defining work for the Secession, "Emilie Flöge" (1902), one of Klimt's most ravishing portraits, and the early but well-known "Allegory of Love" (1895), while the Austrian Theater Museum will lend its famous "Nuda Veritas" (1899). From

the Austrian National Gallery Belvedere comes "Johanna Staude" (1917-18), an alluring portrayal of fashionable Vienna; and the Neue Galerie of the city of Linz will send "Cows in a Stable" (1899) and "Portrait of a Woman" (1917-18). The Graphische Sammlung Albertina is also sharing twenty of Klimt's glorious and seductive drawings.

Important loans will also be drawn from private and public collection around the world, including the National Gallery, London; the Museum of Modern Art, New York; the Metropolitan Museum of Art, New York; the National Gallery of Art, Washington, D.C.; the Musee d'Orsay, Paris; and the Aichi Prefectoral Museum, Nagoya, Japan. These will include such well-known masterpieces as "Hope II" (1907-08) and the "Portrait of Mäda Primavesi" (1913), as well as seldom-seen canvasses such as "The Golden Knight" (1903). Particularly noteworthy will be the brief return to Canada of the famous "Portrait of Eugenia Prima-vesi" (1913-14), held for many years in a private collection in Montreal, but lost to the Toyota Municipal Museum of Art in Toyota, Japan, after efforts to keep the painting in Canada failed.

A fully-illustrated catalogue, co-published by Harry N. Abrams Inc., under the general editorship of Colin B. Bailey, will be available in English and French. It will stand as the most comprehensive survey of recent research on Klimt. Dr. Peter Vergo, Professor of Art History at the University of Essex and an acknowledged authority on Viennese and German art, will contribute the introductory essay. Ms. Jane

Kallir, of New York's Galerie St. Etienne, will write on Klimt's decorative work; Dr. Emily Braun, of the City University of New York, will examine Klimt's reception and influence outside Vienna; and Dr. Marian Bisanz-Prakken, Curator of the Albertina Collection, will present a detailed essay



Detail from "Emilie Flöge" (1902). Oil on canvas. Vienna, Historical Museum

on Klimt's drawings. Each painting will be thoroughly catalogued by John Collins, Assistant Curator, Chief Curator's Office, incorporating much hitherto unpublished material.

The National Gallery is also organizing an education programme and several concerts around the exhibit. A series of three special lectures will deal with the art and social milieu of the Viennese master. A Klimt fashion show will be offered by the students of Richard Robinson's Academy of Fashion Design. Two conservators and artists will demonstrate Klimt's technique, showing the development of drawing to finished painting, and the use of gold leaf.

For further information, visit the Gallery at <http://national.gallery.ca>.

Dr. Franz A. J. Szabo

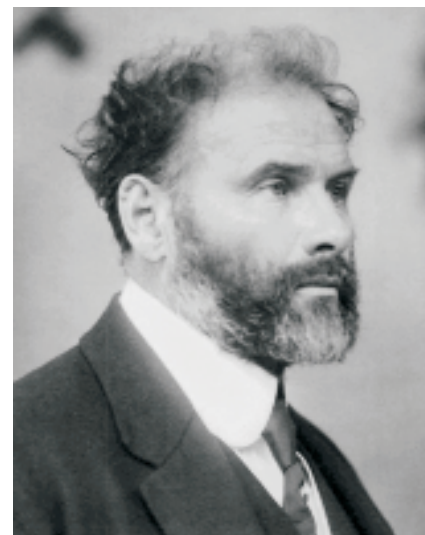
KLIMT AND SCHIELE DRAWINGS TO TOUR CANADA

On the occasion of the National Gallery of Canada's major new exhibition, "Gustav Klimt: Modernism in the Making," the Austrian Embassy in Ottawa, in co-operation with the Canadian Centre for Austrian and Central European Studies of the University of Alberta, has brought a second major touring exhibition to Canada devoted to the graphic works and watercolours of Gustav Klimt and his controversial younger contemporary, Egon Schiele.

The travelling exhibit consists of 92 facsimile prints of works by Klimt and Schiele, including Klimt's famous 12 preparatory drawings for his Beethoven Frieze, which are on permanent exhibit with the restored frieze in the special Klimt room of Vienna's Secession Gallery. The exhibit opens its tour at Mount Orford, Québec, as part of the renowned Orford Festival, on June 29, and travels to Edmonton at the end of July in time for the 8th IAFF World Championships in Athletics, which will also be held in the Alberta capital in the first half of August. In Edmonton, "Drawings and Watercolours by Gustav Klimt and Egon Schiele" will be shown at the FAB Gallery of the University of Alberta from July 30 to September 28, and then move on to Vancouver, where it completes its tour in the North Vancouver Arts Council Gallery from October 16 to December 16.

In the view of Walter Koschatzky, the former Director of the Albertina Museum of Graphic Art in Vienna—which originally produced this facsimile collection—the exhibit not only intends

to convey a message about Austrian art and thought: it also presents itself to the world at large as a collection of treasures of international rank and importance, in the fundamental belief,



Gustav Klimt

pursued ever since the Albertina's foundation more than two hundred years ago, that the institution of a museum, rather than being understood merely as an accumulation of historical objects, should discharge a live function by providing impulses of orientation and widening mental vision so that the insight gained into times and events will serve a higher awareness of art.

Taking this as a guiding principle, Koschatzky suggests that the tasks of museums is to serve as centers of inspiration, information, and communication, and to help establish a fruitful relation between art and man. But, as the aim of art appreciation can only be attained if all over the world and to the

Continued on page 18

AUSTRIAN HAFLINGER HORSES THRIVE IN CANADA

Nestled in the Rouge River Valley in the Laurentians northwest of Montreal lies Waldeck-U Lesa experimental farm, probably the best-kept Haflinger farm in North America. Flags from many countries are flying from its stables and buildings, but it is the beautiful chestnut/caramel-colored horses with their flowing flaxen manes and tails in the fields beyond the stables which draw the visitors' eyes. These are prize specimens of an Austrian breed of mountain horses known as "Haflinger," which have now become popular with a large number of breeders throughout Canada.

The Haflinger horse is a native pony of Austria, evolving in the Tyrolean area of the Alps; it stands 135 to 146 cm tall and weighs about 350 to 400 kg. The breed takes its name from Hafling, a small village near Meran (South Tyrol) where well over 100 years ago an Arab stallion, El Bedavi, was used to settle a mountain pony. The resulting colt, Folie, born in 1874, is considered the father of the breed. Originally bred as a work horse for farming and the military, the Haflinger is today also bred purely as a riding horse.

The high quality of the breed has been maintained by the Haflinger Breeders' Association of Tyrol. The Association's strict emphasis on selection has resulted in uniform type, color, and appearance within the breed: Haflingers are always chestnut in color, varying in shade from blonde to dark chocolate. The manes and tails are one of the breed's most striking characteristics, being long, thick and flaxen to white in color. A strong, arched neck supports a well-shaped

head that is flat or slightly dished and broad, with widely spaced eyes and small ears. The body is broad, deep and muscular with strong legs and relatively large, strong hooves.

Haflingers are now established on all five continents. The World Haflinger Association, headquartered in Ebbs (Tyrol), was founded in 1975 and today has 22 member organizations in 18 different nations. One of the most successful of these is the Ca-



Source: Canadian Haflinger Association

nadian Haflinger Association. It counts more than 130 members in 8 provinces across the country, from Nova Scotia to British Columbia. The Canadian Haflinger Association was incorporated in 1981, shortly after the first import of Haflingers into Canada in the 1970s. Guided by an elected board of directors, the Association promotes these wonderful horses by sponsoring Haflinger shows with ribbons and donations, and by helping members with marketing the horses.

Versatility describes the Haflingers' performance. In Canada they excel in all manner of equine endeavour. They are crowd-pleasers at draft shows and parades, they work diligently in the fields, and are eye catchers for pleasure driving. Their mountain ancestry has given them

stamina and perseverance, and this background combined with their strength and calm nature make them ideal for trekking, trail riding and endurance riding. They are also good jumpers and perform very well in the dressage ring. Their gentle and quiet nature makes them ideal family horses.

From birth, foals are handled several times a day to develop the innate friendliness of the breed. Serious training begins as soon as they reach the age of three—trail riding, driving, dressage and jumping. At Waldeck-U Lesa Farm, for example, leading Austrian trainers have been brought in regularly for one-to two-year residencies to assure the highest standard of training.

The inspiration behind the Waldeck-U Lesa Farm at La Conception is Austrian-Canadian businessman Joseph Kuchar, whose company Recochem Inc. operates this horse lovers' paradise as an experimental farm for research purposes. The Austrian influence on this farm is undeniable: the red-tiled roofs of the stables, the white fences, and the Tyrolean-style farm house remind the visitors of Mr. Kuchar's central European background. Since 1983, selected stallions and mares from the best Austrian stock have been bred to produce a bloodline that is at the top of North American standards, and foals from this farm are sold all over Canada and the U.S.

For further information please visit <http://www.haflinger.ca> and <http://www.waldeckulesa.com>.

Manfred Prokop

La société de musique viennoise du Québec, la musique traditionnelle viennoise plus vivante que jamais au 21^e siècle!

La Société de musique Viennoise du Québec travaille à promouvoir tout ce qui touche à la musique traditionnelle viennoise. La SMVQ fonde principalement ses actions sur l'expertise acquise par ses deux principaux intervenants, sa directrice administrative et musicienne Anne Lauzon et son directeur artistique Jean Deschênes. En effet, ces deux artistes ont consacré les quinze dernières années de leur carrière à la recherche et l'apprentissage de cette musique. Diplômée de l'Université de Montréal (Maîtrise en clarinette) et détenant également un certificat de second cycle universitaire en administration des arts de l'École des Hautes études commerciales, Anne Lauzon s'est perfectionnée à Vienne auprès du maître de la clarinette en sol, le Professeur Willy Krause de l'Orchestre Philharmonique de Vienne et auprès du Mag. Kurt Schmid du Niederösterreichische Tonkünstler. C'est après des études en musique ancienne (Maîtrise de l'Université de Toronto) que Jean Deschênes s'est consacré à l'étude de la contreguitare viennoise auprès de Peter Hirschfeld, membre de la célèbre Philharmonia Schrammeln. Il a ensuite entrepris l'étude de la direction d'orchestre auprès de Marc David au Québec et de Karl Österreicher à Vienne. Des recherches intensives effectuées dans les différentes bibliothèques d'état viennoises et le contact avec des personnes comme le Dr. Eduard Strauss, descendant de l'illustre famille, ont permis aux deux musiciens la découverte d'un

répertoire d'une très grande richesse artistique et fort peu connu, ici au Canada et aussi à l'étranger. La SMVQ permet donc la production de concerts et de disques visant la vulgarisation de cette forme d'art. Pour l'instant les priorités de la société vont à:



Ensemble Johann Schrammel de Montréal.
Direction, Jean Deschênes

1. Faire connaître la musique traditionnelle viennoise Schrammel (*Schrammelmusik*) que l'on peut sans se tromper qualifier de perle de la musique viennoise. Bien au-delà d'une simple musique de *Heurigen* (taverne où l'on boit le vin nouveau à laquelle est associée cette musique), la *Schrammelmusik* représente une symbiose impressionnante rassemblant la richesse du folklore viennois (celui-là même qui a inspiré les Schubert, Haydn, Beethoven etc.), les formes de musique de danse du XIX^e siècle, une instrumentation propre à la musique de chambre et un style d'exécution découlant d'une longue tradition d'instrumentistes et de chanteurs.

2. Promouvoir la musique de la dynastie Strauss (cinq compositeurs) et celle de leurs collègues et-ou compétiteurs, tous aussi importants à leur époque mais tombés dans l'oubli.

3. Partager les connaissances sur le style d'exécution propre à cette musique. Nos artistes ont déjà donné divers ateliers de formation dont un organisé en collaboration avec le Conseil autrichien canadien qui a permis à une douzaine de jeunes musiciens canadiens de se familiariser avec les subtilités stylistiques de cette musique.

Pour accomplir ces buts, la SMVQ supporte les activités de trois formations instrumentales soit Le Trio Kaffeehaus, l'Ensemble Johann Schrammel de Montréal et l'Ensemble Strauss-Lanner de Montréal qui se sont produits au pays, en Autriche et en Allemagne et dont les disques sont régulièrement diffusés sur les ondes de Radio-Canada et sur celles de d'autres médias électroniques. Elle organise aussi depuis 1993 un Festival de musique viennoise dans les Laurentides (région montagneuse au nord de Montréal) et propose depuis 1996 une série de concerts à l'École Vincent-D'Indy à Montréal. Elle a invité, en collaboration avec l'Ambassade d'Autriche à Ottawa, le Consulat autrichien et la Société autrichienne de Montréal, plusieurs artistes viennois à se produire lors de ces événements, nommons entre autres "Die Philharmonia Schrammeln", "Hertzton Schrammeln", "Neue Wiener Concert-Schrammeln" et le violoniste Toni Stricker. Elle a organisé en 1998 une série de conférences donnée par le Dr. Eduard Strauss qui reviendra d'ailleurs poursuivre cette tournée à l'été 2001. La SMVQ est membre de la

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BARBARA FAAST, MULTI-ACCORDÉONISTE VIENNOIS

Jean Deschênes

J'ai rencontré Barbara Faast en 1999 lors de la tournée nord-américaine de l'ensemble viennois Hertzton Schrammeln. Elle avait accepté pour ainsi dire à pied levé, de remplacer l'accordéoniste habituel de cet ensemble Walter Soyka. Étant organisateur de trois des onze concerts de cette tournée, j'étais quand même un peu inquiet d'apprendre ce changement au programme.



Le premier concert commence, (Les Hertzton étaient arrivés à Dorval à 19H45, le concert se donnant à Ste-Thérèse à 20H30, j'étais donc un peu nerveux), une première pièce est jouée, c'est une *Wiener Heurigen-Marsch*, très bien! Ensuite vient une valse de Strauss dont je connaissais l'arrangement capricieux, encore très bien et puis vient la *Slibowitztanz*. Alors là, attention! Connaissant le degré de difficulté technique de cette pièce, je tombe, tout comme les autres personnes de l'assistance, en bas de mon fauteuil. Il faut quand

même dire que j'ai eu la chance d'entendre à Vienne d'excellents spécialistes de la Wiener *Knopffharmonika* (accordéon à boutons viennois) comme Harry Götz de la Philharmonia Schrammeln, Rudolf Malat et Walter Soyka. Qu'y avait-t-il donc de si particulier à entendre Barbara Faast. Rien d'autre qu'une aisance déconcertante, la musique coulait comme l'air que l'on respire, pas d'hésitations pas de tensions... mais excusez-moi, j'ai oublié de mentionner qu'il n'est pas si facile à jouer cet instrument. J'ai aussi oublié de dire que Madame Faast était, à Vienne et ce jusqu'à assez récemment, une illustre inconnue. Pourquoi? Eh bien entre autres parce que pendant qu'elle étudiait au conservatoire de Vienne en accordéon (études qui l'ont mené à l'obtention d'un diplôme avec très grande distinction), la dame étudiait aussi la physique et les mathématiques et ce sont ces matières qu'elle enseigne pour gagner sa vie. Lorsque l'on regarde de manière un peu plus approfondie son Curriculum Vitale, on y découvre qu'elle joue, en plus de la Wiener Knopffharmonika, l'accordéon de concert chromatique, le Bandonéon et l'accordéon Styrien. Parlez en à des spécialistes de l'instrument et ils vous diront que cela est quasiment impossible. Les systèmes techniques sont trop différents... Hé bien! Barbara Faast, ce professeur de sciences y réussit très convenablement. Elle a mené son art en plus de l'Autriche (concerts, émissions de radio et de télévision) au Kazakhstan, en Grèce aux États-Unis et ici au Canada. Et à Vienne... on commence à la

connaître. Un diffuseur viennois lui a consacré une série entière en octobre dernier, le "Barbaras Oktober" lors de laquelle, l'artiste a proposé quatre programmes différents sur autant d'instruments. Et maintenant, des compositeurs viennois lui dédie des oeuvres et elle se produit avec divers ensembles de musique Schrammel, en plus d'avoir formé, son propre ensemble de Tango et de produire plusieurs arrangements... une sorte de phénomène quoi!

Barbara Faast a donnée, grâce au soutien financier de l'Ambassade d'Autriche, une série de concerts en compagnie de l'Ensemble Johann Schrammel de Montréal du 7 au 11 avril prochain dans les villes de Montréal, Pointe-Claire, St-Jérôme et Ste-Thérèse. Il s'agit de son second voyage au Canada, espérons que ce ne sera pas le dernier.

La SMVQ

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Société Johann Strauss de Vienne, de l'Institut de recherche Strauss de Vienne et du Wiener Volksliedwerk (comme membre honoraire). Pour l'avenir donc, la société désire développer la perception et la compréhension du raffinement propre à cette musique chez le public bien sûr mais aussi chez les musiciens et musicologues qui consacreront alors de plus en plus de temps et d'attention à ce joyaux artistique mondial.

Voici le web site de la Société de musique viennoise du Québec: <http://www.microtec.net/musillu/musillusion/>.

Jean Deschênes

CANADIAN PROFESSOR WINS PRESTIGIOUS MEDAL

Canada's leading scholar on the Slovene minority of Austria was honoured recently for his work by the Government of Slovenia. On December 5, 2000, University of Alberta Professor of Slavic and East European Studies Dr. Tom Priestly was awarded the "Freedom Medal of Honour" by the President of Slovenia for his contributions to the propagation of Slovene culture in the world.

Since 1978, Dr. Priestly has published almost 50 articles and reviews about the language and the sociolinguistic situation of the Slovene minority in Austria's southernmost province of Carinthia, and especially of the village(rs) of Sele/Zell. He is currently writing a book on the situation of the Slovenes in Austria. From 1984 to

1995, he was the editor of the interdisciplinary journal *Slovene Studies*, and between 1995 and 1998 Dr. Priestly



The President of Slovenia confers the Freedom Medal of Honour on Professor Priestly in the Presidential Palace in Ljubljana on December 5, 2000

was president of the Society for Slovene Studies.

In addition to his scholarly work, Dr. Priestly has published translations of Slovene poetry into English, result-

ing in five books, all published in Klagenfurt (one co-published in Vienna and in Kranj, Slovenia). All five have the original texts included. Three are multilingual (English and German, English and Italian, English and Czech) with translations by others; two have only English translations. The most recent book, *France Prešeren. Pesmi. Poems* (1999), a co-publication with Henry Cooper, is the most noteworthy. It was published in time for the 200th anniversary of the famous Slovene writer's birth in December. A recording of poetry on compact disk is forthcoming with, among others, Vanessa Redgrave reading one of the translations.

Manfred Prokop

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AUSTRIA WELL-REPRESENTED IN CANADIAN MUSICAL LIFE

Maria Virjee

Another Austrian has left his indelible mark on the musical scene in Canada—Hans Graf, born in Austria 51 years ago and now in his sixth year as the distinguished Music Director of the Calgary Philharmonic Orchestra. In addition, Maestro Graf is also the Music Director of the Orchestre National Bordeaux Aquitaine, and he still manages to find time to guest-conduct all over the world.

Hans Graf's international career was launched in 1979 when he was awarded First Prize at the Karl Böhm Competition. After having conducted the Vienna State Opera for the first time in 1981, he was subsequently appointed Music Director of the Mozarteum Orchestra in Salzburg, a post which he held from 1984-1994.

When Hans Graf joined the Calgary Philharmonic in 1995 he was already a much-sought-after conductor of both opera and orchestral music. He has appeared at such major opera houses as Berlin, Munich, Paris and Rome, and his repertory includes the Ring Cycle, Ariadne, Elektra, Rosenkavalier, Jenufa, Katia Kabanova, Wozzeck, Fidelio, Freischütz, Othello, Falstaff, Tosca, La Bohème and Pelléas et Mélisande as well as all major Mozart operas.

On the orchestral scene, Maestro Graf's activities are of truly worldwide scope. While moulding the Calgary Philharmonic very successfully into a first-class orchestra, he has conducted often in Scandinavia, France, Italy, England, Australia and Japan. He has appeared with the Vienna Philharmonic, the Vienna Symphony, the Leipzig Gewandhaus Orchestra and

the St. Petersburg and Israel Philharmonics. He has also appeared at major international festivals including Maggio Musicale Fiorentina, Savonlinna (Finland's Opera Festival), and, in the country of his birth, at the Bregenz, Vienna and Salzburg Festivals.

In Canada, Maestro Graf has repeatedly conducted the Montreal



Symphony; he made his debut with the National Arts Centre Orchestra in 1992 and returned to the helm of that orchestra in 1996. He has widely guest-conducted in the United States (Baltimore, Boston, Dallas, Detroit, Houston, Indiana, Pittsburgh and St. Louis) and in the summer of 1999 he conducted the Mostly Mozart Festival at Lincoln Centre as well as the Boston Symphony at Tanglewood and the Cleveland Orchestra in Blossom Centre.

According to the musicians of the Calgary Philharmonic, much of the credit for the success of the orchestra's recent European tour in Germany, Austria, Switzerland and France belongs to Hans Graf. His excellent rapport with the members of

the orchestra as well as his encouragement and confidence in the ability of its musicians—"I do not perceive my role as one of power and control, rather as a partnership with each musician"—have created an orchestral body that commands respect and deservedly has evoked much praise and positive response. Maestro Graf has recorded with the Calgary Philharmonic on the CBC Records label, notably "Nights in the Gardens of Spain" and Mahler's symphonies, and with other orchestras for the EMI, Erato, JVC and Capriccio labels.

Most recently, Hans Graf has been appointed Music Director of the Houston Symphony, but fortunately for musical life in Canada, he will maintain contact with the Calgary Philharmonic Orchestra and, hopefully, will return often to guest-conduct Canadian orchestras.

FILMARCHIV AUSTRIA has produced videos of two old Austrian movies:

1. *April 2000* (1952, 100 min., Director: Wolfgang Liebeneiner). Cast: Hilde Krahl, Josef Meinrad, Judith Holzmeister, Curd Jürgens, Marianne Schönauer, Waltraud Haas, Hans Moser and Paul Hörbiger.

Die Stadt ohne Juden (1924, 80 min.; Director: Hans Karl Breslauer). This classic silent film was believed to be lost. However, in 1991 a copy was found at the Film Museum in Amsterdam, which has now been restored with a new digital technique.

Both videos (only in VHS/PAL/ German version) may be borrowed free of charge (non-commercial screenings only) from the Austrian Embassy Ottawa (Fax 613/789-3431; e-mail: embassy@austro.org).

GERHARD WUENSCH: COMPOSER FOR ALL GENRES

Gerhard Josef Wuensch was born in Klosterneuburg, Lower Austria, on December 23, 1925. He played the piano as a child and quickly proved himself to be very gifted. After the *anschluss* in 1938, he could no longer go to school because he was one quarter Jewish; so he finished his education at home with a tutor. But at the age of 18, he was drafted into the German army! Luckily he spent most of his war service in Denmark and, at the end of the war, at the front where he was taken prisoner and ended up in a Russian prisoner-of-war camp.

After the war, Gerhard Wuensch went to the University of Vienna to study musicology and to the Academy of Music to study piano and composition under Josef Marx. He obtained his Doctor of Philosophy in Musicology in 1950 and diplomas in Piano and Composition two years later. From 1951 to 1954, he was a freelance pianist and a composer for the Austrian radio.

In 1954, Dr. Wuensch won a Fulbright Scholarship to conduct post-doctoral studies with Paul Pisk at the University of Texas at Austin. From 1956 to 1963, he taught music at Butler University in Indianapolis. While there, he wrote two ballets for their well-known Department of Ballet. He won two composition prizes during his American years: the Benjamin prize for his orchestral piece "Nocturne" (1956), which was played by the North Carolina Symphony Orchestra, and first prize at the Syracuse Fine Arts Festival for "Mosaic", a brass quartet.

Dr. Wuensch came to Canada in

1964 to teach at the University of Toronto. In 1968-69, he did a CBC radio series on the composers Schoenberg, Berg, and Webern. The premiere of "Music without Pretensions" for free-bass accordion and string quartet was performed at the Guelph Spring Festival in 1970. He also wrote "Alberta Set" and "Prelude, Aria and Fugue" (plus Brass Quartet) for his former student Joe Macerollo. In the 60s, "Showcase", a non-competitive musical festival of contemporary music for children, was founded. Ruth Ca-



vallo, one of the founders, persuaded Wuensch to write some piano music for it. This represented the beginning of a long list of children's music compositions, many of which were published in Canada.

After a three-year stint at the University of Alberta, including a six-month research trip to Vienna, Dr. Wuensch became Chairman of the Theory and Composition Department at the University of Western Ontario in 1973. For the Centennial Anniversary of the University (1978), he was

awarded a Canada Council commission to write a huge piece, employing all the forces of the Faculty of Music. It was called "Laus Sapientiae" and included orchestra, brass group, all choirs, three soloists and organ. His two operas, "Die Zauberflöte, Part II" was written in 1978, and "Ordinary People" was performed by U.W.O. students for his retirement in 1991. Although the first opera was not staged in its entirety, the overture and Sarastro's aria have been performed separately.

Dr. Wuensch is a prolific composer and has written music for ballet, opera, orchestra, band, chamber, solo, including organ, and he is especially well-known for his children's piano music. He has written several concertos for piano, two pianos, organ, and bassoon.

Appreciative of his expertise with the organ, the Royal College of Organists of Canada commissioned Dr. Wuensch to write the test piece for their organ competition held in London in 1982, which is entitled "Introduction, Passacaglia and Fugue".

For the 400th centenary of the installation of the organ at the Monastery of Waldhausen, Upper Austria (1992), Dr. Wuensch was commissioned to write a Cantata, Psalm 150 for Baritone, Choir, Brass and Organ. This was the first premiere of one of his works in Austria since he left in 1954. Many of his other compositions are played in Europe, especially in the Scandinavian countries.

Dr. Wuensch has three sons and lives with his wife in London, Ontario.

Jean Wuensch

HUSSERL AND THE AUSTRIAN TRADITION

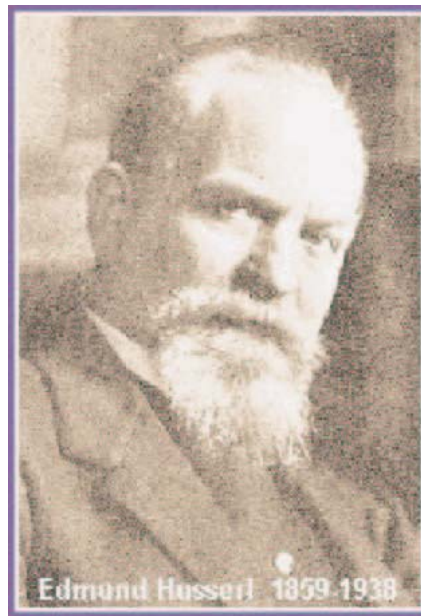
Dr. Richard Feist

Last fall, scholars from Canada and around the world gathered at the University of Ottawa to discuss the work of the great Austrian philosopher Edmund Husserl. Husserl is often referred to as the founder of the phenomenological tradition which concentrates primarily on articulating the basic structures of human experience in fields such as art and history. Scholars met and discussed the neglected links between phenomenology and the foundations of the sciences.

On October 13 and 14, 2001, scholars will gather again at the University of Ottawa to discuss Husserl's work, to build upon and broaden last year's discussions. Although Husserl is credited with founding a philosophical movement, he certainly did not emerge from a vacuum. Roughly put, Husserl was reared within the boundaries of the "Austrian tradition"—which, however, is much broader than a specific philosophical tradition. It could be thought of as the general flowering of culture occurring in 19th and early 20th century Austria, especially Vienna. So this year, Husserl's thought will be examined with respect to previous philosophers, its contemporaries and its legacy—all within the general milieu of Austrian culture.

There is, so to speak, a renaissance in the study of Husserl's predecessors. Such thinkers as Brentano and Bolzano are currently receiving more academic attention than they have for some time. One goal of this conference is to further such investigations.

There is indeed an extremely intriguing element to Austrian culture. For not only did it contribute much to the phenomenological tradition, it also was the background of the founder of the analytic tradition, Gottlob Frege. The phenomenolo-



Source: The Husserl Page (<http://sweb.uky.edu/~rsand1/Husserl/>)

gical and analytic traditions form the main streams of 20th century thought. Given that these traditions have often been diametrically opposed even to the point of mutual indifference, the question as to the very nature of the so-called Austrian tradition naturally presents itself.

However, to claim that a thinker is a product of a culture engenders a difficult and controversial problem for philosophers: the nature of the relationship between culture and philosophy. One might say that philosophy is simply another cultural product, like art. But philosophy was supposed to

be the search for truth. Is all such seeking for truth culturally determined? Is even truth itself simply culturally determined? If so, then there would seem to be no objective truth. On the other hand, one might say that philosophy is completely independent of culture. Philosophers may not always come up with the truth, but at least they can search for it in a neutral manner. And, indeed, the truth is out there. But, to be sure, they are people just like anyone else. Can anyone completely divest him- or herself of cultural biases? A completely neutral investigation into truth seems to be an ideal, not an attainable goal, for we could never be certain that cultural biases have been eliminated. No doubt the answer lies somewhere between these extremes.

There is another difficult problem here. To ask for the so-called "essence" of the Austrian tradition presupposes that there is in fact such an entity. Of course, everyone would agree that there is an Austrian tradition. But how are we to determine what constitutes the boundaries of this entity so we that we can articulate its contents? This difficulty is much like that faced by St. Augustine, who confessed that he, like everyone else, understood the nature of time until someone requested its explanation.

Philosophers, being as they are, will investigate the essence of this fascinating intellectual tradition, the Austrian tradition, which has bequeathed so much to twentieth century and subsequent thought.

AUSTRIAN BALL FEVER SWEEPS CANADA

In 1814-1815, when Europe's monarchs and leading statesmen were gathering in Vienna to re-establish European stability after the upheaval of the Napoleonic wars, the crusty, old Prince Charles de Ligne became famous for his bon mot: "Le congres danse, mais il ne marche pas [The congress dances but doesn't do anything]!" While historians may disagree with the Prince's assessment of the political accomplishments of this first great exercise in European collective security, no one disagrees that the Congress of Vienna did dance.

Dances held during the carnival season go back many centuries, but the particular form of the Viennese ball, in which intoxicating waltz melodies sweep dancers around the ballroom floor, had emerged in the Austrian capital in the late 18th and early 19th centuries. At the Congress of Vienna, it was introduced to an international audience and began its triumphant sweep throughout the world. Vienna is undoubtedly still the ball capital of the world, where during the height of the season as many as three or four balls a night are sponsored by different groups in the city. From the world-famous Vienna Opera Ball to innumerable balls in provincial centres, Austria has kept up the tradition made famous at the Congress of Vienna.

But one does not have to travel to Vienna to participate in this quintessential form of Austrian culture. Thanks to the many Austrian migrants to this country, Viennese-style balls have become an annual tradition here

CALGARY

The Austrian-Canadian Society of Calgary's Grand Ball

This year's "A Night in Vienna" was the 34th gala ball organized by the Austrian-Canadian Society of Calgary. The evening started with a champagne reception, followed by a gourmet dinner and entertainment by local artists, singers and dancers. The debutantes performed the traditional polonaise by C. M. Ziehrer, and then the ball was officially opened by club president Frank Meixner dancing the Blue



Photo: La Vica Photos

Danube Waltz. He was surrounded by waltzing debutantes and their cavaliers—an unforgettable experience for the guests watching in the Grand Ballroom of the Westin Hotel. After the M.C. Announced "Alles Walzer," the guests enjoyed dancing to the Felix Possak Orchestra, directed by a local conductor born and raised in Vienna.

For the first few years, the ball was held in the Palliser Hotel because it has an old-fashioned ballroom resembling a traditional Palais in Vienna. At the first ball, the founding members of the Austrian-Canadian Society danced the polonaise to start a tradition which was to be continued by their children and grandchildren. Special guests like Elisabeth

Schwarzkopf and Maria von Trapp made the ball Calgary's annual social highlight. In those days, it was possible to invite young musicians from the Wiener Volksoper, but budget considerations have not allowed such invitations in recent years.

The Mozart Scholarship was created to support young talented students to further their career in music. In the 70s and 80s, young music students were enabled to go to Austria to study at the Mozarteum in Salzburg, but because of increasing travel and hotel costs, studies in Austria could no longer be funded. For the last 18 years, the scholarships, made possible by our sponsors' support at the Grand Ball, have been awarded annually at the Kiwanis Music Festival's Mozart competition. Many past recipients are now professional musicians, famous singers, and music professors all over North America.

It is thanks to the dedication and commitment of the many volunteers in the Ladies' Group (among them especially Eva Angerle and Olga Eberhardt), the Ball Committee, and the Board of Directors that the Grand Ball could be held successfully for so many years. No other ethnic society has contributed as much to the cultural life of the city of Calgary. We can indeed be proud of our Society's accomplishments in keeping the heritage, the culture, and splendor of Old Vienna alive in Calgary.

*Frank Meixner
President
Austrian-Canadian Society of Calgary*

EDMONTON

The 26th Johann Strauss Ball

The annual Johann Strauss Ball named in honour of the Waltz King and considered by many ball patrons to be *the* social event of the season in Alberta's capital city, took place at the Westin Hotel on February 10, 2001. This gala evening saw a full house of patrons and sponsors, guests of honour, debutantes and their cavaliers, and scholarship winners. They enjoyed the Viennese ambiance present in the champagne reception, the entrance of the Lieutenant Governor and other dignitaries, and the playing of the national anthems of Austria and Canada. A large bevy of white-gowned, lovely young ladies and their escorts in white tie and tails (except for the young officers of the Canadian Armed Forces who were in uniform), accompanied by the Johann Strauss Orchestra, danced the stately polonaise and later the Ländler from "The Sound of Music."



Presentation of scholarship certificates. Left to right: Pianist Leanne Regehr, Foundation President Robert Juthner-Krtschan, Lieutenant Governor The Hon. Lois Hole, and soprano Shauna Shandro (violinist Margaret Cary and pianist Francis Yang not shown). Photo: Karin Fodor

What distinguishes this ball from the many comparable festivities in Vienna was the gourmet banquet which featured a most delicious fare and wines imported from Austria specially for occasion. Dancing continued to

the tunes of the El Morocco dance band, and Ed Panker played the music for the Midnight Quadrille. Many guests stayed and danced until 2:45 next morning!

There was, however, also a more serious moment at the Ball—the real *raison d'être* for organizing the Johann Strauss Foundation—when the Foundation President and the Lieutenant Governor presented four scholarships to young Alberta musicians for further advanced studies at the Salzburg Mozarteum during the summer of 2001. These generous scholarships cover tuition fees, travel expenses, accommodation and living costs while in Austria.

Since its founding in 1975, the Johann Strauss Foundation has provided scholarships worth over \$420,000 to 79 young Alberta artists, and more to local groups of deserving musicians. All members of the Foundation and its ball committee are, of course, volunteers, guaranteeing that the scholarship winners benefit from all funds provided by the sponsors. Originally founded by Austrian-Canadians, the Foundation's members now also include many Canadians of non-Austrian heritage who support its aims and appreciate Austrian culture.

Robert Juthner-Krtschan
President
Johann Strauss Foundation of Edmonton

MONTREAL

More than a third of a century of Austrian tradition in Montreal

While the Austrian Society of Montreal's first official Annual Ball was held in the early 60s, the most successful and perhaps most

memorable one was held in 1967 during Expo with the then visiting Austrian president in attendance. More than a thousand guests gathered at the Windsor hotel, the long-time venue for *the* annual social event in Montreal. Later, the Society's premier annual event moved first to the Ritz-Carlton and then to the present location, the Hotel Marriott Chateau Champlain, where the Ball has been held for about fifteen years.



Ambassador Dr. Wendelin Ettmayer opens the Vienna Ball with Ball President and Vice-President of the Austrian Society Montreal, Mrs. Elisabeth Wirth. Photo: Anton's Photo Express Services Montreal.

Last year's event was another great success. Directed by Ball President and Vice-President of the Society, Elisabeth Wirth and her experienced team of volunteers, we offered our 350 guests a night of the "Sounds of Music." The Austrian Ambassador, His Excellency Dr. Wendelin Ettmayer, and the Consul General in Montreal, Madame Ulrike Billard, provided the patronage while The Rt. Hon. Romeo LeBlanc, former Governor General of Canada, and Madame Diana Fowler LeBlanc were welcomed as the Ball's guests of honour.

After the singing of both national anthems, we were entertained by four very talented students from McGill University's Faculty of Music with songs from several Viennese operettas. This year, 32 debutantes were presented to the Ambassador; this ceremony was followed by the now traditional

Fledermaus Quadrille. After a few short speeches, everybody was ready for "Alles Walzer". Those who got tired of dancing or wanted to enjoy a more relaxed atmosphere could do so in an adjacent room at the "Heurigen mit Schrammelmusik", interpreted by a seasoned entertainer from Vienna who had come to Montreal just for the occasion.

The principal beneficiaries of the Ball were the SOS Children's Villages and the Diana Fowler LeBlanc Aboriginal Social Work Scholarship. Other funds went to a Montreal University music student for advanced studies in Austria and to several German-language educational and artistic institutions in the Montreal area.

Over the years, our Society has contributed an estimated half a million dollars in this way to worthwhile institutions and causes in our "New Heimat" while at the same time furthering the cultural and social contacts with our fellow citizens, and to put Austria and one of its more delightful traditions "on the map."

Udo Stundner
President
Austrian Society Montreal

OTTAWA

Fifth Viennese Winter Ball

Five years ago, Ottawa's Austrian community was looking for ways to expand its cultural activities, and the Austrian ambassador sought the partnership of members of the local community who could help him develop his idea of celebrating Austrian culture in ways which would benefit the local community at the same time.

Through the leadership of David Wallace (Managing Director, BMO

Harris Private Banking and Chair of the Champions for Children Foundation) and Penny Scott (educator and Chair of Thirteen Strings), the Ottawa Viennese Ball became a reality. This year's event was again a great success both in terms of the quality of the cultural celebrations and the financial reward for the charities.

Under the patronage of H. E. Dr. Wendelin Ettmayer, the Austrian Ambassador, and his wife Gerhild



The Great Hall at the National Gallery of Canada during the Ball. Photo: Joanne Stoeckl

Ettmayer, a pre-ball champagne reception was organized at their residence in Rockcliffe. Among the many participants in the event were government officials, for instance Fisheries Minister Herb Dhaliwal, wife Amrit and daughters Andrea and Jessica, Intergovernmental Affairs Minister Stéphane Dion and wife Janine, Transport Minister David Collenette and wife Penny, His Worship, the mayor of Ottawa, Bob Chiarelli and daughter Donna, Deputy Minister Peter Harder

and wife Molly Seon, Consul General of Austria in Jamaica Heinz Simonitsch and wife, and others such as Hans and Margaret Gmoser, the famous heli-ski operators in the Bugaboos, and Ottawa's fashion designer Richard Robinson.

The Winter Ball was staged in the Great Hall of the National Gallery of Canada which offers an unparalleled view of Ottawa in its best winter scenery from a point directly across from Parliament Hill. Debutantes from several schools in the Ottawa area, such as Ashbury College, opened the ball, dancing the opening polonaise in white dresses and long, white gloves with their escorts in tail coats. The Thirteen Strings Chamber Orchestra played Strauss waltzes, and more than 350 guests in tuxedos enjoyed food with an Austrian touch.

Traditional Austrian folk music was played in the lower hall at the Kaffeehaus by the renowned Ottawa Schrammel Quartet (Austrian Society Ottawa), and Stevens & Kennedy, a band playing more contemporary music, finished the evening.

A musical highlight were the performances by Ross Neil and Shawne Elisabeth who sang musical treats by Johann Strauss junior and senior and Franz Lehar.

The proceeds of the Viennese Winter Ball, amounting to \$60,000, were shared by two charities, the Champions for Children Foundation Bursary Program and the Thirteen Strings Junior Orchestra. To date, a total of \$250,000 has been raised by the Viennese Winter Balls.

Roland K. Pirker
President
Austrian Society Ottawa

QUEBEC CITY Grand Bal Viennois

After having attended the Austrian Ball in Montreal for several years, my wife Gretl and I thought of organizing a similar event in Québec City. Friends from the Austrian Society in Montreal felt that this was an impossible dream since there are virtually no Austrians in Québec City. Of course,



Photo: Eugen Kedl

we knew that the two of us, by ourselves, could not organize such an event. However, we were members of the Richelieu Club (a service club similar to the Rotary or Kinsmen Clubs, except that "Le Club Richelieu" is a Franco-Canadian club) which is constantly occupied with fundraising. I proposed the organization of an Austrian Ball to this club, first without success. Then, a few years ago, we founded an Austria-oriented wine tasting club with the aim to provide financial aid to art students. After about a year of negotiations, we managed to have both clubs join to form an organization committee, with the understanding that both would benefit from any profits made and could use the

money for their specific needs. Fortunately, we had a friend in our Austrian Consul and Commercial Delegate Dkfm. Richard Voh who gave us all the support imaginable. He was also liked so much by our fellow Québeckers that his enthusiasm infected our entire committee.

The City of Vienna and the Provincial Government of the Burgenland supported us with gifts, and so our ball started as a really international event. Critics considered it to have been the most elegant event of the year. Our net income was \$25,000, which made both our clubs very happy. This ball took place nine years ago, in 1993.

Proud of our achievement, we wanted the Vienna Ball to continue eventually without our involvement. A committee of Québeckers was set up on which we were only observers, but provided whatever help was required. In 1996, Mrs. Madeleine Grenier presided over the ball committee and did a wonderful job. Joanne Cote followed, and now Helene Lortie-Renaud is acting as the committee's president.

On May 5, 2001 many of our young Québécoise ladies will once again proudly present themselves as debutantes and wear Austrian colors. As in previous years, the Austrian Ambassador will open the dance with an unforgettable waltz.

Our "Grand Bal Viennois" has become an institution in Québec City. Each year, children and art students in need can be helped, thanks to the commitment and work by the many volunteers who had confidence in us and helped us in this noble project.

Eugen Kedl
Ball organizer

TORONTO

The Austrian Ball in Toronto

For many years, the Canadian-Austrian Society of Toronto has hosted its annual Gala Ball in the traditional Viennese fashion. The history of this event goes back more than 30 years, and locations have varied between some of the old, established private clubs to the some of the most elegant hotels in Toronto. For example,



Left to right: Ms. Christine Meyer (President, TCAS), Dr. Wendelin Ettmayer, Mrs. Gerhild Ettmayer and Mr. John R. Raschke (Vice President, ACC & Past President, TCAS). Photo: Deutsche Presse - Rolf G. Meyer

the "Grand Dame" of the great hotels in the British Commonwealth, the Royal York Hotel, provided an appropriate setting with its old-time grandeur many times.

Initially, the Society held the Ball as a New Year's Ball; however, more recently, and since New Year's Eve usually provides for more than enough entertainment, it was decided to move the Austrian Ball to a later date and to give it more of a "Fasching"-flavour. Every year a specific motto is chosen, e.g., the "Schubert Year" or "1000 Jahre Österreich". The decor always reflects the motto so that table center pieces in one case included replicas of the famous Imperial Crown; in another instance, the Ball was named "Kaiserball" in honour of the Monarchy. This year's motto was "Romance in Austria", and the decor in the Ballroom at the Delta Chelsea Hotel set

the mood: Gold damask tablecloths were set with fine china, crystal and silver flatware, and the light of a multitude of candles brought everything to life with its sparkle. The center pieces were romantic bouquets of red roses in various shades of red, grouped around a candlelight. Matt Lebar and his Ensemble very beautifully provided the romantic flair for ballroom dancing, especially in their presentation of Viennese waltzes.



Calgary's "A Night in Vienna." Photo: La Vica

The Ball has always enjoyed the patronage of the Austrian ambassador to Canada. This year, Ambassador Dr. Wendelin Ettmayer and Mrs. Ettmayer lent official status to the Ball, as Dr. Ettmayer used the occasion to honour two members of the community by presenting the Austrian Order of Merit in Gold to Mr. Gerhard Mueller and Dr. Gerhard Selzer for their untiring work on behalf of the Republic and its expatriates in Toronto. The guest list also included Dr. Josef Penninger who recently joined the illustrious community of world-renowned scientists as a result of his invaluable research on the human genome at the Toronto hospital.

We are happy to report that this Ball, as all its predecessors, was a resounding success. Everyone agreed that the evening was filled with good food, entertaining company, good music, all in the framework of old-world charm, and was renewed proof that

we Austrians do have a way about us. The Society plans to continue and preserve this time-honoured tradition so that young people in the future will be able to enjoy this wonderful event with all of us.

Christine Meyer
President
Canadian-Austrian Society of Toronto

VICTORIA The Vienna Ball

Even before Dr. Joseph Kandler retired and moved to British Columbia, he took the successful concept of the Johann Strauss Foundation on the road and, again with the help of some old friends from Edmonton, established a sister organization in Victoria in 1985. He had initiated the first Johann Strauss Foundation in Edmonton in 1975 and was its charter president until 1978.

A date at the venerable Empress Hotel in Victoria was booked, and Leighton Noble and his Big Band Sound, the most prominent band of the day, were engaged. The favourable climate in winter and the predominance of British traditions demanded some concessions to the prevailing taste. The result: A Johann Strauss Tea Dance on Sunday afternoon from 3:00 to 8:00 with time left to enjoy the rest of the evening. Organized from Salt Spring Island, the first fundraising event on April 5, 1987 was already a success. The Rt. Hon. Edward Schreyer and Mrs. Lily Schreyer joined the party on their return from their posting in Australia in 1988.

The attraction only began to fade when Mr. Noble suffered a stroke and

when some of the old faithful among the regular patrons began to feel their age. The change to a full-fledged Vienna Ball was undertaken with considerable trepidation, and the first such event took place on April 18,



Left to right: Dr. Josef Kandler, the three scholarship winners, Robert Ashworth (viola), Lindsay Sterk (tenor) and Katherine Koch (piano), and David Astor (Master of Ceremonies and Chairman of the Artistic Advisory Committee). Photo: Manfred Schinle

1998. It was a resounding success and the program offered then has remained unchanged to this day. The Ball begins with a champagne reception and is followed by supper, accompanied by piano stylings and the delightful "Melodies of Vienna" presented by current and former scholarship winners. Dancing begins at 9:00 and continues until midnight.

The Ball combines the *joie de vivre* of Vienna with a charitable purpose, the support of musical education for British Columbians for advanced study of music in Austria. Up to now, fewer than a dozen volunteers have generated 41 scholarships in excess of \$150,000, and 15 former scholarship winners have been presented to the public in concerts, the last two of which took place at the new Arts Centre on Salt Spring Island.

Dr. Joseph Kandler
President
Johann Strauss Foundation of Victoria

KURT PAÜMANN: BUILDING BRIDGES BETWEEN CANADA AND AUSTRIA

Dr. Kurt Fürst

Pointe Claire, Quebec was for many years home to a charming old Austrian baron who was instrumental in establishing Austrian-Canadian relations after the Second World War: Kurt Franz Johann Paümann. What was remarkable about this gentle man was that he acted—and succeeded in his efforts—as a private citizen and not on behalf of any government agency.

Kurt Paümann was born in Vienna in 1901. He enrolled in the Faculty of Law at the University of Vienna and pursued careers in banking and industry. Following Hitler's occupation of his country in 1938, he and his family left Austria. Their voyage took them first to Switzerland and just before the beginning of the war in 1939 to England. There he was interned for six months on the Isle of Man as an enemy alien. Finally the family arrived in St. John, N.B. in December 1941, and subsequently settled in Montreal where Paümann obtained employment as an auditor and office manager.

One day in 1947, Paümann discovered to his surprise that there was no Austrian representation in Canada. Neither was he able to discern any sign of an Austrian effort to establish a representation in Ottawa or of a Canadian initiative to set up a diplomatic mission in Vienna. At that moment, he decided to devote his energies to the promotion of an official Austrian presence in Canada.

In the autumn of the same year, Paümann spent three weeks in Austria. He had previously made appoint-

ments for his private "mission", and once in Vienna, he made his rounds and pressed his case, visiting decision-makers in the Chancellor's Office, the Ministry of Foreign Affairs,



and the Ministry of Commerce. He also visited the Board of Trade, the Wiener Messe A.G., the Bankers Association, and various industrial firms. Later on, he would frequently visit the Department of External Affairs and the Department of Trade and Commerce, and maintain regular correspondence with his Austrian contacts.

In 1949, Paümann's dream became reality: First he was informed of the decision to establish a Consulate General in Ottawa. Dr. Frederick Riedl-Riedenstein, at the time with the Austrian Legation in Paris, would be appointed Consul General and he, Kurt Paümann, would be attached to the Consulate as Chancellor. Then, in October, the Austrian Consulate General was opened on 136 Queen Street

in Ottawa.

Dr. Riedl, who soon became Kurt Paümann's friend, turned out to be a charming bon vivant whose health, however, was not in a very good state. As a consequence, Kurt Paümann's workload was quite heavy. In 1951, when Dr. Riedl's health deteriorated to such an extent that he had to return to Vienna, Paümann was appointed Honourary Vice Consul. As of October 1951, he was in charge of the Mission. During his tenure, discussions were held about an elevation of the Consulate General to the status of a Legation.

The upgrading of the Austrian Consulate General to a Legation in August 1952 coincided with the arrival of Dr. Walther Peinsipp who assumed the position of Chargé d'Affaires *ad interim*. One year later, Dr. Peinsipp rather surprisingly told Kurt Paümann that his services were no longer required. In retrospect, this decision may well be thought as being ill-considered because Paümann had by then become known as "Monsieur Autriche" in government and diplomatic circles and had become a significant go-between in Austro-Canadian relations.

Although Kurt Paümann's career in the Consular Service had been cut short, his return to private life was not filled with bitterness, and it did not diminish his dedication to Austria. When he was named Honourary Correspondent for the Austrian Federal Press Service in 1958, he enthusiastically embarked on this part-time career. As Austrian Ambassador Dr. Au-

gust Tarter wrote in 1981, "after leaving the [consular] service, [Kurt Paümann] continued to show a special interest in Austria's relations with Canada and assisted the Embassy in its work over the years in many ways. By so doing he provided extraordinary service to the Government of Austria in the development of bilateral relations with Canada."

In 1968, Paümann wrote the Canada chapter for the book *Austria and the Anglo-Saxon world*. The chapter, entitled "The influence of Austrian immigrants on the cultural life in Canada," spanned the period from the first Austrian, who arrived in Quebec in 1674, to contemporary immigrants. It highlighted many outstanding Austrian personalities in music, the fine arts, theater, science, medicine, literature, and history whose creative talents had made outstanding contributions to their chosen new homeland.

Shortly after his 80th birthday, Kurt Paümann received a telegram from the Austrian Minister of Foreign Affairs which announced that he had been awarded The Order of Merit in Gold for Services to the Republic of Austria. Congratulatory messages from the Austrian government on his 80th birthday then also gave eloquent recognition to his "valuable endeavors in connection with the establishment of the first Austrian Mission in Canada".

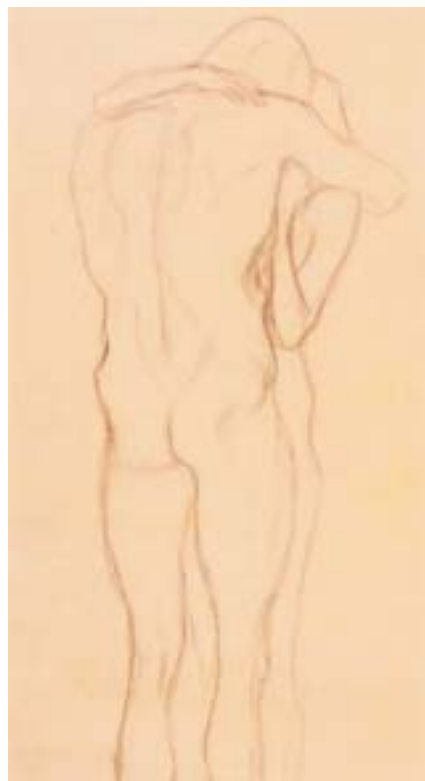
Surrounded by his Austrian memorabilia, Kurt Paümann celebrated his 94th birthday in 1995. Impeccably dressed and over a glass of champagne and Sachertorte, he was happy to entertain his well-wishers with memories of his Austrian homeland which had always remained in his heart.

KLIMT AND SCHIELE DRAWINGS

Continued from page 4

widest possible extent, lovers of art are given a direct opportunity of seeing the treasures of the great collections, a conflict quickly occurs with the equally important museum mandate of preserving these most fragile and light-sensitive of masterpieces. The solution to this dilemma has been the modern facsimile print.

The printing of facsimiles (so



Detail from "Embracing couple" (1901-1902).
Graphische Sammlung Albertina

named from the Latin „fac simile“ - make similar), is a complex process intended to achieve a reproduction of exact similarity to the originals in size, color and paper quality. It requires the highest conceivable degree of technical perfection and accuracy. In fact, its effective attainment was largely due to the special development in Vienna, about hundred years ago, of the collotype technique. The unsur-

passed quality of these prints, beyond their function of acquainting a broader public with the collection's treasures of outstanding historical and artistic value, bears testimony to the supreme standard of technical mastery and knowledge of the printing craft in Austria, which has remained a live tradition to this very day.

The drawings of Gustav Klimt as well as the watercolors and graphic sheets of Egon Schiele are among the works most frequently called for by visitors in the Albertina's Study Room and, indeed, form part of the institution's most famous holdings. This facsimile exhibition thus represents an attempt by the Albertina to share its popular treasures with the widest possible audience and to make these works available to centres where they could otherwise not be seen.

Egon Leo Adolf Schiele (1890-1918) was at odds with art critics and society for most of his brief life. Even more than Gustav Klimt, Schiele made eroticism one of his major



Egon Schiele. Source: <http://www2.ucsc.edu/people/elhulse/schiele/>

CULTURAL EVENTS/MANIFESTATIONS CULTURELLES

Continued from page 20

Klimt et les femmes"
Dr. Lisa Fischer
National Gallery of Canada

October 13-14, 2001
Conference
"Husserl and the Austrian Tradition"
organized by Prof. Dr. Richard Feist
University of Ottawa

TORONTO

May 5-7, 2001
"Mozart & Elgar"
Toronto Symphony Orchestra with
Austrian violinist Mayumi Seiler
Roy Thomson Hall

May 12, 2001
"Viennese Ball"
Toronto Philharmonia
Royal York Hotel

May 12-20, 2001
Production of "The Fledermaus" by the
Alexander Singers
Poslins Theatre

June 6-11, 2001
"Mozart & Strauss"
Toronto Symphony Orchestra
Roy Thomson Hall

September 29, 2001
"Opera Ball" organized by the Canadian
Opera Women's Committee
Royal York Hotel

QUEBEC

MONTREAL

May 4-June 2, 2001
Exhibition
"UFA Film-Posters 1918-1943 and films
of this period"
Joint project of the Austrian National
Library, the German Cinematheque
Foundation and Goethe Internationes
Cinematheque québécoise

May 10-12, 17-19, 2001 at 20h and May
20 at 11h
"L'Auberge du Cheval Blanc de Ralph
Benatzky"
Théâtre lyrique de la Montérégie
joué au Théâtre de la Ville de

Longueil

May 19, 2001, 18h
Souper Concert
Ensemble Johann Schrammel ou Trio
Kaffeehaus
Restaurant Le Châtel Vienna
Ste. Agathe

May 28-30, 2001
"Colloque international commémorant le
centenaire du philosophe Edmund
Husserl"
Université du Québec à Montreal

MOUNT ORFORD

June 29-July 15, 2001
Exhibition
Drawings and watercolours by Gustav
Klimt (including the Beethoven Frieze)
and Egon Schiele, as part of Orford
Festival
Centre d'Art Orford

June 29, 2001
Public lecture
"Text and Subtext in Gustav Klimt's
Beethoven Frieze"
Prof. Franz A.J. Szabo, Director of
CCAUCES

KLIMT AND SCHIELE DRAWINGS

Continued from page 18

themes and was briefly imprisoned for obscenity in 1912. At first strongly influenced by Klimt, whom he met in 1907, Schiele soon achieved an independent anti-classical style wherein his jagged lines arose more from psychological and spiritual feeling than from aesthetic considerations.

He painted a number of outstanding portraits, such as that of his father-in-law, Johann Harms (1916), and a series of unflinching and disquieting self-portraits. Late works such as "The Family" (1918) reveal a new-found sense of security.

In conjunction with this exhibition's showing in Edmonton, the Cana-



Self-portrait (1911). <http://www.aeiou.at/aeiou.encyclop.s/s211664.htm>

dian Centre for Austrian and Central European Studies will also be mounting a major Gustav Klimt Symposium

on September 14, 2001, which will bring together some of the most distinguished Klimt scholars in the world. Among these will be Alessandra Comini, University Distinguished Professor of Art History in the Meadows School of the Arts of Southern Methodist University in Dallas, Texas, the distinguished art historian, Jane Kallir, author of the definitive catalogue raisonné of the works of Egon Schiele, as well as Drs. Tobias Natter and Stephan Koja, curators of the Austrian National Gallery, Belvedere, in Vienna.

Dr. Franz A. J. Szabo with files from the National Gallery

CULTURAL EVENTS/MANIFESTATIONS CULTURELLES

ALBERTA

EDMONTON

July 30-September 28

Exhibition

Drawings and Watercolours by Gustav

Klimt and Egon Schiele

FAB Gallery

University of Alberta

September 14

International Symposium

Gustav Klimt and His Times

CCAuCES

University of Alberta

Participants include: Alessandra Comini (University Distinguished Professor of Art History, Southern Methodist University), Jane Kallir (Galerie St. Etienne, New York), Tobias Natter and Stephan Koja (Austrian National Gallery, Belvedere, Vienna).

September 14

Recital

Gustav-Mahler-Liederabend
(Maura Sharkey, soprano; Roger

Admiral, piano)

CCAuCES

University of Alberta

BRITISH COLUMBIA

BURNABY

June 2, 2001

EU-Festival

Scandinavian Centre

VANCOUVER

October 16-December 16, 2001

Exhibition

Drawings and Watercolours by Gustav

Klimt and Egon Schiele

North Vancouver Arts Council Gallery

Bell Art Gallery and North Vancouver

District Municipal Hall

North Vancouver

ONTARIO

OTTAWA

May 7-8, 2001

Symposium

"Austria and Canada - common challenges, common goals"

Hotel Sheraton

May 27, 2001

Lecture

"Klimt & Music"

Prof. Dr. Revers, Salzburg

National Gallery of Canada

June 15-16, 2001

Exhibit

"Gustav Klimt (1862-1918) - Modernism in the Making"

National Art Gallery

September 9, 2001

Lecture

"La muse - le modèle, la mère. Gustav

Continued on page 19

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