



No 2/99

# CULTURE

AUSTRIA • CANADA • CULTURE • AUTRICHE

**CULTURAL EVENTS**

**PSYCHOANALYSIS AND CULTURE**

**CENTRAL EUROPEAN CULTURE TODAY**

**SOS CHILDREN S VILLAGES IN CANADA**

**INUK - AN OPERA WITH AN INUIT THEME**

**RENAISSANCE ET SURVIE DE LA SCHRIMMELMUSIK**

**THE TYROLEAN ICEMAN AND THE SEAMEN FROM BEECHEY ISLAND**

**HIGH ARCTIC 1997/98: FISH AS BIO-INDICATORS OF CLIMATE CHANGE**

**From the editor's desk**

The main theme of this issue of *OeCulture* is the—not so self-evident—connection between Austria and Canada's North. Several Austrian scientists are engaged in research in the Canadian North, which can benefit not only the two countries but the entire world, dealing as it does with the effects of pollution on the fauna in high-risk environments.

Another group of scholars is exploring the similarities in the mummification processes of human bodies which have been preserved in extreme climatic conditions in the Alps and the Canadian Arctic.

An opera with an Inuit theme has recently been completed by a Canadian composer, which is to be performed by an Austrian music theater group.

An article on the famous SOS Children's Villages, previews of important Canadian conferences on Central European themes, a report on the status of the uniquely Viennese *Schrammelmusik*, and the cultural calendar of events related to Austrian culture in Canada round out the issue.

Beginning with this number, copies of *OeCulture* distribution to Austrian-Canadian organizations contain a special supplement on news and events from the many active Austrian-Canadian clubs across the country. If it is not included here please contact the Austrian-Canadian Council at the address supplied in the impressum.

Manfred Prokop

**Web sites on Austrian-Canadian affairs**

Austrian-Canadian Council

<http://www.trytel.com/~austcan/>

Austrian Embassy, Ottawa

<http://www.austro.org/>

Canadian Center for Austrian and Central European Studies:

<Http://www.arts.ualberta.ca/CCAuCES/>

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**CONTENTS/SOMMAIRE**

- 3** High Arctic 1997/98: Fish from sensitive ecosystems as bio-indicators of climate change
- 5** The Tyrolean Iceman and the seamen from Beechey Island
- 7** Central European culture today  
Psychoanalysis and culture
- 8** Renaissance et survie de la *Schrammelmusik*
- 9** Inuk - An opera celebrating the interaction of man and nature
- 10** SOS Children's Villages in Canada
- 12** Cultural events / Manifestations culturelles

Cover: A view of the Ötztal Alps where the Tyrolean Iceman ("Ötzi") was found. Jakob Tappeiner

Austria

*Oe*sterreich

Autriche

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# HIGH ARCTIC 1997/98: FISH FROM SENSITIVE ECOSYSTEMS AS BIO-INDICATORS OF CLIMATE CHANGE

by Günter Köck

The long-range transport of pollutants and global warming are processes causing deeply profound changes even in regions far from direct anthropogenic impact. Ecological, limnological and physiological studies on fish from high mountain lakes have shown that the combination of both types of processes tends to endanger fish populations by leading to highly elevated metal accumulation. For instance, levels of cadmium and lead in the liver of Arctic char from a high mountain lake have been found to be comparable to those of fish from waters receiving metal-polluted industrial effluents, and water temperature has been shown to be the driving force for excessive metal accumulation in these fish.

Global climate change has been recognized as a critical problem during the second half of the 20<sup>th</sup> century, and modeling of global temperature due to CO<sub>2</sub> increases ("Greenhouse effects") predicts the biggest increases in high mountain and polar regions in the next century. But both high-altitude and high-latitude lakes are very sensitive ecosystems where even slight environmental changes may substantially affect ecosystem function. Climate change could therefore severely impact fish populations in terms of their habitat and the changing rates of accumulation of both natural and man-made toxicants from water and diet. Why? An increase in global temperature would not only lead to rising water tempera-

ture during the ice-free period of lakes but also to a prolongation of the ice-free period. The combined action of these environmental events leads to



an increase of metabolic rates which in turn would cause metal levels in fish to rise.

The overall aim of *High Arctic 1997-98*, an on-going joint Austrian-Canadian research project which has been conducted at lakes in Nunavut (Resolute - Cornwallis and Somerset Island), is the comparison of metal bioaccumulation and its effects in fish from high mountain lakes with those in fish from high latitude lakes. This multi-year project involves close cooperation between scientists from the Institute of Zoology and Limnology (University of Innsbruck) and six Canadian research institutes (Royal Roads University Victoria; Université du Qué-

bec à Rimouski; the University of Waterloo; the Department of Fisheries and Oceans, Winnipeg; Environment Canada's National Water Research Institute, Burlington; and the Canadian Forest Service, Edmonton). Members of the Inuit community of Resolute have supplied invaluable help during sampling, sample preparation and shipping. Logistical support from the Polar Continental Shelf Project Canada in 1997 and 1998 has been of vital importance to the past and continued success of the project.

The research group consisting of Günter Köck, Christine Doblander and Burkhard Berger from the University of Innsbruck and Doug Bright, Derek Muir, Jim Reist, Jocelyne Pellerin-Massicotte, Yash Kalra, Mike Weber and Matt Vijayan from the several Canadian research centers is conducting detailed studies of the interactions between the bioaccumulation of metals in land-locked populations of Arctic char and lake water temperature and physico-chemical parameters, seasonality, and inter-annual climatic trends. Investigations include analysis of metals and organotocinants, various biochemical indicators of stress in the fish, and population genetics and parasitological studies.

The initial studies have confirmed that predictive relationships between lake water temperature (and seasonality) and metal uptake were similar for the high arctic lakes and the previously studied Austrian high alpine lakes. Furthermore, there were indications for a significant impact of the

very strong 1998 El Niño event in the Canadian arctic on the fish populations studied, and the abnormally high temperatures in the Canadian Arctic were indeed found to be reflected by a clear physiological response of the fish studied: In 1998

sampling of lakes along a latitudinal trend within the Canadian Arctic Archipelago.

**Proposal for a training program**



both concentration of metals and level of stress were significantly higher compared to 1997. Thus, preliminary results illustrate that fish from high latitude and high altitude lakes could be used as sensitive indicators of the interactive effects of pollution and climate change around the globe. The study also has implications for human health because indigenous people in the Canadian high arctic are very dependent on local fisheries resources for food. Contaminant levels in fish in the Canadian arctic are a priority of several Canadian government departments, and this study will contribute useful information for exposure assessment.

*High-Arctic 1997/98* is expected to serve as a base for a subsequent Austrian-Canadian cooperation within the framework of European Union research projects. The major component of 1999's program will be the

Furthermore, the organization of a "technical assistance" training program aimed at enhancing the knowledge and skills as well as the contribution to scientific and environmental impact studies of Inuit from communities in the Canadian Arctic Archipelago is under discussion. A joint Austrian-Canadian training project has been proposed by Dr. Köck and Dr. Bright (Royal Roads University Victoria). Three environmental science focus areas have been chosen around which to conduct field activities and training to assist the Inuit in acquiring key competencies, viz. (i) contaminant science, (ii) lake/watershed ecology and dynamics, and (iii) coastal marine ecosystems and marine animals. These have been selected as being generally important for Arctic lifestyles and the management of human and environmental health in Nunavut.

The next few decades will bring both many causes for celebration in newly established Nunavut and a few major challenges. One of these challenges lies within the internal capacity of the citizens of Nunavut to acquire the new knowledge and skills necessary to manage in a sustainable fashion the economic growth and a whole host of environmental changes in the eastern Arctic. The thrust of the proposed training project reflects the researchers' belief that there is an need to progressively reduce the past and present reliance on people and guidance from beyond Nunavut's borders, in order to best protect the long-term interests of Nunavut, its people, and the eastern Arctic environment.

The researchers hope that increased funding for the training and research activities in the Canadian Arctic—in addition to including more Inuit participants and communities—can be expanded to cover a broader geographic cross-section of Archipelago lake ecosystems and char populations. While it is true that some insights can be gained from bioaccumulation and bioenergetics models, field measurements are essential to validate predictions, especially for organisms in extreme climates and habitats.



Günter Köck  
University of Innsbruck

# THE TYROLEAN ICEMAN AND THE SEAMEN FROM BEECHEY ISLAND:

**The Partnership between the Institute of Pre- and Protohistory at the University of Innsbruck and the Department of Anthropology at the University of Alberta**

by Konrad Spindler

The discovery of a well-preserved mummy of a prehistoric mountaineer in the Ötztal glacier region of the Austrian Alps on September 19, 1991 created quite a sensation. It received a high degree of attention not only by the scientific community; even more fascinated were the general public and the media. On the one hand, the discovery immediately became the archeological spectacle of the century, on the other hand, there were those who declared the “man in the ice” to be nothing but a gigantic fraud. To some, it simply appeared unbelievable that a corpse, together with clothes and equipment, could have been preserved in such excellent condition for more than 5,000 years in the permafrost of the Alpine region.



The Tyrolean Iceman immediately after his discovery. © Anton Koler

At the outset, there were indeed more questions raised than could be answered right away. For this reason, what had initially appeared to be of minor importance became a virtual existential problem for the mummy in view of the global media circus: Who

actually owned the “man in the ice”? Italy or Austria? Accordingly, a bilateral commission, composed of members of the Institute for Military Geography in Florence and the Office of Standards and Measurements in Vienna, went to the discovery site on the Hauslabjoch and conducted new geodetic measurements. It turned out that the mummy was located on Italian territory, exactly 92 meters and 56 centimeters from the international frontier.

An issue of much greater consequence was the corpse's condition which was highly unusual for an archeological find in glacier areas. Normally, soft-tissue organs of humans as well as of animal cadavers which are encased in ice are transformed into so-called fat wax. While maintaining the physical shape of the organs under moist conditions, this wax turns into a whitish cheese-like mass after a period of several years or decades; after desiccation of the cadaver it appears as a firm, gypsum-like body mass without internal structuration. Such human remains are referred to as a fat wax mummy.

The iceman from the Ötztal Alps, however, displayed a totally different morphology. He appeared to have been, so to speak, freeze-dried; the soft tissue was greatly diminished by dehydration, and the corpse had the appearance of a “skin tube” tightly covering the skeleton. It is true that the body contained liquids (frozen at

the time of discovery) and that its weight had been reduced to 12.03 kilos; but otherwise the man from the Hauslabjoch did not differ much in appearance from a typical dry mummy from Egypt or Peru.

This unusual presentation of the body caused critics to raise substantial doubts about its authenticity and place of its discovery. Serious thought was given to the possibility that the discovery was actually a grandiose fraud perpetrated with a mummy smuggled in from Asia, Africa or South America, such was the disbelief in the authenticity of the mummy on the part of some observers. For this reason, the scientists from the University of Innsbruck felt compelled to put forth convincing counterarguments.

Of course, these scientists had been aware of the fact that a few years before Professor Owen Beattie from the University of Alberta and Derek Notman from the Forensics Department in Minneapolis had exhumed and scientifically examined 19th-century English seamen who had been buried in the permafrost of Beechey Island in the Canadian Arctic. In their state of preservation, these ice corpses displayed astonishing similarities with the mummy of the Tyrolean iceman.

These corpses were the victims of one of the worst catastrophes which North Polar research has ever encountered. On Monday, May 18,

1845 an expedition under the command of Sir John Franklin, consisting of the two ships *Erebus* and *Terror* with 134 sailors on board, departed from London. The objective of the venture was to find the Northwest Passage, a connecting channel between the Atlantic and the Pacific along the northern coast of America. An accompanying ship, which left the expedition on July 12, still took on board five men of Franklin's crew. There was a final encounter between the expedition and the two whalers *Prince of Wales* and *Enterprise* at the beginning of August 1845. Subsequently, the remaining 129 seamen were never heard from again.

Several search expeditions were launched until three graves were discovered on August 27, 1850—more than five years after Franklin's departure from London—in which



Beechey Island with grave steles of the seamen from the Franklin Expedition 1845/46. © Owen Beattie

members of the Franklin expedition were buried. It was a shocking discovery which the search teams made when they landed on small Beechey island in the Arctic archipel between Canada and Greenland. Three steles rose into the air on the coast, marking the graves of John Torrington who died on January 1, 1846; John Hartnell, January 4, and of William Braine, deceased on April 3, 1846.

Archeological and forensic investigations took place in 1984 and 1986. The scientists who examined

the graves were confronted with a surprising sight: the deceased who were lying in their coffins, frozen in ice blocks, had been so well con-served that they appeared to be merely asleep. Only a certain amount of dehydration, which had reduced the body weight to 40 or 45 kilos, could be observed. Just as was the case with the Tyrolean iceman, the arms and legs of the corpses were capable of passive movement, and moreover, no fat wax had been formed.

The obvious similarities in the mummification processes persuaded the Austrian scientists to get in touch with their Canadian colleagues, and these contacts subsequently led to joint international research activities organized by the two universities at Innsbruck and Edmonton. Mutual visits took place during which the lecture by Owen Beattie on the Franklin seamen in Innsbruck in 1993 and the presentation by Konrad Spindler in Edmonton in 1995 were without doubt the high points.

The exchange of scholarly expertise between the two research groups on the subject of conservation of organic matter in ice resulted in remarkable advances of knowledge. It turns out that there is a functional relationship between the mummification process and the temperature at which the bodies are stored. Transformation into fat wax takes place at temperatures around zero degrees Celsius; mummification with gradual dehydration, on the other hand, occurs at lower temperatures, from about five degrees below zero on, in which case permafrost conditions represent the decisive requirements.

As a result of these joint research efforts, cooperation between the universities in Edmonton and Innsbruck has greatly intensified. Joint

symposia have taken place almost every year, and this year Owen Beattie will again present a paper at the University of Innsbruck on the most recent insights gained from an examination of bodies buried in the Arctic permafrost.

Of special significance is the planned establishment of a new international and interdisciplinary research project. Since scientific investigations always raise more questions than they answer, the archeological and forensic explora-



William Braine, died April 3, 1846. After his exhumation. © Owen Beattie

tion of another, already identified burial site in the Arctic, dating back to the 19th century, will be on the research program of the two universities for some time to come.

**Three radio programs on Austrian music**, the taping of which was supported in part by the Austrian-Canadian Council, will be broadcast by CBC Radio Two at 8 p.m. (8:30 in Newfoundland) on the following dates:

- Nov. 24, 1999: **Johann Strauss Jr.**
- March 29, 2000: **The Vienna Phil Harmonic**
- June 21, 2000: **Robert Stolz**

# AUSTRIAN-CANADIANS FROM COAST TO COAST/LES AUSTRO-CANADIENS D'UN L'OcéAN À L'AutRE

## Special Supplement to CULTURE

Dear fellow Austrian-Canadian: It gives me great pleasure to announce the publication of the Newsletter of the ACC which is intended to help us share information about our clubs' and our members' activities. If you have entries for the next issue please send them to Dr. K. Fürst c/o ACC 1391 Cavendish Road Ottawa ON K1H 6B8.

Roland Pirker President

### BRITISH COLUMBIA

#### Johann Strauss Foundation Victoria

The 13th fundraising event of the Johann Strauss Foundation, the Vienna Ball, was held on April 17, 1999 at the splendid Empress Hotel in Victoria. The



From left to right: Judy Woo, Dr. Claus Andress, Tyler Duncan, Erika Switzer, Catherine Wong, and Dr. Joseph Kandler.

guests were welcomed by President Dr. Joseph Kandler and entertained with piano stylings by Chris Gosper. Guests of honour were the Acting Mayor, Mr. Geoff Young, Mrs. Isobel Young representing the City of Victoria, and Consul Dr. Michael Pötscher for the Austrian Consulate General in Vancouver.

Scholarship Committee Chairman Dr. Claus Andress elaborated on the process which leads to the selection of the candidates and introduced the music scholarship winners for 1999. This year's recipients are the duo Tyler Duncan (baritone) and Erika Switzer (piano) who will receive a scholarship for attending the

Franz Schubert Institute in Baden bei Wien, and Catherine Wong (violin) and Judy Woo (piano), for attending two Master classes each at the Mozarteum in Salzburg. To date, the Foundation has awarded 34 scholarships valued in excess of \$125,000.

President Kandler recalled some significant aspects of the life of Johann Strauss Jr. on the occasion of the 100th anniversary of his death. He then introduced the performers of "Melodies of Vienna" in which four scholarship winners, past and present, presented compositions by Kreisler, Lehar, Schubert, and Johann Strauss, closing their moving performance with "Vienna, city of my dreams" to warmly appreciative applause. A well-chosen selection of dances—Viennese, continental and modern—offered by the Vienna Ball Orchestra under the direction of Denis Jackson was enjoyed by all until midnight.

On October 2, 1999, the Foundation will present a public recital at the Art Centre in Ganges, Salt Spring Island, featuring the duo Tyler Duncan and Erika Switzer, followed by Judy Woo.

Dr. Joseph Kandler  
President

### ALBERTA

#### Austrian-Canadian Society Calgary

Max Rieberer was honoured by the Calgary Club at the Maxfest for his over 40



President Frank Meixner and "Ursteirer" Max Rieberer, June 5, 1999.

years of contribution to the Club, and especially to the Schuhplattler group of

which he was the founder.

The "Ursteirer" Max was born in Lassnitz, Styria. To this day, the original interpretations of his songs are a much sought-after commodity. His music has won him many friends who on June 5, 1999 surrounded the "Ursteirer" at the



From left to right: Canada's finest duo: Eduard Partl and Max Rieberer. September 1998

Club, not only to thank him but to honour him. President Meixner presented Mr. Rieberer with a special certificate of recognition.

As President of the Austrian-Canadian Council, I would like to join the well-wishers and wish Max many more happy evenings, surrounded by his friends at the beautiful Calgary Club. In September 1998, I and many "Easterners" had the pleasure to hear Max and Edi play, making this an unforgettable evening. Congratulations

Roland K. Pirker  
President, ACC

### Club Austria Edmonton

This summer is an active one for the German and Austrian communities in Edmonton. From July 22 to 31, 1999 Edmonton's biggest summer event will be staged, the Klondike Days; the featured country this year is Germany. The German-Canadian Association of Alberta—of which Club Austria Edmonton is a supporting member—is organizing the various activities that will make up this ten-day extravaganza. Subsequently, the Heritage Days Festival will take place where Club Austria members are always out in full force as volunteers.

The next Club Austria event will be the annual summer barbeque at Rainer and Anne Hartl's Alpine Farm on August 15, 1999. The Alpine Farm is known throughout northern Alberta for its traditional Bavarian style buildings and food. Expected are around 100 members and their families.

Two of the members of Club Austria's executive, Frank Friesacher and Joe Niederleitner Jr., were in St. Paul, Minnesota during the July long weekend to participate in the 17th *Gaufest* of the *Gauverband* North America. Sixty-four Bavarian and Austrian *schuhplattler* and costume preservation groups (*Schuhplattler- und Trachtenerhaltungsvereine*) from all over Canada and the United States were in attendance. The event in-



From left to right: President Joe Niederleitner, Austrian Minister Dr. Casper Einem and H. E. Dr. Lichem. September 1998.

cluded folk dance workshops, competition *schuhplattling*, a wide assortment of traditional costumes, and lots of fun.

The current Club Austria Executive is composed of the following: Joe Niederleitner (President), Peter Jaras (Vice-President), Valerie Schirraier (Treasurer), Frank Friesacher (Secretary), Sharon Brosch, Melanie Friesacher, John Hebein, Joe Niederleitner Jr., and Walter Schachenhofer (Directors). The Club can be contacted by phone at (780) 455-8823.

Frank Friesacher  
Secretary

### Johann Strauss Foundation Edmonton

The Johann Strauss Foundation was established by Edmontonians of Austrian heritage on April 18, 1975 as a charitable organization. Its purpose is to support advanced musical education for Albertans by way of scholarships for

advanced study of music in Austria as well as for musical endeavours in the community. Candidates have to demonstrate excellent qualifications and financial need. To date, the Johann Strauss Scholarship Fund has supported over 70 young advanced music students, enabling them to go to Austria and widen their horizon at an international forum. They have brought back confidence, knowledge, and enthusiasm for their music.



From left to right: Front row: Jacky Preuss (scholarship winner), the Rt. Hon. Edward Schreyer (Governor General), Mrs. Lily Schreyer, and Monica Rist (scholarship winner). Back row: Dipl. Ing. Walter Leeb, Ing. Otto Werner, Dr. Joseph Kandler, Dr. Harald Schwarz (President), Rudi Swoboda, and Anny Leeb (Edmonton Ball 1981)

In addition, the originators of the Foundation intended to preserve the cultural heritage of their country of origin and to share it with the community at large in the course of the Foundation's activities. Accordingly, the Foundation's annual gala fund-raising event, called the Johann Strauss Ball as a tribute to the King of the Waltz, combines a charitable purpose with the cultural traditions of Vienna. In 1976 a bust of Johann Strauss, commissioned by the Foundation and created by Edmonton sculptor John Weaver, was unveiled in the Alberta Jubilee Auditorium. In 1978 the Baroness Maria von Trapp, the heroine of the "Sound of Music", attended the annual Ball and assumed the honorary patronage of the Foundation. In 1981 the Rt. Hon. Edward Schreyer, Governor General, and Mrs. Lily Schreyer attended the Ball. Several Austrian ambassadors have graced our head table with their presence.

The 25th Johann Strauss Ball will take place on February 12, 2000 at the Westin Hotel, Edmonton. For information please call well in advance (Tel/Fax: /481-9887).  
Anne Leeb  
Founding Director Nr. 2

## MANITOBA

### Friends of Austria Winnipeg

On April 22, 1998 the Deputy Herald Chancellor of the Canadian Heraldic Authority and Deputy Secretary to His Excellency, the Governor General of Canada, the Right Honourable Romeo LeBlanc, authorized and directed Robert Douglas Watt, Chief Herald of Canada, to grant and assign such arms, crest and motto as he deems fitting and appropriate to the Friends of Austria, Inc. This makes them the first Austrian group in Canada to be granted the honour of bearing a lawful and legal coat of arms. This honour is awarded by the Queen through the office of the Governor General of Canada and the Canadian Heraldic Authority.

The formal Coat of Arms document will be completed in late 1999 or early 2000. The main components will include the Lippizaner Stallions, gold maple leaves symbolizing Canada, and the Edelweiss from the Austrian Alps. The formal presentation of the Coat of Arms grant will take place on October 16, 1999 at the Johann Strauss Ball in Winnipeg. It will mark a very special moment in time for all Austrians in Canada and will be a memorable milestone for the Friends of Austria.

Peter Strausz  
President

## ONTARIO

### Burgenländer Club Toronto Inc.



From left to right: Otto Novakovics (President), Helmut Jandrisits (Secretary), and Frank Jandrisits (Vice-President). (1994)





From left to right: Joe Walner, Helmut Jandrisits, D. Jutta Szep Kroath (Consul), Karl Gyaki, and Dr. Walther Lichem (1994)

### Canadian-Austrian Society of Toronto

The annual Johann Strauss Ball of the Canadian-Austrian Society of Toronto was held on February 27, 1999 under the motto "Johann Strauss, 1825-1899". This annual Gala Ball of the Canadian-Austrian Society of Toronto is known as the most important event for Austrian people and their friends in Toronto. It enjoys the patronage of His Excellency, Dr. Walther Lichem, Ambassador of Austria to Canada, and is always conducted in the well-known style of Viennese balls.



Inge Bibersteiner and Georg Bibersteiner

It was held in the glorious rooms of the Royal York Hotel in Toronto where style and decor fit the traditional way of Austrian balls very well. Decorations and center pieces at each table were hand-made in *Biedermeier* style (after the Ball the patrons drew lots to determine who would take them home). The Champagne Reception started at 6.30 p.m. to allow

everybody to mingle, to greet old friends, and to be introduced to new ones. At 7.30 p.m., a gala dinner consisting of anti-pasto, *Fritattensuppe*, *Wiener Schnitzel*, and Strawberry *Roulade* was served, which was enjoyed by all. During the reception and dinner, the Emperor String Quartett entertained with serenades by Strauss and other Viennese composers. Matt Lebar's Ballroom Dance Band has been providing dance music at the Viennese Ball for years, and this year they again got everybody up to dance.

It was a pleasure to observe the many ladies in their elegant evening robes and the gentlemen in tuxedos in the wonderful atmosphere of an evening in "Imperial" Vienna. Mrs. Frank Stronach, wife of the Consul General of Austria in Toronto, Dr. Abromeit, the previous Consul General, and members of the diplomatic corps, well-known business people, and representatives of other Austrian organisations from other parts of Canada make it a point to participate every year, and 1999 was no exception.

Mr. Herbert Wolf, General Manager of Austrian Airlines, acted as Master of Ceremonies and presided over the draw of valuable prizes donated by many firms, such as Austrian Airlines, Swarovsky, and Riedel Glas.

The evening was a tremendous success and demonstrated to the many guests the Austrian way of celebrating a charming and elegant Ball.

Hans Raschke  
President

### The Ottawa Schrammel Quartett

*Schrammelmusik* today is synonymous with Vienna, the wine-growing villages in the outskirts of Vienna, Viennese folksongs, good food and naturally good wine and conversations: in short, *Schrammelmusik* is *Gemütlichkeit*. It started with the brothers Johann and Joseph Schrammel who brought a new kind of music to Vienna in the middle of the 19th century.

Four friends, who came to Canada in the early 1950s from Austria, discovered by accident that they had once played the instruments needed for a "Schrammel Quartett": 2 violins, a contra-guitar, and an

accordion. After much practicing and re-acquainting themselves with the instruments, they started to entertain members of the Austrian Society Ottawa at social gatherings and started the *Schrammel-Nachmittage* which are still very popular. It was not very long afterwards that other German-speaking organizations asked the quartet to perform at their functions.

Since that time the quartet has played at church services—together with the Alpentrio, they performed the "Deutsche Bauernmesse" and many other folkloric masses—and they have participated in numerous multicultural festivals. For example, they appeared on local as well as national television and participated at the Festival de Music Viennoise des Laurentides. They were asked to play at the Austrian and German Embassies and were invited to play in Vienna at the annual meeting of Austrians Abroad. Their participation at the annual Viennese *Winterball* in Ottawa has become a tradition.

The highlight for the quartet came in 1996 when the members of the quartet received the *Silbernes Verdienstzeichen des Landes Wien* (Vienna's Silver Medal of Merit) for their promotion of Viennese music in Canada.

Here are the members of the Quartet:



From left to right: Edi Wyslouzil, Hans Wyslouzil, Dr. Lichem, Hermann Griesseier and Alois Platzer, receiving "Vienna's Silver Medal of Merit" from Ambassador Dr. Walther Lichem (1996)

Hans Wyslouzil (second violin) was born in Kitzbühel (Tyrol), and when he was 7 years old his family moved to Innsbruck. After the war, he enrolled in the *Hotelfachschule* in Bad Gastein. After working in hotels in Alt-Aussee, Bad Gastein and in his parents' hotel-pension near Innsbruck, he and his brother Dagobert emigrated to Canada in November 1951. After working for a short time in restaurants, he worked at Loblaw's Groceries until 1963. At this time he has become involved in the insurance

business as an independent agent. He is still working in this profession as a broker. He is married to Gretl and has one son, one daughter, and four grandchildren.

Alois Platzer (first violin) was born in St. Marein near Graz. His father was a master tailor, his mother a seamstress. After public school he learned the trade of book binding in St. Gabriel, Mödling near Vienna. In Graz he was driver for Weihbischof Leo Pitsch for seven years. In 1965 he came to Canada where he



The Ottawa Schrammel Quartet are playing their "Third Ottawa Viennese Winter Ball 1999"

trained in orthopedics and prosthetics. Mr. Platzer is currently employed by a rehabilitation center. He is married to Hannelore, has one daughter and one grandchild.

Hermann Griesseier (contraguitar) was born in Feldbach, Styria, and went to public school in Fehring and to high school in Leibnitz. In the Technical High School Wien-Mödling he trained to become an aircraft motor mechanic and earned the journeyman's certificate. In 1947 he joined the Austrian *Gendarmerie* in Judendorf-Strassengel, Übelbach, and Tobelbad. In 1951 he came to Canada. From 1951 to 1959 he worked for Spartan Air Service. From 1959 to 1988 he was employed by the Department of Transport as an Aircraft Maintenance Engineer, Flight Engineer, and finally up to his retirement in 1988 as Chief of Overhaul of Government Aircraft. He is married to Trautl, has three daughters, one son, and five grandchildren.

Edi Wyslouzil (accordion) was born in Kitzbühel, Tirol, went to highschool in Kufstein and Innsbruck. Subsequently he graduated from the Architectural Engineering School. From 1946 to 1954 he worked at different construction companies in Innsbruck. In May 1954 he came to Canada where he joined his parents and three brothers who had come to Ottawa a

few years earlier. He worked at different residential construction companies as architectural draftsman, estimator and construction coordinator until his retirement in 1989. He is married to Maria, has two sons, one daughter, and three grandchildren.

### The Austrian Alpine Singers

The Austrian Alpine Singers is a unique mixed choir which under the direction of its accomplished choir master, Willi Platzer, has joined together to promote awareness of Austrian culture and heritage through music, song, and folk dancing. Their repertoire of musical selections includes traditional folksongs originating from the various provinces of Austria, orchestral compositions written by great masters from the concert halls in Vienna, as well as well-known choral pieces. Traditional folk dances are performed with some of these selections. *Stub nmusi*, with various instruments is also part of their program.

The Alpine Singers will celebrate the pre-Christmas season with "Advent in Rural Austria", a mixed musical program that will present old and new songs, a string ensemble and an extremely rare mountain instrument from Austria: a hammer dulcimer (*Hackbrett*) which is played in a quintet. They will also sing the original version of "Silent Night" rendered by two Austrians, accompanied by a guitar, just as was the case when it was first sung more than 180 years ago. This warm and joyous program has been performed for more than a decade.

The choir will perform on Sunday, November 28, 1999 at 2:30 pm at Our Lady of Fatima in Scarborough, Ontario, and on Saturday, December 11, 1999 at 7:30pm at St. Mary's Church in Kitchener, Ontario.

Dr. Kurt Fürst

### The Austria-Canada Hockey Link

A team of AAA players, aged 15 to 16, from the Klagenfurt Athletic Club (KAC) visited North America from March 25 to April 5, 1999 to play seven games in Canada and the United States. In Buffalo, N.Y. they had the opportunity to watch one of their favourite NHL teams, the Buffalo

Sabres, a team which had their training camp in Klagenfurt last year.

In Dundas, Ontario, a special surprise was waiting for them. A former Canadian hockey star, Tom Lemon, who played in Klagenfurt with the KAC from 1959 to 1963, visited the team. Mr. Lemon is credited with having taken the standard of Austrian hockey to world recognition level. Just to mention his name—even to today's youth—produces an immediate smile of recognition.



From left to right: Josef Ferrara, Lisa Lemon, Hans Sulzer, Petty and Tom Lemon, Harald Lange, and Roland Pirker

His attendance brought the best out in the team: they won 8:4. After the game, Mrs. Betty Lemon gave the team a compliment by observing that "these young players of the KAC are playing the style of my husband—very good stick handling, beautiful passing, and overall they use their head".

The guest of honour at the game in Ottawa was His Excellency, Dr. Walther Lichem, who himself is a big hockey fan. After the game he spoke to many parents and *Schlachtenbummler* who had come with the team from Austria, exchanging memories from his youth in Klagenfurt where he had seen many KAC games.

Roland Pirker

### First Austrian Music Workshop

On the weekend of June 24 to 27, 1999 the Perez Building at the University of Ottawa was filled with music. Wherever you went there were groups of young musicians practising. You could have sworn that you were somewhere in Austria because all the music had this unmistakable Austrian sound. There was a *Schrammelquartett* playing Viennese

melodies, and over there was a *Stub'n-musi* group practising the alpine melodies on the zither, *hackbrett*, guitar, and double bass. You could hear the clear voices of a ladies' trio singing authentic folk songs and a men's quintet learning a Carinthian song. There were recorders, flutes, and accordions in many different configurations hard at work. Who were these young musicians and how did they come together in Ottawa?

Four Austrian-Canadians living in Ottawa (Hans Wyslouzil, Edmund Wyslouzil, Hermann Griesseier and Alois Platzer) formed the Ottawa Schrammelquartett in 1975. They entertained not only in the German-speaking organizations, but introduced many others to Viennese music, in particular to *Schrammelmusik*. As time went on, it became apparent that it was necessary to recruit young musicians to continue the work of the Ottawa Schrammelquartett. On the initiative of the Austrian Ambassador, Dr. Walther Lichem, the President of the Austrian-Canadian Council, Roland Pirker, actively started to search for young people who were interested in this type of music.

When a group of very talented and dedicated young musicians was located in Toronto, the council brought them and their parents to Ottawa. The Council also engaged—besides the members of the Ottawa Schrammelquartett—the services of a teacher from Montreal who is very involved with Viennese music, Mr. Jean Deschênes.

The enthusiasm and eagerness of these young people, who were divided into two groups, made it a pleasure for the instructors to work with them. One group under the direction of Jean Deschênes and his wife Anne concentrated on Viennese music, while the other group concentrated on *Stub'n-musi* and other forms of *Volksmusik*. It is surprising what can be accomplished in a very short time with a group of eager students. This was apparent at the final concert of the workshop. It was an overwhelming experience not only for the audience, but for all the musicians as well.

It is hoped that this dedication will carry on and that this is the beginning of many other such workshops. Austrian music will then be in good hands and will be heard in all parts of Canada.

**The Second Austrian Music Workshop is planned for the week-end from July 24 to 27 2000.** We are looking for young musicians between the ages 12 to 20 who are interested in learning and continuing with *Schrammel*, *Stub'n-*, and *Volksmusik*. We are looking for violin, guitar, accordeon, double bass or cello, zither, *hackbrett*, flute, and re-corder players; they should have several years of experience. What we have in mind is a *Schrammelquartett* (2 violins, guitar and accordeon) or *Stub'n-musi-Quartett* group (zither, *hackbrett*, guitar, and double bass) from the same region in Canada who could form their own group. The Austrian-Canadian Council would cover the cost of housing, meals, and instruction during the four-day stay. The cost of travel to Ottawa and back will be the participants' responsibility.

**If you are interested in participating in such a workshop please send your inquiries to Mr. Roland K. Pirker at the Austrian-Canadian Council** 1391 Cavendish Road, Ottawa, Ontario K1H 6B8, or phone (613) 521-3603.

Hans Wyslouzil

### Austrian Society Ottawa

**30th Anniversary Celebrations of the Austrian Society Ottawa at the Sheraton Hotel Ottawa on October 22 1995**



Final concert at the Perez Building on June 27, 1999. Participants from left to right: Front row, the students: Annie Scully (16), Rachel Seilern (15), Rebecca Szauter (18), Alisha Szauter (17), Anouk Deschênes (9), Holli Richards (14), Megan Adams (15), Natasha Szauter (13), Timothy Seilern (16), Mathias Seilern (18) and Samuel Scully (18). Back row: Ed Wyslouzil (teacher), Hans Wyslouzil (teacher), Willi Platzer (choirmaster), Anne Lauzon (teacher), Roland K. Pirker (workshop organizer), H. E. Dr. Walther Lichem (Ambassador of Austria), Jean Deschênes (instructor), Hermann Griesseier (teacher), and Alois Platzer (teacher)



President Roland K. Pirker honours the past presidents of the Society with a plaque: Hermann Griesseier, Franz (Frank) Marth, Melitta van Cleeff, Hans Rant, Leo Janecka and Josef (Joe) Seidl on behalf of Willi Nassau. Foreground: Dr. Walther Lichem



President R. K. Pirker honours the founding members of the Society: Karl-Franz Hafner, Kurt Ortner and Josef Seidl. Seated in the foreground: Mrs. T. Lichem, H. E. Dr. Walther Lichem, Helli Heberlein; in the background Ingrid Feil.



Karl and Hanni Schmid, Christa Jachan, Hans Körner, Walter Jachan, Jim Burgess, Helmut Seemann and Helen Pelcis



Veronica Riml, Elfriede Stryzel, Mathilde and Franz Jerabeck, Madelene Hammerschmid, Barbara Hörman (staff member at the Austrian Embassy), Ottfried Riml and Dr. Wera Zelenka (Press and Cultural Counsellor, Austrian Embassy). Standing: Leo Hammerschmid



Marianne and Erich Spatzierer, Karin Fürst, Ludwig and Edith Kuntz, Edith and Kurt Ortner, Willi Welward, Horst and Sylvia Tobien



Theresa Palisek, Annie Sheddler, Pino and Regina Parato, Herma Pundleider, Margaret Mrak, Barbara Sauter, Josef (Pepi) Frühwirth and Maria Wolters



Walter and Josefina Ott, Margit and Siegfried Langer, Fred and Paula Krasny, Hermann Franke, Heidi and Bernd Doneit, and Mariese Halleman.



Karl-Franz and Gertraude Hafner, Frank Marth, Maria Seidl, Adele Kulesza, Lotte Kletter, Martha Dölle and Josef Seidl



Adults: Ingrid Feil, Margaret Upton, Adele Loustit, Kenneth Upton and Ken Gibbins; children: M. Poppeller and Sylvia Gibbons



H. Jursitzka, Gisela and Emanuel Köhl, Heidi Temelie, Joe and Dr. Barbara Brintnell, Dr. Hans and Sylvia Bänziger

### Interview with Jill LaForty Music Producer for CBC Radio Two

Hello. My name is Jill LaForty. I have been a music producer for CBC Radio Two in Ottawa for the past 16 years. Before joining CBC I spent two years of post-university study at the Vienna Conservatory. What I do at CBC mostly involves organizing and recording classical music concerts plus doing short on-air educational items about music. In recent years I have also branched out into making radio documentaries on musical subjects. Past projects have included features on Austrian composer Viktor Ullmann and former child prodigies Corey and Katja Cerovsek.

Thanks to the generosity of the Austrian-Canadian Council and the Austrian Society of Ottawa, I have just returned from Vienna where I gathered tape for three documentary profiles that CBC

Radio Two will broadcast during the course of the next season.

This summer Vienna has been more alive than usual with the music of the waltz king, Johann Strauss Jr. That's because 1999 marks the 100th anniversary of his death as well as the 150th anniversary of the death of his father, Johann Sr. The statue of Strauss Jr. in the *Stadtpark* is apparently the most photographed monument in the world. Judging from the number of tourists I saw flocking around the flamboyant Strauss, violin in hand, complete with his new gold-plated facelift, I can't argue with that

As well as having a Viennese Waltz lesson at the renowned Elmayer Dance School in the heart of the city, I had the chance to interview many fascinating people. Dr. Eduard Strauss is the great-grand-nephew of Johann Strauss Jr., the son of a Strauss conductor and the oldest (at a mere 43) living name-bearer of the Strauss family. His apartment in the 6th district contains intriguing Strauss memorabilia, including a full-size bust and an original cartoon of Johann Jr. that dates from the time of the composer's life. Eduard Strauss is dedicated to going beyond the sentimentality of the Strauss legend and getting the correct facts out about his family. One of the points he made is that he believes Johann Strauss Jr. wrote for that particular moment in history and that he would be astonished to learn that his music still lives on in the hearts of almost all who hear it 100 years later.

I also spoke with Otto Brusatti who is the curator of "Johann Strauss. Unter Donner und Blitz". It's a marvelous exhibit on the waltz king currently on display at the *Historisches Museum der Stadt Wien*. He commented that Strauss was a vastly complex person who would have been a prime subject for Sigmund Freud. Yet after analysis, would the melodies that the world loves have flowed so effortlessly from his pen?

Conductors and musicians spoke about the infinite variety in the waltzes and the special elastic and seamless style required to make the most of this music. Everyone I talked with, including many tourists from all over the world, agreed that they never tire of the uplifting music by this Viennese master.

The second radio piece I worked on

while in Vienna was about the Vienna Philharmonic. This orchestra is arguably the best in the world and has the privilege of performing in one of the most ideal concert halls ever built: the *Goldener Saal* in the *Musikverein*. The orchestra is unique for its sound. Its players perform on many instruments that differ from those that musicians play in our North American orchestras. For instance, members of the woodwind sections from the Toronto or Vancouver symphonies wouldn't have much luck playing the instruments that the oboists or clarinetists of the Vienna Philharmonic use, and vice versa, mostly because of a difference in the fingering system and the reed set-up. The Vienna horn only can be found in the Vienna Philharmonic and contributes to the richness of its justly famous brass sound, particularly in the works of the Romantic masters.



Jill LaForty interviews Heidi Fedorczuk, a Vienna tour guide, at J. Strauss Sr.'s grave in Vienna

I also discovered first-hand just how busy these musicians are. That's one of the reasons why they are so good: they play all the time. In some ways you could call the Vienna Philharmonic position a sideline to their regular positions as members of the Vienna State Opera Orchestra, which gives six performances a week from September to June. If that's not enough, several of the players also are members of the *Hofmusikkapelle* and belong to various chamber ensembles. All this in addition to their Philharmonic schedule which includes concerts, recording and touring. The musicians were always rushing to or

coming from another performance or rehearsal. This made getting interviews tricky.

Clemens Hellsberg, the president of the Philharmonic and a member of the first violin section, found an hour and a half to talk with me. He spoke frankly, elegantly and sometimes emotionally about the issues confronting the orchestra in recent years, including the controversy about allowing women to join the ranks. Mr. Hellsberg feels that one of the biggest challenges facing the orchestra as it heads into the 21st century is its ability to uphold its over 150-year long tradition.

Apart from conducting interviews, I attended a concert and rehearsals with Seiji Ozawa in the role of guest conductor. At the invitation of one of the musicians I took off my shoes and crouched silently behind the percussion section at one of the rehearsals so that I could tape the interaction between the Maestro and the orchestra without intruding. It was a unique experience and a privilege to be among such gifted and dedicated musicians.

Finally, while in Vienna I was hot on the trail of the legacy of Robert Stolz. The year 2000 marks both the 120th anniversary of the birth and the 25th anniversary of the death of this so-called "last waltz king". Marcel Prawy, a distinguished producer with the Vienna State Opera and a celebrity broadcaster (he lives in the Sacher Hotel), told me over a piece of *Sachertorte* that Stolz' genius lay in his ability to create psychological dramas as complex in his three-minute songs as Schnitzler achieved in his two-hour plays.

I spent a morning with Einzi Stolz, the composer's widow. She is as devoted to keeping alive the memory and music of her husband as she was supportive of him during his life. She told me remarkable stories about how he helped Jewish friends and colleagues during the war and, equally importantly, how in the early 60's he succeeded in reintroducing the German language to Israel during a concert of his music in Jerusalem.

So it was a thrilling nine days of soaking up the cultural ambiance of Vienna to report on three Austrian icons. If you would like to hear the radio documentaries, CBC Radio Two will broadcast them on the program "In Perfor-

mance" which is heard week nights at 8:00 in each time zone, 8:30 in Newfoundland, after the usual concert segment.

**The tentative Wednesday night broadcast dates on CBC Two are:**

**Strauss on November 24 1999;  
the Vienna Philharmonic on  
March 29 2000; and  
Robert Stolz on June 21 2000.**

**Establishment of a Broadened Training Exchange Program between Canada and Austria**

In October 1998, the governments of Canada and Austria signed a Memorandum of Understanding for the Canada-Austria Young Workers Exchange program. While this was a most welcome step forward in creating training experiences for young Canadians and Austrians in the other country, the program was considered by many to be of only limited usefulness because it does not cover all branches of industry of interest to the two countries; in particular, the program was restricted to training in forestry, agriculture and tourism.

One of the most active organizations to lobby for changes in the exchange program has been the Austrian-Canadian Business Club (ACBC). It is the business branch of the Austrian-Canadian Council, a duly registered national charitable organization headquartered in Ottawa, whose mission is to promote Austrian culture in Canada and to strengthen cultural ties and friendship between the two countries. As a constituent organization of the Council, the ACBC has the mission to create and promote strong trade, business and cultural links between the two countries and among the Austrian-Canadians themselves.

The objectives of the Austrian-Canadian Business Club have included the following:

1. to organize and support an on-the-job training exchange program for young Canadians between the ages of 18 and 30 in Austrian firms and for young Austrians in Canadian firms. The industries in which the companies are active should be broadly defined and include tourism, the environment, forestry, mining and metals, automobile and other vehicle manufactur-

ing, and high technology;

2. to manage the program by, for example, finding accommodation for young Austrians coming to Canada in the framework of the Program; examining the potential and the likelihood that a target firm offering to give training is indeed able and willing to do so; ensuring that the young person obtains valuable immersion in the culture and accurate knowledge of the host country; and by identifying Austrian organizations which can act as ACBC's counterparts in Austria, such as the Austria Canada Business Club, to assist and support the Program in Austria; and

3. to assist in building strong, beneficial cultural ties and in developing increased business between Austrians and Canadians.

The efforts of the ACBC were successful: On the occasion of Prime Minister Chretien's visit to Austria in June 1999, the Austrian Federal Minister for Labor, Health and Social Welfare announced that up to 50 work permits without restriction to specified industries will now be available annually for young Canadians wanting to obtain work experience in Austria in the framework of the Exchange Program.

There will be numerous benefits of the broadened Young People Training Exchange Program. It will prepare young people to be trained in the use of tools, methods and procedures which may be different and in some cases more advanced than what is available in their own country. Consequently, it is likely that these young workers will find it easier to secure jobs in their home country. Moreover, the work opportunities will familiarize trainees with new tools and procedures that may assist them to establish new companies at home. Bilateral trade between the two countries should therefore be enhanced. And what is at least as important is the fact that the young Austrians or Canadians will get to know the host country, its people, geography and culture; the Exchange Program will therefore forge strong personal links and friendships between the people of the two countries.

Franz Plangger  
Chairperson  
ACBC

## CENTRAL EUROPEAN CULTURE TODAY

Ever since the collapse of the Soviet empire in 1989-90 and the admission of Austria to the European Union in 1995, the notion of Central Europe as a particular geographic space and a transnational cultural construct has gained renewed currency in general social discourse, in politics, economics, scholarship, as well as in literature and culture. The European Union's planned enlargement into Central Europe places this region at the forefront of the political, social and economic challenge of the European integration process. The historic connection of Austria with the other countries of Central Europe within the former Habsburg Monarchy, in turn, puts this newest member of the EU in a unique position to propitiate this EU initiative.

Given its Austrian and Central European mandate, the Canadian Centre for Austrian and Central European Studies (CCAUCES) has therefore decided to organize the first of a regular series of symposia under the general theme *Central Europe Review*, to be held on September 24-26, 1999 in Edmonton and in Banff, Alberta.

The Centre's *Central Europe Review* is intended to be a periodic investigation of aspects of the development of contemporary Central Europe to be held on a regular tri-annual basis. In some years the symposia will be single events, and in others they will be used to initiate larger research projects involving working papers, publications, and follow-up conferences both in North America and in Central Europe. Each *Central Europe Review* will select a particular theme for analysis, ranging from politics through economics to culture, and will bring to bear broad interdisciplinary expertise of both European and North American scholars. Senior government officials from Central European countries will be invited to act as plenary speakers on each occasion. The theme of the Centre's first *Central Europe Review* will be *Central European Culture Today*.

*Central European Culture Today* will be both a conference as well as a larger ongoing research project undertaken by an international team of scholars. The

conference aims at exploring cultural parameters and examining how the notion of Central European Culture is constructed and represented in the culture(s) of the region today. The larger project is currently under consideration for funding by the Austrian Federal Ministry for Science and Transportation, and its objective is to research and analyze comparatively the construction of contemporary Central European culture in a wide variety of its representations (literature, arts, film, television, popular culture, media).

The project is organized and directed by the Canadian Centre for Austrian and Central European Studies at the University of Alberta; it is headed by Dr. Steven Tötösy de Zepetnek, Adjunct Professor of Comparative Literature at the University of Alberta and a member of the Centre's Board, and by Dr. Markus Reisenleitner, Visiting Professor of History and Associate Director of CCAUCES, with the participation of Roumiana Deltcheva, a University of Alberta post-doctoral fellow.

The project is based on Tötösy's theoretical framework of in-between peripherality which he developed for the study of post-1989 Central European culture and which in turn is built on the framework of comparative cultural studies as outlined and applied in his recent book, *Comparative Literature: Theory, Method, Application* (1998).

The project includes plans for several international additional conferences with Austrian, Czech, Hungarian, Polish, Slovak, and Slovenian as well as North American participation. The up-coming September conference will feature 12 internationally respected scholars and representatives of the governments of Hungary, Austria and the Czech Republic as plenary speakers. Plans call for this year's conference to be followed by a session at the annual Congress of the Humanities and Social Sciences in Canada, which will take place in Edmonton in May 2000.

For further information please contact the Centre at (780) 492-9408, Fax: (780) 492-9601. Email: ccauces@ualberta.ca.

## PSYCHOANALYSIS AND CULTURE

Seventy years ago, Sigmund Freud published a small book, *Das Unbehagen in der Kultur* (*Civilization and Its Discontents*) in which he applied the clinical and metapsychological ideas of psychoanalysis to the problem of culture, especially modern culture. This work, together with *Totem and Taboo* (1912), *Group Psychology and the Analysis of the Ego* (1921), *The Future of an Illusion* (1927), *Moses and Monotheism* (1938) and several smaller papers constitute the basis for psychoanalytic applications to problems in the humanities and social sciences. But from the point of view of modern culture as a whole, *Civilization and Its Discontents* remains a central work for psychoanalytically oriented cultural studies, sociology and political science. It is linked to both the pessimism of Schopenhauer's philosophy as developed in *The World as Will and Representation* and to the revolt of the slave morality in Nietzsche's *Genealogy of Morals*. But it also provides a diagnosis of the pressures of modern culture and, regardless how one judges the theoretical orientation of the document, it was uncannily prescient in its understanding of the fascist and National Socialist onslaught on Europe.

An International Symposium at McMaster University in Hamilton, to be held on September 23-25, 1999, will assess the document from the point of view of the history of the 20th century with an eye to the toll which civilization exacts upon instinctual life, and with an eye to the future. Freud refused to prognosticate. He ended the work by asserting that the two great heavenly powers, Eros and Death, were locked in eternal battle and that the vicissitudes of this battle produced the contours of civilization. In this year of our fin-de-siècle in which war once again plagued Europe, it behooves us to investigate the breakdowns of our sublimations.

For further information on the symposium please contact Dr. Cyril Levitt at (905) 525-9140 in the Department of Sociology at McMaster University in Hamilton.

# RENAISSANCE ET SURVIE DE LA *SCHR* *MMELMUSIK*

Autriche vs. Canada: Autriche 1 Canada 1

par Jean Deschênes

Si je vous disais que je soupçonne les Autrichiens (les Viennois) vivant ou non en Autriche de méconnaître leur musique folklorique dont la plus importante manifestation est la *Schrammelmusik*. Improbable me diriez-vous? Alors laissez-moi vous raconter une anecdote.

La Société de musique viennoise du Québec avait invité en tournée en 1993 l'ensemble de musique Schrammel rattaché à la Philharmonique de Vienne, la réputée Philharmonia Schrammeln. Une collaboratrice de Québec annonce avec enthousiasme à un de ses abonnés d'origine autrichienne la venue de cet ensemble et celui-ci s'empresse de lui répondre, "de la *Schrammelmusik*, mais c'est de la musique de bordel". L'homme en question s'est confondu en excuses après le concert, il venait d'entendre pour la première fois de sa vie, de la vraie *Schrammelmusik*. Une grande partie des Autrichiens associent donc cette musique aux *Heurigen* et à leurs chansons à boire. Cela n'est pas faux mais c'est loin d'être totalement exact.

D'abord historiquement, les concerts des frères Schrammel étaient fréquentés par des connaisseurs et gare à celui qui avait envie d'ouvrir la bouche ou de chahuter car il était expulsé sans ménagement. Ces concerts se donnaient au début dans les auberges et *Heurigen*, puis lorsque les aristocrates (le prince héritier Rudolf en tête de liste) découvrirent ce merveilleux trésor, c'est dans les grands salons que se produisirent les Schrammel

avant de tourner à travers l'Europe et de jouer à l'exposition internationale de Chicago de 1893. Enfin, même leurs pairs les plus éminents comme Johannes Brahms, Johann Strauss, Hans Richter, le directeur de la Philharmonique de Vienne et Alexandre Girardi étaient en admiration devant les touchantes performances et les compositions des frères Schrammel.

Schrammeln au Musée de Döbling, disons simplement que nous avons ressenti mon épouse et moi, une émotion propre aux plus grands genres musicaux et assez profonde pour bouleverser notre âme et notre carrière artistique.

En octobre 1998, l'Ambassadeur d'Autriche au Canada, le Dr. Walther Lichem me fait part d'une



From left to right: Rebecca Szauter (flute), Rachel Seilern (violin), Anny Scully (violin), and Mathias Seilern (bass)

Tout cela nous confirme que l'on est loin d'une simple musique légère d'ambiance. Et cette musique qu'est elle? Une musique folklorique basée sur les formes de danses à la mode au 19<sup>e</sup> siècle interprétée par des musiciens de formation classique utilisant une instrumentation de chambre mi-classique et mi-folklorique. Mais cela est très technique. Lorsque nous avons entendu pour la première fois la Philharmonia

idée qui lui trotte dans la tête, celle de mettre sur pied une sorte de séminaire ou de camp musical portant sur la musique traditionnelle autrichienne afin de contribuer à garder cette culture bien en vie au Canada. Pour mon épouse et moi qui consacrons notre vie entière à la promotion de cette musique, c'était très excitant. Finalement, le travail conjoint de l'Ambassade, du Conseil Autrichien Canadien, des membres



du Ottawa Schrammel Quartet et de la Société de musique viennoise du Québec permettra la tenue de ce séminaire en juin 1999.

Donc des jeunes de l'Ontario et du Québec, la plupart d'origine autrichienne ont eu l'occasion de prendre contact avec un trésor musical qui certes appartient à l'Autriche mais qui a tout ce qu'il faut pour séduire le monde ... qui a bien besoin de belle musique. En fait, il n'était possible jusqu'à maintenant qu'à Vienne, et cela seulement en de rares occasions, de prendre contact avec cette musique qui est, mentionnons-le, même dans son pays d'origine, en pleine renaissance. Un vent frais canadien va maintenant souffler sur ce joyaux mondial car les dix jeunes qui ont participé à ce premier atelier canadien sur la musique traditionnelle autrichienne ont été, du mois je crois l'avoir ressenti, touché comme nous-mêmes en plein coeur par la beauté et le raffinement de ce cadeau des dieux. Ils nous ont offert pendant les quatre jour que durait l'atelier, leurs talents artistiques, leur énergie juvénile et le plus important, une ouverture d'esprit impressionnante face à cette musique d'une autre époque. Après leur concert final, les gens dans la salle, tout en séchant une larme pouvaient sans erreur dire: "Das ist Schrammelmusik".

Grâce à eux, la tradition musicale autrichienne commence à avoir des chances de survie du moins ... au Canada.

Jean Deschênes  
 Directeur artistique  
 Société de musique viennoise  
 du Québec

## INUK - AN OPERA CELEBRATING THE INTERACTION OF MAN AND NATURE

For people living in the late twentieth century, it is almost beyond their power of imagination to think of a life in the coldest, most barren, and for half of the year darkest part of the world. And yet, for thousands of years the Inuit have lived there: They have not only survived but have developed a rich culture, spirituality, and social life. But it is not enough to admire their ingenuity; they have also a very important lesson to teach those of us who think that man and nature are opponents and that it is the highest achievement of humans to conquer nature. The Inuit can show us "southerners" that only respect for and integration with nature will create an enduring culture.

A poetic expression of this idea was created by Henry Beissel when, in 1973, he wrote the play *Inuk and the Sun*, a mythological tale of an Inuit boy who, in the dark and cold arctic night, wants to hunt the Sun to bring her back to his people. With the help of Wind, Moon, a Sea Goddess, and numerous animals, he finds the Sun guarded by the Spirit of the Ice under water and is permitted to bring her back, but only for one season. Inuk and the sun return to the Inuit village to celebrate the arrival of a new spring.

The play opened in Stratford in 1973. It has been translated into at least 15 languages, including Chinese and Korean, and is still being performed worldwide. Its first performance in China is scheduled for this fall.

For the Canadian composer Wolfgang Bottenberg this was the ideal tale for an opera which he completed in 1986. He conceives of this opera as a celebration of life as it is lived with an understanding and love for the forces of nature. He also considers it to be a refreshing alternative to the usual preoccupation in opera with sexual love and humans' inability to get along with each other. In *Inuk*, there are only two human characters, Inuk and his father. The rest are spirits and animals. However, the dramatic action is intense, as is the boy's love for his bride, the Sun.

Although rewritten as a chamber opera to celebrate the founding of newly established Nunavut this spring in Iqaluit, the piece made its debut as a concert production. It was performed in excerpts by the Austrian music theater group Arbos—together with the KATAQ-Music Theater Group (Montreal)—in the D. B. Clark Theater in Montreal's Concordia University on June 1, 1999. Another performance was given on the following day at the Canadian Museum of Civilization in Hull. Accompanied by Dana Nigrim on the piano, Richard Dumas sang the title role, Deantha Edmunds was the wind and the sun, Grégoire Legendre the moon, and Janusz Sliwka performed as Inuk's father and as the spirit of the Ice.

The composer, who teaches in the Faculty of Music at Concordia University in Montreal, hopes that the opera may be performed in its entirety in 2000.

## SOS CHILDREN'S VILLAGES IN CANADA

1999 is a memorable year for SOS Children's Villages Canada. The Children's Villages are celebrating their 50th anniversary internationally while SOS Children's Villages Canada is marking its 30th anniversary. Also, SOS Children's Villages International was given a papal award, the medal of St. Gregorius Magus. And lastly, it was nominated by the Austrian government for the Nobel Peace Prize. In the government's view, the Prize would be an expression of esteem for all those SOS Children's Villages' co-workers who are committed to the care of the children and youths, especially the SOS Mothers, and the supporters whose donations make it possible.

What is an SOS Children's Village? It is a group of family housing providing children in need of stability with a home and a tightly knit support system. This idea started with the vision and the determination of one man, Hermann Gmeiner. Witnessing the suffering of so many orphaned and abandoned children after the Second World War, he was convinced that these children had to be helped and given a chance at a happy and productive future. Out of this conviction the SOS Children's Village idea was born, and in 1949 he opened the first SOS Children's Village in Imst, Austria. Every child that came into the village was given a mother, a long-term employee who would raise it in a household of eight children. If she had children herself, they formed part of the household, of course. Instead of growing up in an institution, the orphaned children soon feel that

they are part of a village community. Once they arrive, the children don't leave until adulthood.

Through various fund-raising efforts, Gmeiner continued to build and finance more and more SOS Villages. The idea spread, first across Europe and later around the world. Today there are over 40,000 children worldwide living in SOS Children's Villages in 131 countries.



For years the Canadian SOS Association was simply a fund-raising group for international programs, but in 1983 the first Canadian Village opened in Margaretville, N.S. It currently houses 28 children between the ages of 10 and 17. Another one is being built in Surrey, B.C., and a third will soon open in Quebec.

On June 23rd, 1999, SOS Children's Villages around the globe marked its 50th anniversary. In Ottawa, SOS Children's Villages Canada joined with the Austrian-Canadian Council and the Austrian Society Ottawa to organize a day of festivities. To start the celebrations, a free concert was held at noon on Parliament Hill. The vice-president of SOS Canada, Mr. Michael von Herff,

greeted the guests and welcomed the Austrian Ambassador, Dr. Walther Lichem, and Roland K. Pirker, President of the ACC. Ms. Marianne Wilkinson, National Director of SOS, gave a brief historical overview of SOS Children's Villages. The anniversary song was then performed by the Austrian Alpine Singers from Toronto under the direction of Choirmaster Willi Platzer.

Later Dr. Lichem described the work of SOS Children's Villages as a half century of an organization that has done wonderful work with our children. More than simply giving food, the children are given affection, a home and a fair chance in life. In fact, statistically, the children who grow up in an SOS Village have the same chance for a good life as any other child raised by its own family.

This festive occasion also served as a fund-raiser and the inauguration for the SOS Gala Evening which is planned for November 20, 1999 at Ottawa's Chateau Laurier Hotel. The Ottawa Schrammel Quartet will be the featured entertainment for that evening.

## CULTURAL EVENTS/MANIFESTATIONS CULTURELLES

Continued from page 2

28 September 1999  
Continental Austrian Club

### Hamilton

*International Symposium* in memory of the 70th anniversary of the publication of Freud's *Unbehagen* (Civilization and its Discontents)  
23 till 25 September 1999  
McMaster University

*Salute to Vienna*  
Canada's New Year's Concert  
1 January 2000 at 2.30 p.m.  
Hamilton Place Theatre

### Kitchener

*Salute to Vienna*  
Canada's New Year's Concert  
2 January 2000 at 2.30 p.m.  
Centre in the Square

### London

*Time Effects*  
Exhibition by William Zierhofer  
30 May - 16 September 1999  
Regional Art & Historical Museum

### Ottawa

*Lecture on Austrian Literature*  
Professor Sigrid Schmidt  
27 September 1999  
U of Ottawa and Carleton University

*50 years SOS-Children's Villages*  
Celebration  
20 November 1999  
Chateau Laurier

*European Union Film Festival*  
26 November - 3 December 1999  
National Library

*Concert*  
21 November 1999  
Christ Church Cathedral

*Viennese New Year's Celebration*  
Concert  
1 January 2000 at 2.30 p.m.  
Opera Hall  
National Arts Centre

### Toronto

*Heurigen -Evening* with Herz. Ton. Schrammeln (Vienna)  
29 September 1999  
Canadian Austrian Society

*Golden Vienna* - The intoxicating world of Johann Strauss : Concerts  
30 and 31 October 1999  
St. Laurence Centre  
Toronto Operetta Theatre  
Tel: (416) 465-2912

*The Gypsy Baron*  
27 December 1999 (Preview)  
28 December 1999 (Opening)  
29 December 1999 (Matinée)  
31 December 1999 (Gala)  
St. Laurence Centre  
Toronto Operetta Theatre

*Salute to Vienna*  
Canada's New Year's Concert  
1 January 2000 at 2.30 p.m.  
Roy Thomson Hall

*Master Drawings from the Albertina*  
Exhibition  
22 January 2000 Opening (until March)  
Art Gallery of Ontario

*Altenberg Trio Wien*  
27 January 2000  
Ford Centre for the Performing Arts

## QUEBEC

### Charlesbourg

Rassemblement des Daigles descendants du premier Autrichien arrivé au Canada en 1668)  
7 août 1999 (9 hres 30)  
Eglise de Charlesbourg

### Masonville

*Roots*  
Photographic exhibition by W. Zierhofer  
6 till 30 July 1999  
Masonville Library

### Montreal

*Shenanigans* (Graz)

Irish Folk Band  
28 and 29 July 1999  
Hurley's Irish Pub

*Lecture on Austrian Literature*  
Professor Sigrid Schmidt  
28 septembre 1999  
McGill University

*Lecture on Austrian Literature*  
Professor Sigrid Schmidt  
29 septembre 1999  
Université de Montréal

*Festival de musique viennoise*  
avec Herz. Ton. Schrammeln  
8 octobre 1999  
Maison la Chaine St. Therese  
9 octobre 1999  
Chateau de Fresne  
10 octobre 1999  
Eglise Duval David

*Journée nationale d'Autriche*  
26 octobre 1999  
Hotel Hilton Bonaventure

*Wiener Klaviertrio*  
31 octobre 1999  
Pollack Hall  
McGill University

*Ball autrichien Johann Strauss*  
20 novembre 1999  
Hôtel Marriott Château Champlain

*Un soir à Vienne*  
Concert bénéfice  
21 novembre 1999  
Théâtre musical de Québec

*10 jours - tout court*  
12 à 22 novembre 1999  
Festival de film court métrage

*Exposition internationale de Crèches*  
(crèche de Carinthie)  
Décembre 99 à janvier 2000  
Oratoire St. Joseph

*Exposition d'Arbres de Noël*  
Décembre 99 à janvier 2000  
Musée des Beaux Arts de Montréal

*Salute to Vienna*  
Canada's New Year's Concert  
1 January 2000 at 2.30 p.m.  
Place des Arts

**CULTURAL EVENTS/MANIFESTATIONS CULTURELLES**

**ALBERTA**

**Calgary**

*Austrian Chorus-Concert from Carinthia*  
Dinner and concert  
4 August 1999 at 6.30 p.m.  
Austrian-Canadian Club  
Tel: (403) 250-9126

*Lecture on Austrian Literature*  
Professor Sigrid Schmidt  
4 October 1999  
University of Calgary

*Christkindlmarkt* (handicrafts, Christmas decorations, home-made baking, knitting, toys etc.)  
28 November 1999 from 12 to 4 p.m.  
Austrian-Canadian Club

*New Year's Eve Celebration*  
Gourmet six-course dinner and dancing to the band „Dixie Knights“  
31 December 1999  
Austrian Canadian Club

*Salute to Vienna*

Canada's New Year's Concert  
1 January 2000 at 2.30 p.m.  
Jack Singer Concert Hall

**Edmonton**

*Central European Culture Today*  
International Conference  
23 till 29 September 1999  
Canadian Centre for Austrian and Central European Studies  
University of Alberta

*Lecture on Austrian Literature*  
Professor Sigrid Schmidt  
5 October 1999  
University of Alberta

*The King of Walzes in the City of Music*  
Lecture by Professor Cornelia Knotik  
2 November 1999  
Canadian Centre for Austrian and Central European Studies

*Salute to Vienna*  
Canada's New Year's Concert  
1 January 2000 at 2.30 p.m.  
Winspear Centre

**BRITISH COLUMBIA**

**Vancouver**

*Heurigen -Evening* with Herz. Ton.  
Schrammeln (Vienna)  
6 October 1999  
Four Seasons Hotel

*Vienna Ball*  
5 November 1999  
Vancouver Board of Trade in cooperation with the Austrian Trade Commission, and the Austro-Canadian Business and Professional Association of B.C.

*Salute to Vienna*  
Canada's New Year's Concert  
1 January 2000 at 2.30 p.m.  
Orpheum Theatre

**ONTARIO**

**Burlington**

*Heurigen -Evening* with Herz. Ton.  
Schrammeln (Vienna)

*Continued on page*

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