

No 1/98



CULTURE

AUSTRIA • CANADA • CULTURE • AUTRICHE

A MUSICAL DUET

CULTURAL EVENTS

ULLMANN: DE TEREZIN AU CANADA

A DICTIONARY OF AUSTRIAN-CANADIANS

PAUL KLING: VIOLINIST OF THE CENTURY

AUSTRIANS IN THE CANADIAN FAMILY TREE

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INNSBRUCK: THE FIRST CANADIAN STUDIES CENTER

The Ambassador's Message

The Austrian Embassy in Canada is very pleased to respond to an initiative taken by the Austrian-Canadian Council to jointly issue and make available to our common friends and partners a publication which will allow us to highlight and inform about cultural, scholarly, and scientific cooperation between Austria and Canada. The establishment of the Canadian Centre for Austrian and Central European Studies at the University of Alberta in March of 1998 is likely to add an additional partner to this undertaking.

Central Europe's history - let us remember that Vienna was the first multicultural capital in the world - but also the current challenges in the process of the European Union's expansion to Central and Eastern Europe give this space, its people, and its creative processes new significance in Canada.

The Embassy is also very happy to be able to draw the attention of a broader public to some of the more important cultural events in the various provinces of Canada which have an Austrian theme or organisational dimension.

In thanking Professor Manfred Prokop as editor and the contributors to this publication, I would also like to gratefully remember the valuable work accomplished by Ms. Hermine Poppeller, Counsellor at the Austrian Embassy, and the Technical College in Linz, which developed the layout for this publication.

I wish this endeavour a good beginning and a multiple multicultural readership in this country.

Walther Lichem (Austrian Ambassador to Canada)

The President's Message

I would like to welcome all readers to the inaugural issue of *Oe culture*, a new publication on Austrian and Austrian-Canadian cultural activities in Canada. At the same time, this issue also serves to introduce a new nationwide organization, the Austrian-Canadian Council.

The Austrian-Canadian Council was formed in February 1995 during the Canadian visit of the Austrian Federal Chancellor, Mr. Franz Vranitzky, and with the energetic support of the Austrian Ambassador Dr. Walther G. Lichem. It hopes to act as an umbrella organization for all Austrian clubs and societies in this country, and to provide a national voice for Austrian Canadians.

Our primary aim, however, is to inform Canadians about Austrian art, culture and learning, and to sponsor Austrian studies and Austrian cultural activities in Canada. I would thus like to encourage not only all participating clubs, but any individual with interest in Austria, to assist us by forwarding your thoughts, ideas and concerns. Having been incorporated as a charitable organization under the Income Tax Act, our intention is to raise sufficient funds to act as a foundation for many worthy cultural and scholarly activities, and thereby to raise the profile of things Austrian in this country. We can use every reader's help to make sure we succeed, and we urge you to take an active interest and part in our activities.

This publication will act as our principal voice. I hope you will find it both informative and entertaining, and that you will welcome with me this opportunity to share our Austrian heritage with all the people of Canada.

Gerhard W. Bonner (President, Austrian-Canadian Council)

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L'EMPEREUR d'ATLANTIS

VIKTOR ULLMANN

L'entreprise de destruction humaine nazie a eu raison de lui, et a presque réussi à l'effacer de la mémoire des hommes. Viktor Ullmann, compositeur, chef d'orchestre, pianiste, critique, poète s'est vu assigner le transport "Er" du 16 octobre 1944 et dans ce transport "vers l'Est", le numéro 946. Il était accompagné de sa troisième épouse, Elisabeth Meisl-Frank (Er 947) et de nombreux collègues, musiciens, écrivains, tels que Peter Kien, le librettiste de son opéra "L'Empereur d'Atlantis", Gideon Klein, jeune pianiste-compositeur qui avait été le boute-en-train musical à Terezin, des chefs d'orchestre Karel Ancerl et Rafaël Schachter, des compositeurs Hans Krasa ("Brundibar") et Pavel Haas ("Études pour cordes", composées spécialement pour l'orchestre de K. Ancerl).

Le transport "Er" arrivera le 18 octobre à Auschwitz. Le Dr. Mengele fut à l'accueil. Le camp d'extermination, les chambres à gaz, leur ultime étape. Seul, parmi eux, Ancerl survivra. Pendant ce voyage, Ullmann a dû passer en revue les inimaginables 25 mois qu'il avait vécus à Terezin, mouvoir-étalage, anti-chambre hypocrite de la mort programmée, coulisses-fantôme d'Auschwitz. D'une certaine façon il avait été un privilégié. Dès son arrivée ce 8 septembre 1942, il avait été intégré dans la "Freizeitgestaltung", cette "organisation du temps libre"

ULLMANN: DE TEREZIN AU CANADA

que dirigea depuis juillet 1942 le magnifique Otto Zucker. Chaque fois qu'il lui avait adressé une requête—la plupart du temps, pour d'autres—celui-ci avait répondu "présent". C'était sûrement, grâce à lui qu'Ullmann avait pu se réinstaller plus décemment en août 43 après ses premiers onze mois dans l'abominable caserne des Sudètes où il avait été assigné à son arrivée de Prague. Grâce aussi à son intervention, Ullmann put programmer quelques-unes de ses propres oeuvres.

Vingt-cinq mois de travail intense, mais aussi "trop de mort". Il regrettait de n'avoir pu composer l'opéra pour lequel il avait écrit lui-même le livret en cet été 1944 plein de rumeurs d'espoir: au sujet du débarquement et de l'offensive soviétique. C'était une oeuvre sur Jeanne d'Arc, la mystique au combat. Tous les thèmes autour desquels s'était articulée sa vie s'y seraient retrouvés: la résistance spirituelle, le



combat entre le bien et le mal, la quête de soi, l'éternel féminin—hérité de Goethe—, la perspective de la mort, unique amie de l'être humain. Toutes ses oeuvres principales composées à Terezin—et même

avant—y menaient: les trois sonates pour piano que ponctuent des marches fantomatiques, des danses macabres mais qui se termineront en sa septième sonate par une fugue entrelacée de l'air hébreu "Rachel" et du chant de victoire hussite à la gloire de dieu; ce "Quatuor N° 3" qui se meut entre lyrisme et désolation, composé pendant que mourait son fils, le petit Paul, à deux ans et quelques mois, de tout ce qui peut tuer un enfant dans un camp de concentration. Il y avait eu ces lieder que Berman de sa voix de jeune basse chantait si bien: "De bouche à bouche, il y a la place pour la mort. Comme les lèvres de la vie gonflent si rouge" (*Schnitterlied*), ou "Le Soldat fatigué", "fatigué, fatigué de trop de Mort", ou encore ce "Chant de réconfort" où "Les morts ne s'attardent pas" car "l'héritage terrestre est de mourir".

Mais surtout, il avait réussi à aller au bout de son "Empereur d'Atlantis", dans lequel il avait codé musicalement tous ses secrets, une sorte d'opéra initiatique, l'équivalent de "La Flûte enchantée", mais d'une certaine façon à rebours, s'éloignant de l'Âge des Lumières pour entrer dans l'univers d'ombres. Deux opéras, "L'Empereur" et "La Flûte", pris entre le bien et le mal, le soleil et la lune, tous deux passage de la ligne que seule peut inventer et dépasser l'esprit humain. Tous deux, Mozart et Ullmann après les dernières retouches, étaient à deux mois de leur mort. Des chevaliers de l'apocalypse qui traversent en filigrane "L'Empereur d'Atlantis" au chevalier-cornette, étendard de cavalerie, il n'y avait plus qu'une courte étape: "Chevauchons,

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A MUSICAL DUET

Austria is The Land of Music To paraphrase Henry Purcell: "Austrians were for Music made, and Music was made for Austrians". Or so it has always seemed.

And so it has ever been. Long before Rodgers and Hammerstein and Maria von Trapp heard the Sound of Money, long before certain members of the Strauss family learned to count to three, long before Haydn found Mozart, long before that extraordinary period from 1637 to 1711 when Vienna was governed by three composer-emperors in succession, music seems always to have been at the heart of Austrian society.

As a Canadian musician, I have long wished the same might be said of Canada. From my earliest days in the small-town Ontario of the thirties, I was made aware that my country was, at that time, both economically depressed and musically undernourished.

Whatever one may say about the first of these unfortunate conditions, the second resulted at least in part from an accident of Canada's history. Politically speaking, Life under the British flag conferred many benefits on the new colony-turned-Dominion but the musical enrichment of day-to-day life was not prominent among them. This may have been due in part to the fact that the rulers themselves came from a land where home-grown music had long held a place of less than paramount importance in society. For two centuries after the death of Purcell in 1695, music as art was largely an import in those islands off the coast of France. Some musical visitors left their lasting mark, notably Handel in the eighteenth century and Mendelssohn in the nineteenth, but a truly indigenous English music

emerged only in the first decades of our own century.

Things have changed, of course. The music scene in Canada bears no resemblance to what it was a hundred or even fifty years ago, and credit to many is due.

The special role should be acknowledged which has been played by Austrian immigrants to Canada in laying the foundations of our currently burgeoning musical life—a role im-



portant far beyond the weight of their numbers. I had personal contact with many of these musicians; they were my teachers in Toronto in the late '40s and early '50s—a time I still regard as the watershed of the story. Austrian influence on Canadian music has long since waned, but the results are there for all to see.

The earliest Austrian musicians of importance to arrive in Toronto were Ludwig Waizman and Luigi von Kunitz. Waizman, born in Salzburg in 1863, served ten years as a band member in the Austrian army before emigrating to Canada at the end of the century; his long Toronto career as composer, arranger, librarian, teacher and instrumentalist lasted until his death in 1951 and served as a model to many Toronto musicians of the next two generations. Von Kunitz, born in Vienna in 1870, was equally outstand-

ing as a composer, a violinist and a music historian, having been taught by the greatest Viennese masters of his time in all three disciplines. Mostly for reasons of health, he consolidated his North American career in Toronto, where he taught a generation of string players and was conductor of the Toronto Symphony Orchestra until his death in 1931.

The years between the two World Wars saw the arrival in Toronto of a number of other important musicians from Austria as well as from the remnants of the former Austro-Hungarian Empire. These included the Hungarian violinist Geza de Kresz and his English-born wife Norah Drewett, the Austrian violin maker and instrument dealer George Heintl, the Viennese Lieder singer Emmi Heim, and the Czech-born, Viennese-educated composer, pianist, linguist and polymath, Arnold Walter. Three others arrived at the onset of World War II: the pianist Lubka Kolessa (born in Lvov, raised in Vienna and the student of two Liszt disciples), the composer Oskar Morawetz (Czech-born but in many ways a son of the Empire), and the Viennese-born vocal coach and harpsichordist Greta Kraus.

With the recovery of Canada's economy after World War II, this small group of Central European musicians began to play their part in the burgeoning musical life of their new country. Walter quickly became one of the leaders, taking control of the academic programs at the Royal Conservatory and its then parent organization, the Faculty of Music at the University of Toronto. As one of his many reforms, he set up an opera school and brought in Nicholas Goldschmidt as its first director. Goldschmidt, formerly a fellow-student with Herbert von Karajan at the Vienna

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PAUL KLING: VIOLINIST OF THE CENTURY

Pavel Kling was born in Troppau (Czechoslovakia) in 1928. His father, Dr. Alfred Kling, had been a student of Antonin Dvorak and was quite a good violin player himself. He would be also young Pavel's first teacher. Very soon Kling Junior was rightly qualified as a child prodigy. At 7, his performances of Mozart's A major concerto and Bach's A minor concerto with the Vienna Symphony Orchestra, conducted by K.H. Adler, were proclaimed "a miracle of technical perfection". From 1935 on, the budding performer's life took him on the concert circuit in Czechoslovakia and Austria.

But the dark years of the Nazi regime were quickly covering Europe. Austria was invaded on 12 March 1938, and a year later the German army marched into Prague. From that moment on, Jewish people were forbidden to perform publicly. Paul Kling: "There hardly was an opportunity to appear in public; every possible instruction was denied and ultimately the instruments were confiscated, too. But I had limited access to a mute violin—one without a body—that produced almost no sound. It was then a wonderful feeling when I was sometimes invited to play house concerts, for which I was able to use a real violin."

He was deported to Terezin on 9 April 1943 where very soon he was integrated into the activities of the *Freizeitgestaltung* (the leisure time organisation). As a 15-year old, "the little one"—as conductor Karel Ancerl called him—participated fully in the musical life of the *Propagandalager* and performed with Ancerl, Aranyi, Klein, Schaechter, Sussmann, Mark, Fröhlich, and Taussig. Meanwhile the "Wunderkind" continued to study. He had lessons in harmony with com-

poser Pavel Haas, counterpoint with pianist Bernhard Kaff, some violin lessons with Fröhlich. At first he was allowed to share a violin with another boy, later got to play on a $\frac{3}{4}$ viola, which was strung up as a violin for him. Paul Kling: "The home I was later placed in, our supervisors were two



conductors, three composers, a poet and a proliferation of teachers from every area. I may have felt at that time that I was not learning much, but in retrospect I must say that I learned in those years more than in my whole life." Next to innumerable chamber music concerts, Kling played under Schaechter in the "Bastien and Bastienne" performances as well as in the 13 instrument ensembles preparing Ullmann's "The Emperor of Atlantis".

The 16-year old violinist was put on the *Osttransport* of 28 September 1944 to Auschwitz, was later sent to a workcamp in Gleiwitz, but survived the ultimate death march.

After the war Kling studied under J. Feld in Prague, obtained his diplomas from the Music Academy of Prague and in 1947, at 19, had the chance to display his renewed maturity, replacing an absent soloist with the Prague Symphony Orchestra in Smetana Hall in Brahms's D major Concerto.

From that point on, his international career took off. He premiered works by von Einem, Goldmark, Garai, and Fuesl. He recorded for several companies, became concertmaster of the Louisville Orchestra and the NHK Symphony in Tokyo. He would also teach at Louisville University before becoming professor and later Dean of Music at the University of Victoria from where he retired.

Those who have heard Paul Kling play Mozart, Beethoven, and Brahms know that this musician was one of the great violinists of our time.

J.J. Van Vlasselaer

A DICTIONARY OF AUSTRIAN-CANADIANS

Thanks to the success of our "Austrian Immigration to Canada" project, the Austrian-Canadian Council has now undertaken to co-sponsor a whole series of "Austrian Migration Studies." The first volume will be a *Biographical Dictionary of Austrian-Canadians*. It will have room for about 3,000 biographical sketches, and all Austrians in Canada and Canadians of Austrian descent are urged to participate. Children or grandchildren of deceased Austrian immigrants are also urged to submit information about them.

Dr. Prokop is currently collecting data for this major new project. He is not only looking for Austrians in Canada who have had interesting *public* lives, but for the life stories of *all* immigrants and their descendants. For the questionnaire, please contact him at the following address:

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AUSTRIANS TAKE THEIR PLACE IN THE CANADIAN FAMILY TREE

In 1996, Austrians in Canada and Canadians of Austrian origin joined Austrians all over the world in celebrating the millennium of a famous medieval document which first confirms the use of the name "Österreich" for the venerable old homeland along the Danube. Austrian-Canadians marked this anniversary in many different ways, but among the most significant was the April 1996 publication by Carleton University Press of two volumes which were the first major scholarly account of the Austrian migration to Canada.

These volumes—*A History of the Austrian Migration to Canada*, edited by Professors Frederick C. Engelmann, Manfred Prokop and Franz A.J. Szabo, and *Austrian Immigration to Canada: Selected Essays*, edited by Szabo—were the end products of an extensive multi-disciplinary research project. In the period from the summer of 1994 to September 1995, eleven Austrian and Canadian scholars and thirteen student researchers and interviewers undertook broad research across the whole country. With financial assistance from both Austrian and Canadian government sources, these researchers assembled materials which were first presented at an international conference held at Carleton University in May 1995 and which were then brought together for publication some months later. With this publication, Austrians in Canada finally found their own clear place in the Canadian family tree.

Although the first recorded Austrian to come to what is now Canada was the Vienna-born Hans Daigle (possibly "Degler"), a soldier in the service of France, who purchased land

in Charlesbourg in 1674 and became the patriarch of the prolific Daigle family of Québec, Austrians did not begin to come to Canada in any substantial numbers until the twentieth century. In the past hundred years, the Canadian Department of Immigration reported the arrival of some 90,000 Austrians, but the two major peaks of this migration occurred in the years before the First World War and during the 1950s. Most of the rest of the century saw only limited Austrian immigration to Canada: the number of Austrians who settled in Canada in the inter-war years was relatively small, and Canada was singularly reluctant to take in Austrian Jews and other political refugees from the Nazi tyranny. In addition, since the 1960s, migration from Austria has been declining steadily, and in the last decade or so it has been reduced to a mere trickle.

The researchers engaged in the Austrian Immigration project found that official immigration figures were not always reliable, but estimated that the total number of Austrian migrants who settled in Canada in the twentieth century is likely between 75,000 and 100,000—a quarter to a third of whom (some 26,000) came in the single decade of the 1950s. In the census of 1961 some 106,500 Canadians identified themselves as having an Austrian origin; in the census of 1991 this number had shrunk to some 94,000.

Trying to pin down "Austrian immigration" to Canada is particularly difficult in the period of the Austro-Hungarian empire, because the word "Austrian" did not have the same meaning before 1918 as it did afterwards. The Empire itself was split constitutionally into an Austrian and a

Hungarian half, and contained some dozen different ethnic groups within its boundaries. Many of these people considered themselves to be of Austrian nationality, but of some other ethnicity. Nationality and ethnicity were not synonymous, and "Austrian" did not have an ethnic connotation. The German-speakers of the Empire were officially designated as ethnic Germans, not as ethnic Austrians, and they were not confined to the area of the present-day Republic of Austria. Thus, attempting to get a clear picture on pre-1918 Austrians, defined in the post-1918 sense of the word, is virtually impossible. Any analysis must by necessity include a lot of German-speaking Austrians who came from German speech islands dispersed throughout the Monarchy (particularly Galicia) and from the official "Hungarian" half (with its German-language minorities in what is now Burgenland, in Transylvania, in the Bacska, and in the Banat). Indeed, it was precisely these speech-islands rather than the core provinces of Upper and Lower Austria, Styria, Carinthia, Salzburg, Tyrol and Vorarlberg that provided the bulk of the German-speaking Austrian migration to Canada in the first decades of the century.

Though the notion was subsequently deprecated by fervent nationalists among the component ethnic groups of the Austro-Hungarian Empire, there very much existed a pan-monarchical, trans-national "Austrian" identity that was as much a cultural as a political reality. It is for this reason that many central Europeans, who never set foot in the Austrian Republic as established in 1918, nevertheless still thought (and, indeed, still think) of

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INNSBRUCK: THE FIRST CANADIAN STUDIES CENTRE

On April 14, 1998 it was a year since the first Canadian Studies Centre in Austria opened its doors to the public. The University of Innsbruck, one of Austria's oldest and most renowned academic institutions, founded in 1669 by Emperor Leopold I. and housing more than 28,000 students, is proud to call this institution its own.

The aim of the *Zentrum für Kanadastudien* (ZKS) is twofold: on the one hand, the encouragement and coordination of academic teaching and research in the traditional fields of Canadian Studies (that is, the Humanities and Social Sciences); on the other, the networking of research and teaching activities in all other academic disciplines, such as Medicine, Engineering, Architecture, and the Natural Sciences. This profile is new in the history of Canadian Studies Centres in Europe and reflects a more realistic awareness of possible interaction between society and academia and of international cooperation in the late '90s as such. As a result of these various interests, 50% of approximately 100 existing cooperative research ventures and projects between Innsbruck and Canadian scholars in 1996 came from the Humanities and Social Sciences, and 50% from disciplines other than the traditional Canadian Studies fields.

The very special concept of the ZKS became evident in the structure of the inaugural symposium held on April 14, 1997 when scholars from six disciplines—American Studies, Romance Languages, Native American Studies, Geography, Microbiology and Agriculture—reflected on the topic "Canada: 'The True North Strong and Free?'"

Ever since then, the clientele of the ZKS has been growing: students,

faculty, and people from outside come by and collect information about Canada and its institutions. In the summer of 1997, the ZKS organized interdisciplinary public lectures, and in the fall Sherry Simon from Concordia University, our first visiting professor, taught a course on "Literature, Culture and Identity in Canada" and another on "Littérature et métissage: les littératures immigrantes au Québec". In addition, the ZKS published a bibliography of Canadiana available at the University of Innsbruck and a discography of Franco-Canadian music and songs available at the Centre d'études de la chanson québécoise in the Department of Romance Languages and Literatures. With the help of the Canadian government and the University Library of Innsbruck, the Canadiana collection was greatly enlarged, and a website was established (canada.uibk.ac.at).

For 1998 several "big events" are scheduled: On June 14, 1998, the first Canada Prize for young Innsbruck scholars will be awarded by the Rector of the University in the presence of the new Canadian Ambassador Paul Dubois. In the summer term, Robert Sheath (Limnology) from the University of Guelph will be our visiting professor; there will be a concert by the Ottawa Cantata Singers as well as public readings by Canadian writers. We plan a Terry Fox Run and—a particularly fascinating idea—our first excursion to Canada with a group of 30 students from the Universities of Innsbruck and Linz.

There is one point, however, of which we are particularly proud: At the request of the Austrian Conference of University Presidents, the Austrian Ministries of External Affairs and of the Sciences designated the ZKS the official partner of the new Cana-

dian Centre for Austrian and Central European Studies at the University of Alberta in Edmonton. New and even closer cooperation with Canada will thereby be possible—und wir wünschen unseren KollegInnen in Edmonton viel Erfolg

Ursula Mathis
Director Canadian Studies Centre

AUSTRIAN CENTRE ESTABLISHED IN CANADA

A joint initiative launched in November 1996 by the Austrian-Canadian Council and the Austrian Embassy in Ottawa led to an agreement which will see the establishment of a Center for Austrian and Central European Studies.

The Austrian Federal Ministries of Science and Transport, Foreign Affairs and Education, as well as the Conference of Austrian University Presidents collaborated to develop a package of incentive programmes and donations which would permit the growth of an interdisciplinary programme of Austrian Studies in Canada. After the Austrian Embassy, in conjunction with the Austrian-Canadian Council, had developed a short list of institutions where an Austrian Studies programme could be most effectively implemented, the universities in question were invited to bid for the Austrian incentive package. After nine months of negotiations with these institutions, an interministerial conference held in Vienna last November selected the University of Alberta in Edmonton, Alberta, as the winner. This selection received ministerial approval shortly thereafter.

A Memorandum of Understanding between the University and the Government of Austria was signed in Edmonton on 2 March 1998, and the new Canadian Centre for Austrian and Central European Studies is to be launched in a formal ceremony on Sept. 8, 1998.

ULLMANN: *Continued from page 3*

chevauchons " "Ma bonne mère, soyez fière; je porte le drapeau, soyez sans souci; je porte le drapeau, ayez de l'amour pour moi; je porte le drapeau". Ullmann s'approprie une dernière fois la grande culture allemande. Son "Chants d'amour et de mort du Cornette Christoph Rilke" est l'ultime chevauchée à travers la poésie allemande qu'il connaît si bien, qu'il aime, sera le dernier cadeau d'anniversaire à sa femme Elisabeth "née avec le siècle", constituera une pensée finale pour sa mère Malwine Billitzer, toujours si présente, si protectrice, si proche, si Viennoise, morte juste à temps, avant la débâcle, chez lui, à Prague, en 1940.

Sera-ce vraiment comme cela, comme l'écrivit Rainer Maria Rilke? "Dès que l'étau se refermera sur lui, les jardins ressurgiront-ils"? "Les seize cimenterres qui s'abattront sur lui comme autant d'éclairs, seront-ils un riant ensemble de jets d'eau"?

Au terme du rail, cris et ordres, obscurité et projecteurs, miradors et soldats, les portes des wagons à bestiaux ouvertes, l'entrée sous le signe du cynisme suprême: "Arbeit macht frei" (Le travail libère); derrière, nuit et brouillard, ciel cendré, l'odeur omni-présente, douceuse de la mort.

Ullmann a été assassiné ce 18 octobre 1944. Un mois avant l'ordre de Himmler de mettre la pédale douce sur la "solution finale". Le compositeur avait laissé ses oeuvres et un choix de ses écrits à la bibliothèque de Terezin, sous la bonne garde du Dr. Utitz, avec la requête de les remettre à son ami anthroposophe, H.G. Adler, si tout au moins ils survivaient à la guerre. Adler les récupéra en effet en 1946.

Ensuite, plus rien. Le silence glacé du vide. Même pas comme le dit à la fin du "Cornet" Rainer Maria Rilke, "une vieille femme qui pleure". Ullmann, ce Viennois de Prague, étudiant de Schoenberg, Kapellmeister de Zemlinsky, l'homme sur le chemin de "Peer Gynt" et la voie d'Ulysse", à la recherche de lui, de la femme, compositeur, pianiste, chef d'orchestre, critique, pédagogue, l'anthroposophe franc-maçon, le père de Max, de Johannes, de Felicia et de Paul, semblait ne jamais avoir existé.

Des quelque 16 oeuvres composées entre 1919 et 1933, une seule refera surface, ses "Variations Schönberg", des quelque 27 oeuvres d'entre 1933 et 1942, 21 survivront dont les 15 qu'il avait confiées avant son internement à Terezin à son ami, le compositeur émigré russe, Alexander Waulin. Les 24 manuscrits de Terezin étaient jalousement gardés chez Adler, à Londres. En outre, la nouvelle idéologie dominante à Prague éliminait de la mémoire officielle ce compositeur "tchèque", dont le nom sonnait trop "allemand". Comment pouvait-il représenter le nouveau nationalisme? D'autant plus que la rumeur disait qu'il avait étudié avec Schönberg, qu'il admirait Mahler, qu'il avait été proche d'Alban Berg, tous créateurs de "musique décadente". Enfin, un homme intéressé à la spiritualité, un franc-maçon, un cosmopolite Etouffé, effacé, il le fut, jusqu'à son souvenir, Ullmann.

Au début des années 70, un chef d'orchestre astucieux entre en contact avec Adler et avec le trésor qu'il héberge. Kerry Woodward étudie les documents. Il réussira à s'imposer comme seul interprète de "L'Empereur d'Atlantis" pour une période de 10 ans. Il trafique—par

méconnaissance?—le manuscrit; l'interprétation est une nouvelle exécution Une première mondiale en 1975 à Amsterdam. Ensuite, dix ans de perdus. Enfin, en 1987, Adler livre les manuscrits au Goetheanum, monument de l'anthroposophie dont l'architecte fut Rudolf Steiner lui-même, à Dornach, petite ville endormie près de Bâle en Suisse. Et lentement Ullmann revient au monde, 45 ans après son assassinat. En 1989, W. Radeke met en scène "L'Empereur" à Cologne, en 1992 C. Corthaus à Saarbrücken. En 1993 enfin, la Compagnie Arbos de H. Gantschacher met l'opéra-clef à son répertoire et ensuite les grandes salles d'opéra (Bruxelles, Paris) commencent à s'y intéresser. "Arbos" présentera l'oeuvre dans sa version d'origine, reconstituée par le musicologue allemand, le Dr. Ingo Schultz. C'est cette version de "L'Empereur d'Atlantis" que la compagnie de H. Gantschacher amènera au Canada, à Ottawa et à Montréal, en octobre 1996. Pour préparer l'événement et Radio Canada et la CBC avaient produit des documentaires radiophoniques chacun de plus d'une heure sur l'itinéraire d'Ullmann. A l'occasion de ces premières présentations, trois choeurs pour enfants, composés par Ullmann à Terezin furent chantés par le "choeur des Jeunes d'Opéra Lyra" d'Ottawa.

En novembre 1997, c'est la "Canadian Opera Company" qui décide de monter l'oeuvre à Toronto pour un ensemble de cinq représentations, malheureusement dans la version aujourd'hui dépassée et erronée de K. Woodward.

En cette année 1998, année-anniversaire pour Ullmann, "L'Empereur d'Atlantis" sera monté

aux deux extrémités du continent canadien: fin septembre à Vancouver par la compagnie "Current Sounds" et en Novembre (du 14 au 21) à Halifax et à St. John (N.B.) par une compagnie ad-hoc constituée d'artistes des provinces maritimes.

A Ottawa le centenaire de la naissance d'Ullmann se célébrera surtout par deux concerts, le premier aura lieu ce 4 mai à l'Eglise St. Joseph à Aylmer, organisé par la Chaîne culturelle de Radio Canada. L'Ensemble Sh'ma y jouera e.a. le "Quatuor N° 3" et la "Sonate N° 7", tandis que le célèbre soprano Donna Brown interprètera, accompagné au piano par Andrew Tunis, deux cycles de lieder. Le second concert sera présenté par des artistes de l'ensemble Arbos qui amèneront à Ottawa (et à Montréal) une présentation de cycles de chant pour baryton ainsi que "Les Chants d'amour et de mort du cornette Christoph Rilke".

Ce n'est, bien sûr, pas uniquement au Canada que l'intérêt pour la musique d'Ullmann renaît. Cette année seulement, aux Etats-Unis, Washington, Chicago, Los Angeles, Ann Arbor, Boston entendront de ses oeuvres. Dans certains de ces lieux, le chef d'orchestre canadien, directeur musical de l'Orchestre Symphonique d'Ottawa, David Currie, sera à la tête de l'ensemble orchestral d'Arbos pour "L'Empereur d'Atlantis", "La Cruche cassée" ou encore "Les Chants d'amour et de mort".

Viktor Ullmann avait 46 ans quand Auschwitz s'est refermé sur lui. Cinquante-quatre ans plus tard, comme "Peer Gynt", il revient de son long passage du désert, mais où les Nazis auraient aimé le garder pour toujours. Cela, par la volonté de quelques musicologues-détectives, par le ressac de la mémoire sociale,

surtout par le grand talent musical d'Ullmann, ces partitions où il avait transformé la matière en forme. La

*J.J. Van Vlasselaer
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A MUSICAL DUET:

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Academy, became a major force in the founding of the Canadian Opera Company in 1950. A little later, CBC productions of televised opera became the specialty of another Viennese-born musician, Franz Kraemer, a former composition student of Alban Berg who was transported to Canada in 1940 as one of those German-speakers who had reached England prior to the outbreak of war. All this singing activity was supported by the teaching efforts of, among many others, Emmi Heim, Greta Kraus, and yet another Viennese-born singer, Irene Jessner.



Ludwig Waizman Composer and Teacher
Photo : MUSICAL CANADA Vol. XI.-No.9
September 1928

I wish to emphasize here that this small army of Austrians and Austro-Hungarians had no desire to preach the gospel of Central European music. That was what they knew best, to be sure, but their attitude was much

more one of wanting to help the young people of their new home. Many of these artists had escaped with nothing but their lives, yet we never heard a word of complaint; they all had set out to plant the garden anew. What Canada gained from these immigrant musicians was a great gift, something that could not possibly have been planned, an "accident of history" of the best kind.

I can speak with authority about those people and those times because I was there and I knew them all. While still in high school, I studied composition for three years with Oskar Morawetz, who seemed to have memorized every note of what we now call the "standard repertoire". My composition lessons with Arnold Walter often developed into off-the-cuff lectures on anything from aesthetics to cultural history to comparative literature. For three years, I served as student-accompanist to Emmi Heim, who had known Schoenberg and Berg, Rilke and Hofmannsthal and Kokoschka and who seemed at times the very embodiment of Expressionism. For two seasons, I was assistant conductor in the very young Canadian Opera Company and, at Goldschmidt's nudging, studied and rubbed shoulders for two summers at the Salzburg Festival.

Goldschmidt later developed a second career as a founder and director of festivals—the Vancouver International Festival, Festival Canada (1967), the Guelph Spring Festival, the Algoma Fall Festival, and many others. Kraemer became head of the Music Section of the Canada Council and is largely responsible for the Canadian content rules governing grants to orchestras.

The Toronto Symphony counts among its many past music directors

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FAMILY TREE: *Continued from page 6*



Courtesy of the Austrian Society Ottawa First Gathering 3 April 1965

themselves as Austrians of sorts, still continued to report themselves as such to Canadian census authorities for decades after 1918, and still proceed to join Austrian clubs to this day. Baffled Canadian immigration officials never did sort out these complexities. Some immigrants whom they could not readily categorize were lumped together under the heading "Austrians unless otherwise specified," while others were simply called "Germans."

The statistical picture became much clearer with the creation of an Austrian Republic in 1918. Naturally, the immigration numbers from this relatively tiny central European country became much smaller in the 1920s, and even smaller in the 1930s, when Canada's depression did not make this country a particularly desirable destination. In the 1940s the flow virtually ended altogether. Once Austrian was annexed by Germany in 1938, Austrians in the legal sense of the word ceased to exist. With the war they became enemy aliens, and remained in this category de facto until 1949, though the designation was abandoned legally in late 1947. Austrian refugees who opposed the Na-

zis during this decade, and particularly Austrian Jews, found the doors of Canada shut to them. Only a very small number of Austrian Jews were able to come to Canada, and even many of these were also interned as "enemy aliens" for a while before being admitted as immigrants.

The floodgates opened in the 1950s, and migration from Austria was particularly strong in the period up to 1955 when occupied Austria's political and economic future lay in limbo. One major difference with this new wave of Austrian immigrants from those that had preceded them was that this generation settled mostly in Canada's urban centers while their forefathers had settled in rural areas, predominantly in Western Canada. Just as the latter case was true even for Austrians who did not originally come from rural backgrounds, so in the 1950s urban settlement was the norm even for those who did. By the 1960s Austrian immigration declined to an annual average of well under 1,000, and by the 1970s and 1980s only a few hundred Austrian immigrants a year chose to make Canada their new home.

Given this demographic reality,

it is therefore not surprising that migrants from Austria are an ageing population in Canada. On the whole, however, Austrians seem to have integrated into Canadian society relatively easily, and their children and grandchildren have adapted well and intermarried extensively with locals or with immigrants from other countries. Though language retention has been weak through the succeeding generations, cultural memory remains strong. Thus while the number of original Austrians in this country is in decline, the number of people who proudly count "Austrian" within their individual spectrums of multiple origins is increasing. Among these, patterns of internal migration show a marked Western swing: In the census of 1991 some 2% of those identifying themselves as Austrians were found in the Maritimes and the Territories, 5% in Québec, 33% in Ontario and 60% in the West (7% in Manitoba, 10% in Saskatchewan, 17% in Alberta and 26% in B.C.).

*Franz A.J. Szabo
Carleton University*

CULTURAL EVENTS MANIFESTATIONS CULTURELLES

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02 October 1998

Exhibition/Seminar

EU exhibition on urban architecture and

Seminar on urban transport systems
Organized jointly by the Austrian Trade Delegation and other EU Consulates

Simon Fraser U Downtown Campus
November 1998

Victoria

Concert

Upper Austria Jazz-Orchestra
JazzFest International Victoria
24 June 1998

ONTARIO

Kitchener

Concert

"Kastelreuther Spatzen"
Centre of the Square
2 September 1998

Ottawa

Concert

Garden Concert in the Austrian Residence
Thirteen Strings Chamber Orchestra
25 June 1998

Lecture

"Culture against Human Rights?"
Dr. Peter Leuprecht, former Deputy Secretary General, Council of Europe
National Arts Centre
7 July 1998, 17.30

Exhibitions

Arik Brauer's Graphic Cycle on the Universal Declaration of Human Rights
National Arts Centre
July/August 1998

Conference

"Kleine Verbündete - Little Allies"
"Building History: Art, Memory and Myth"

9 - 17 November 1998

Scarborough

Ball

"Martinitanz" with M. Lebar Ensemble
St. Peter & Paul Hall
14 November 1998

Toronto

Exhibitions

"Vienna Today: Photographs of Contemporary Jewish Life by H. Weber"
Koffler Gallery
30 April - 14 June 1998

"Threshold"

Austrian Artist: Peter Kogler
Harbourfront Centre, The Power Plant
3 April - 14 June 1998

QUÉBÈC

Montreal

Exhibitions

"Kleine Verbündete - Little Allies"
Beth Ora Synagogue
April - June 1998

Concert

Michael Radulescu, orgue
Eglise de l'Immaculée Conception
16 juin 1998, 20.00 h

Upper Austria Jazz-Orchestra
Festival Int'l de Jazz de Montréal
2 juillet 1998

Semaine culinaire autrichienne
Hotel Hilton "Bonaventure"
12 - 22 novembre 1998

Québec

Concert

Upper Austria Jazz-Orchestra
Quebec Summer Jazz Festival - Ville de Québec
3 juillet 1998

Sainte-Thérese

Ball

Bal du Festival de musique viennoise des Laurentides
Centre culturel et communautaire Thérèse de Blainville
3 octobre 1998

SASKATCHEWAN

Saskatoon

Concert

Upper Austria Jazz-Orchestra
Sasktel Saskatchewan Jazz
28 June 1998

Regina

Ball

New Year's Eve Dance (Silvesterball)
Austrian Canadian Edelweiss Club
31 December 1998

A MUSICAL DUET:

Continued from page 9

two Czechs born before the breakup of the Austro-Hungarian Empire, Walter Susskind and Karel Ancerl. Other Viennese musicians have come to other parts of Canada from time to time—the music therapist Alfred Rose (a nephew of Gustav Mahler), the ethnomusicologist Ida Halpern, the historian Willy Amtmann, and the conductors Agnes Grossmann and Georg Tintner.

Canadian composer Paul McIntyre will retire in 1997, after 27 years as Professor at the University of Windsor School of Music. For several years in the mid-eighties, he was Artistic Director of the prize-winning Largely Canadian Series. In 1996, THE START, an extended work for baritone and piano, McIntyre's setting of the recollection of a Canadian soldier on his return from four years' internment in a Japanese prison camp, was warmly received at the International Conference "Austria 996 - 1996: Music in a Changing Society" as part of a concert entitled "The Evolution and Influence by Twentieth-Century Lieder in Vienna and Beyond".

CULTURAL EVENTS MANIFESTATIONS CULTURELLES

ALBERTA

Calgary

Concert

Upper Austria Jazz-Orchestra
Calgary International Jazz Festival
26 June 1998

International Symposium

"The European Union and Central and Eastern Europe; the Implications for the Canadian Economy"
The Canadian Centre for Austrian and Central European Studies and the Austrian Embassy, organized by the Calgary Economic Development Authority
20 November 1998

Edmonton

Concert

Upper Austria Jazz-Orchestra
Jazz City International Jazz Festival
27 June 1998

Austrian-Canadian Council
Annual Meeting, University of Alberta
6 - 7 September 1998

Seminars/Lectures

Inauguration of the Canadian Centre for Austrian and Central European Studies
Faculty of Arts, University of Alberta
Keynote speakers: Premier Ralph Klein and Austrian Minister for Science and Research Dr. K. Einem
8 September 1998

Round Table on European Science and Technology Policies
Minister Dr. K. Einem, Chairman, European Council on Science and Technology; Deputy Minister Dr. R. F. Kneuker
Canadian Centre for Austrian and Central European Studies
9 September 1998

Exhibition

Arik Brauer's Graphic Cycle on the Uni-

versal Declaration of Human Rights
University of Alberta
8 September - 25 October 1998

BRITISH COLUMBIA

Vancouver

Concert

Österreichische Jazzformation "Polwechsel" + John Butcher
International Jazz Festival Vancouver
21 June 1998

Österreichische Jazzformation "Polwechsel"
International Jazz Festival Vancouver
22 June 1998


Upper Austria Jazz-Orchestra
du Maurier International Jazz Festival
23 June 1998

Ball

Vienna Ball
Vancouver Board of Trade

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