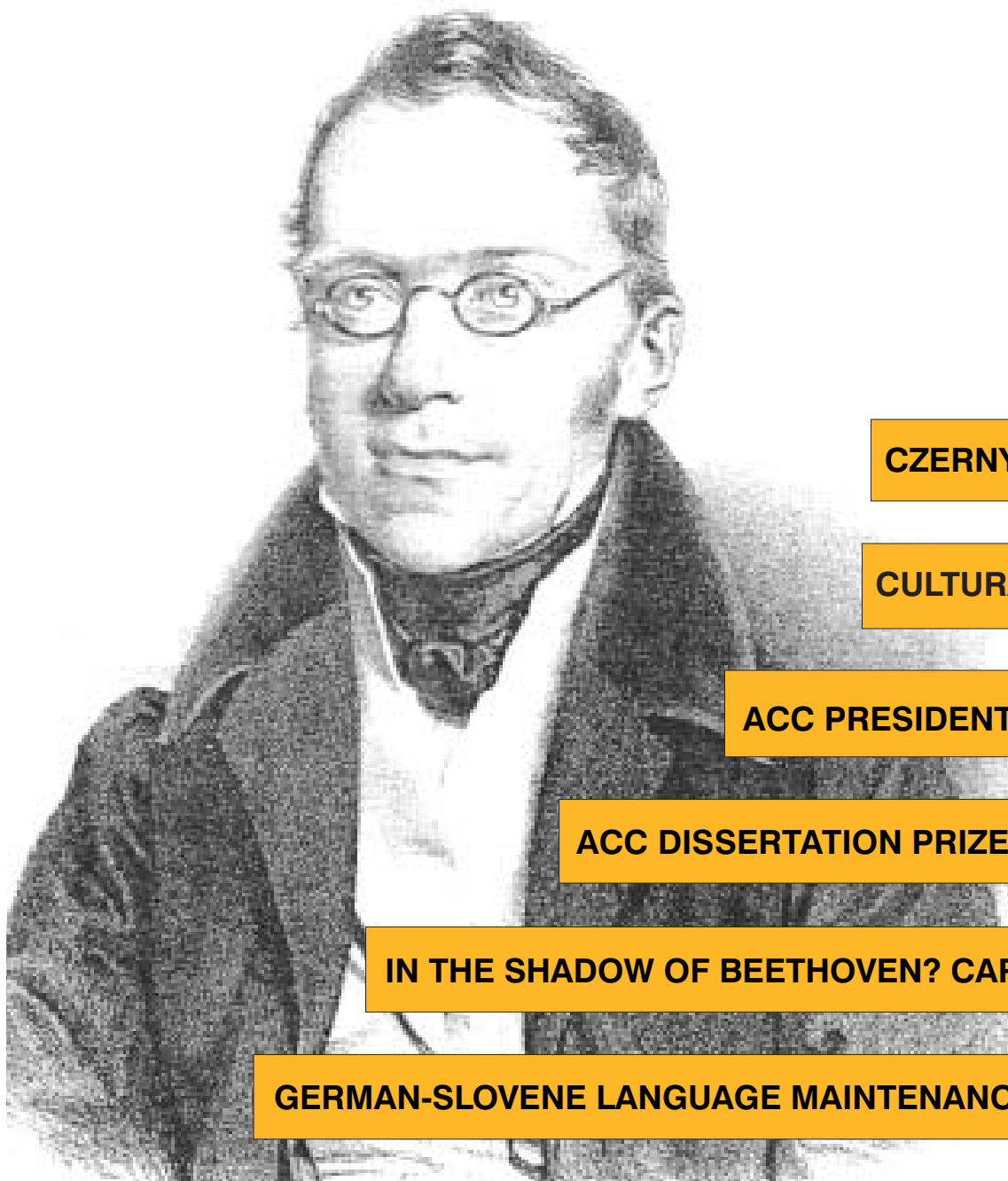


No. 1/99

# *De* CULTURE

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



**CZERNY FESTIVAL**

**CULTURAL EVENTS**

**ACC PRESIDENT PROFILED**

**ACC DISSERTATION PRIZE AWARDED**

**IN THE SHADOW OF BEETHOVEN? CARL CZERNY**

**GERMAN-SLOVENE LANGUAGE MAINTENANCE STUDIED**

**BUILDING PLURALITY: CULTURES IN AN EVOLVING GLOBAL CONTEXT**

**Message from the President of the Austrian-Canadian Council:**

Many thanks to those members of the Austrian-Canadian Council who submitted their ballots or proxies for the November 1998 election of the Board of Directors. A personal thanks to those members who gave me their confidence and elected me to be President of the Council.

A special thank-you also goes to the past members of the Board of Directors who dedicated their expertise and knowledge and spent not only their personal funds but many hours of their time, working diligently towards achieving the goals and objectives of the Council. Specifically, I would like to thank the following members: Mr. Gerhard W. Bonner, who served as President from February 1995 to November 1998; Mr. Otto Heberlein, who served as Treasurer from February 1995 to October 1997; and Ms. Andrée Zeritsch who served as Treasurer from October 1997 to November 1998. It is due to their commitment to the Council's mission that we have achieved visible recognition as a viable cultural organisation in Canada. I wish each of them success in their future endeavours. They have made a big difference in our organization!

As your newly elected President, I look forward with enthusiasm to the challenges and opportunities offering themselves to the Council. We are currently establishing the Austrian-Canadian Business Club (ABC), chaired by Mr. Franz Plangger. Through the efforts of Mr. Oskar Tankovitz, we are lobbying the Austrian government for the reinstatement of Austrian citizenship to those individuals who have lost it as a result of having taken out Canadian citizenship. I trust that I will be able to count on your continued support.

Roland K. Pirker  
*President, Austrian-Canadian Council*

**Web sites on Canadian-Austrian relations:**

Austrian-Canadian Council: <http://www.trytel.com/~austcan/>  
Austrian Embassy in Ottawa: <http://www.comnet.ca/~austremb/>  
Canadian Center for Austrian and Central European Studies:  
<http://www.arts.ualberta.ca/CCAUCES/>

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Franz Plangger, ABC Chair  
Dr. Franz Szabo, Foundation Director  
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Cover: Carl Czerny (1833). Engraving after a drawing by J. Kriehuber. Source: Grete Wehmeyer: *Carl Czerny u. die Einzelhaft am Klavier* (Basel: Bärenreiter, 1983), p. 77.

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# IN THE SHADOW OF BEETHOVEN:

Carl Czerny deserves his own spot in the sun

by Anton Kuerti

Carl Czerny (1791-1857) occupies a pivotal niche in music history, for he alone links Beethoven—his teacher and the ultimate archetype of profoundly spiritual music—with Liszt, his student who exemplifies the ultra-romantic and often exhibitionistic virtuoso. Caught between two of the most heroic, colourful and influential personalities in the history of music, each of whom is still adulated and imitated to this day, Czerny, quite in contrast, led a very modest, uneventful and withdrawn life. His name remains known only for his didactic works: technical studies, exercises, and etudes.

Czerny was only about eight years old when his father first took him to Beethoven, yet he so impressed the master that Beethoven insisted on teaching him. Carl's close association with Beethoven continued until the master's death. Before Carl was even in his teens, he had been so deeply affected by Beethoven's first two symphonies that all on his own he proceeded to make orchestral scores of them for himself (these had not yet been published). The individual instrumental parts being available, he copied them out to create a score. By the time Carl was 13, he had been engaged by Prince Lichnowsky, Beethoven's great patron, to come almost daily to play Beethoven's compositions for him, all of which Carl knew by memory. From the age of 15 on he taught piano all day and composed all evening; that was his whole life. But at the age of 51, Vienna's most prominent teacher was such a successful

composer that he stopped teaching to devote himself entirely to composing.

While close association with a smouldering genius like Beethoven is



CARL CZERNY

Source: Ernest Burger: *Franz Liszt* (Princeton, N.J.: Princeton University Press, 1989), p. 37.

certainly inspiring, it is also, like living beside a volcano, fraught with danger. To be a composer in Vienna, under the shadow of Beethoven, in the first decades of the 19th century must have been particularly daunting, for Beethoven owned Vienna musically during those years. It was impossible to challenge his supremacy; at best one could only hope to ignore or evade it. Schubert met this challenge by staying out of the limelight and immersing himself in his music. But he paid a huge price: he had to live in poverty, never heard a public performance of his glorious symphonies, was noticed only by a small but devoted circle of friends, and died at the age of 31. Carl Czerny, too, had to contend with the overwhelming presence

of Beethoven, although for most music lovers the suggestion that Czerny might even be in the running for a position as a significant—let alone a great—composer, would be like sending a gourmet seeking exquisite cuisine to the nearest McDonald's.

That same Carl Czerny whose "Art of Finger Dexterity" has been inflicted on piano students since time immemorial, and who wrote etudes with endearing titles such as "A Quiet Hand, with the Fingers Active to the Utmost", or "The Lightest Touch, with the Fingers at the Highest Speed"? To further jeopardize his reputation, Czerny did even worse than write literally thousands of etudes and exercises; he also wrote countless shallow potboilers: variations, paraphrases or "potpourris" on the latest catchy opera tunes. How could the purveyor of such utilitarian merchandise be a serious artist?

Czerny himself divided his music into four categories:

- studies and exercises;
- easy pieces for students;
- brilliant pieces for concerts; and
- serious music.

How interesting that the "Brilliant pieces for concerts" are not what he considered his serious music! In an 1824 letter to Friedrich Wieck, Clara Schumann's father, he asked him to "beg the musical world's forgiveness for me, dear friend, for producing such a quantity of small things and so few great ones until now. As a man of my word, I'll endeavour to make up for it." Czerny has paid more dearly than any other composer for his lack of mu-

## CZERNY FESTIVAL PREPARATIONS KICKED OFF IN EDMONTON

On Wednesday, January 13, 1999, the world-renowned Austrian-Canadian pianist, Anton Kuerti, presented a lecture recital on the works of the Viennese composer Carl Czerny at the University of Alberta's Convocation Hall in Edmonton. The concert was organized by the Canadian Centre for Austrian and Central European Studies, and represented the inaugural event, kicking off preparations for the major music festival dedicated to the works of Czerny planned for the year 2000. Mr. Kuerti, who will be Artistic Director of the Festival, spoke about the unjustified neglect which the serious works of Czerny have suffered, and analyzed some of these works in detail with musical examples.

Of particular interest on this occasion was a world-premiere performance of a movement of a Czerny string quartet by the University of Alberta's own student quartet, the Praetorius Quartet (David Colwell and Mark van Manen, violins, Brianne Archer, viola, and Jeff Faragher, cello). Carl Czerny wrote some 30 string quartets, most of which were never published or performed in public.

Mr. Kuerti was able to acquire the copy of a manuscript of the slow movement of one of these quartets, and music critics present greeted its astonishing high quality with great acclaim. The planned three-day festival will feature more hitherto unknown solo, chamber, orchestral and choral music of Czerny from unpublished manuscript sources. The evening's recital concluded with a performance of Czerny's Piano Sonata No. 3, Op. 57 of 1824 by Mr. Kuerti himself. Further information on the Carl Czerny Festival may be obtained from the Canadian Centre for Austrian and Central European Studies.

Pianist Anton Kuerti was born in Austria, grew up in the U.S., and has lived in Canada for the last 30 years. His teachers included Arthur Loesser, Mieczyslaw Horszowski and Rudolf Serkin. At the age of 11 he performed the Grieg Concerto with Arthur Fiedler, and he was still a student when he won the famous Leventritt Award.

Kuerti has toured 31 countries, including Japan, the Soviet Union, and most European countries, and has performed with most major U.S. orchestras and conductors, such as the N.Y. Philharmonic, National Symphony (Mehner), Cleveland Orchestra (Szell), Philadelphia Orchestra (Ormandy), and the orchestras of Atlanta, Denver, Detroit, Pittsburgh, St. Louis, and San Francisco. His vast



Anton Kuerti

repertoire features some 50 concertos, including one he composed himself.

In Canada Kuerti has appeared in 115 communities from coast to coast and has played with every professional orchestra, including 35

concerts with the Toronto Symphony. His extensive discography includes all the Beethoven concertos and sonatas, and a six-CD set of the Schubert sonatas. In October 1998 he was invested as an Officer in the distinguished Order of Canada.

Anton Kuerti will be the Artistic Director of the upcoming Carl Czerny Festival which is being organized by the Canadian Centre for Austrian and Central European Studies at the University of Alberta in the year 2000.

### IN THE SHADOW OF BEETHOVEN

*Continued from page 3*

sical correctness and the hegemony of Beethoven, especially in relation to his incredible talent.

The first serious Czerny work I came across was the Piano Sonata No. 1, in A flat Major, Op. 7, which I purchased at an Edmonton music store that was going out of business and selling off its stock for a song (or maybe in this case, for an etude?).

Written when the composer was 19, it is the only one of his eleven piano sonatas which has been republished in a modern edition. The Sonata is hardly what you might expect from the writer of etudes emphasizing "the highest speed" and other superlatives of dexterity. Much of it sounds as though it might have been written by Schubert or Mendelssohn—who were, respectively, 13 and one year old at the time! There is not more virtuoso

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# BUILDING PLURALITY: CULTURES IN AN EVOLVING GLOBAL CONTEXT

by Walther Lichem

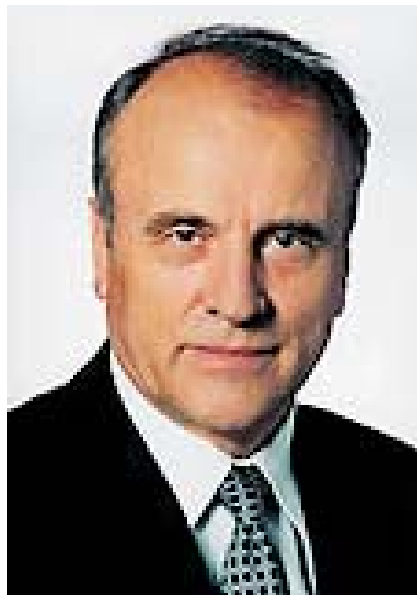
The Austrian presidency of the European Union during the second half of 1999, the first time Austria slipped into this role after joining the EU in 1995, offered an opportunity to bring an Austrian dimension to the European Union's relations with Canada. It is one of the peculiarities of foreign policy making in the European Union that through the rotating leadership in the European Council every six months, each European country assumes added responsibility within the European Union and in the relations between Europe and the outside world.

With regard to Canada, two issues were taken up by the Austrian presidency, both firmly engrained in Austria's understanding of its place in Central Europe and of international relations in general. Central Europe, a region of many different languages, ethnic and historical identities, has been "multicultural" long before the term was coined by the Canadian philosopher Charles Taylor. While the break-up of the Austrian-Hungarian monarchy saw nation states established, the process of European integration and the freedom it provides to the mobility of goods, people, ideas/culture, and financial resources have brought Europe back to a condition where Central Europe was a hundred years ago: to a space where national communities are being transformed into multiple-identity societies.

While Europe is building a new framework for peaceful integration, Canada has assumed the leadership in the search for policy responses to

this new social reality of a pluri-identity society by implementing, as the first country in the world, a policy of multiculturalism and of promoting and affirming plurality as another essential dimension of human freedom. It is no coincidence that the United Nations Development Program has ranked Canada first in its Human Development Index for the past six years.

It is in this context that the Austrian presidency of the European Union suggested an enrichment of the multi-



*His Excellency, Dr. Walther Lichem, the Austrian Ambassador to Canada, was appointed Honorary Professor in the Department of Political Science at the University of Alberta on January 13, 1999.*

ple transatlantic links between Canada and Europe by a new dialogue about culture and cultural policies for societal development. While practi-

cally all European countries sustain active programmes of cooperation with Canada in the cultural field, there has not yet been a dialogue between Europe and Canada in the broad area of cultural policy. But a group of Canadian political leaders and intellectuals, jointly with European social scientists, personalities from the European Commission and the Council of Europe, as well as the Austrian Embassy felt that in our understanding of the role of culture and of cultural identities in our societies, we will have to move beyond "multiculturalism" and also beyond its correlate "tolerance", and that a deeper understanding of plurality and diversity in our societies is required. A series of key questions was of particular interest:

- What is the role of culture in our societies?
- Do we need a new understanding of the political, social, and technological dimensions of culture, in particular also the relationship between culture, on the one hand, and economic transactions and technological challenges, on the other?
- Is plurality a positive force, a pre-condition for creativity and human development?
- How can governments and governance processes incorporate plurality in public policies?

To sketch answers to these questions was to be the task of the EU-Canada Conference on "Building Pluralities: Cultures in an Evolving Global Context" which was convened on 6 and 7 November 1998 in Mont Tremblant, Quebec, by the Centre on

Governance of the University of Ottawa jointly with the European Commission and the Austrian Embassy.

Fifteen panellists each from Europe and Canada, representing a multiplicity of academic disciplines, cultural backgrounds and practical experiences, met for two days of intensive discussions on papers prepared and submitted beforehand. Among the outstanding discussants were Martin Albrow (London), Ian Angus (Vancouver), Leroy Little Bear (currently in Harvard), Gérard Bouchard (Université de Montréal), Michel Dupuy (former Minister of Canadian Heritage), Roger Gibbins (Director, Canada West Foundation), Michael D. Higgins (former Minister of Culture of Ireland), Peter Leuprecht (former Deputy Secretary General of the Council of Europe), Michel Maffesoli (Sorbonne, Paris), Robert Picht (Rector of the College d'Europe in Bruges), and Edgar Pisani (former European Commissioner).

Professor Gilles Paquet from the University of Ottawa and Professor Peter Scott from Kingston University, UK, alternated in the chair.

It was interesting to observe that the dividing lines in these discussions shifted continuously from one agenda item to the next. Only one of these dividing lines reflected the point of departure: here - Canada; there - Europe. There were the philosophers versus the social scientists, the Anglo-Saxons versus the continental Europeans, supported by Québeckers, the theoreticians versus the practitioners of culture.

The discussions revealed that there is an urgent need to further work on the conceptual framework for responding to these new challenges to cultural policies in our societies.

There was also general agreement that in cultural policies the question of identity has moved to centre stage. The traditional concept of "multiculturalism" is being replaced by a concept of pluri-identity societies where the plurality of cultures is to be understood as a positive force.

In this context, culture has to be understood in its broadest meaning. It cannot be limited to the arts, but has to encompass values and myths, traditions, and behavioural patterns. It was significant that almost all discussants worked with an anthropological concept of culture.

There is a growing need in our societies to "re-invent" our cultural and hence also "national" identity due to the evolution of pluri-national communities within our nations. Several participants referred to the fact that the relationship between public cultural policy, on the one hand, and private cultural institutions, on the other, has been enriched. A new "hybridisation", a new cultural "creole" has developed.

The evolution of horizontal "governance" instead of the traditional vertically structured "government" shapes not only the institutional but also the substantive image of our future societies. The state as protector, promoter, and guardian of the cultural function is sharing these tasks increasingly with private institutions. They, in turn, suffer from the fact that the principle of equality of our democratic constitutions is being applied only inadequately.

As we move into the knowledge society, the production of cultural goods assumes an ever larger share of our political economy. In some countries, more than one sixth of the gross domestic product relates to "lei-

sure and learning".

In this era of profound change, the "public intellectuals", i.e., those working in the media, in cultural institutions, etc., bear new and broader responsibilities in our societies.

Among the many recommendations for cultural policies in pluri-identity societies, the co-chairmen summarising the results of the debates underlined three themes:

- there is a need for increased attention to the processes of learning and skill acquisition in society;
- cultural policies have to be increasingly oriented in accordance with new structures of partnership. This includes an interaction between government and the market and the recognition of civil society as a third partner in the public space; and
- plurality is the pre-condition for cultural liveliness, monotony (single-identity societies) a form of cultural death.

The two days at Mont Tremblant provided for a firework of discussions, agreements, and disagreements among the participants, and yet the consensus among all present was that this dialogue will have to be continued.

The Austrian government plans to invite the participants of Mont Tremblant to a follow-up meeting in Vienna during the first half of this year. Its conclusions should be made available to the important initiative undertaken by the Minister of Canadian Heritage, Sheila Copps. Canada had invited some twenty Ministers of Culture from all regions of the world to look at new ways of discussing cultural policies at an international level. A first such meeting of Ministers of Culture was convened in June of last year in

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## 1998 ACC DISSERTATION PRIZE

The 1998 Austrian-Canadian Council Dissertation Prize in Austrian Studies was awarded to Ms. Jill Scott on March 12, 1999, at a special ceremony held at the Austrian Embassy Residence in Ottawa. Ms. Scott's Ph.D. dissertation, "Electra after Freud: Death, Hysteria and Mourning," was completed at the Centre for Comparative Literature at the University of Toronto. Her dissertation was praised by the adjudication committee for "its astounding breadth and depth of intellectual coverage," and for "the original, creative application of the insights of others to her own themes." Ms. Scott was presented with the Prize certificate and with a cheque for \$1,000 by His Excellency, Dr. Wather Lichem, Austrian Ambassador to Canada, and by the president of the Austrian-Canadian Council, Mr. Roland K. Pirker.

The Austrian-Canadian Council awards up to \$ 1,500 per year to the best M.A. or Ph.D. thesis completed at Canadian universities in fulfillment of the relevant graduate degrees. The competition is open to all dissertations in the field of Austrian Studies in any discipline (including, for example, Austrian history, Austrian literature or comparative literature with an Austrian thematic dimension).

The Prize was founded in 1996. Previous winners have been Jürgen Heizmann, Université de Montréal (1996), and Brigitte Gerdes, University of Alberta (1997). Since 1998 the Prize has been administered by the Canadian Centre for Austrian and Central European Studies.

## AUSTRIAN-CANADIAN COUNCIL ELECTS NEW EXECUTIVE

The Austrian-Canadian Council recently held elections for a new executive through mail-in ballots from across the country. At the general meeting of the Council at the Austrian Embassy Residence in Ottawa on November 28, 1998, the results of this election were announced. Mr. Roland K. Pirker, hitherto Secretary of the Council, was elected as new Presi-

Legal Advisor, and Dr. Franz A.J. Szabo, Executive Director of the ACC Foundation, were re-confirmed in their positions.

The general meeting also sanctioned the establishment of a new Austrian-Canadian Business Club (ABC). Its function will be to create and promote stronger business links within the Austrian-Can-



ACC Board elected on November 28, 1998. Left to right: ABC Chair Franz Plangger, Treasurer Franz Marth, Secretary Christine Welling, Past President Garry Bonner, H. E. Ambassador Dr. Walther Lichem, President Roland K. Pirker, Foundation Director Dr. Franz Szabo, Vice- President Hans Raschke, and Legal Advisor Heidemarie Kelly.

dent. Mr. John Raschke was re-elected as Vice-President, Ms. Christine Welling was elected as new Secretary, and Mr. Frank Marth as new Treasurer. It was also agreed that past presidents of the Council would continue to hold a position as officers of the ACC Executive. The former president, Mr. Gerhard Bonner, will be the first to do so. The appointed members of Council's Executive, Ms. Heidemarie Kelly,

dian business community, and to strengthen ties and trade relations between Austrian and Canadian businesses. The first chairman of the Austrian-Canadian Business Club is Mr. Franz Plangger, President and CEO of CML Technologies Inc., located in Hull, Québec.

A more detailed report on the Austrian-Canadian Business Club's mandate and plans will appear in the next issue of this magazine.

# A PROFILE OF THE NEW PRESIDENT OF THE ACC

Roland Pirker, the new President of the Austrian-Canadian Council, was born in 1946 in Friesach in the Austrian province of Carinthia. He immigrated to Canada in 1967 where he attended the Conestoga College of Applied Arts and Technology in Kitchener, Ontario. After two years as an editor in the CBC news department in Toronto he joined the National Museums of Canada in Ottawa as cinematographer, producer, director and editor. During this period he also produced documentary films for the National Film Board of Canada, Employment and Immigration Canada, Revenue Canada, and Customs and Excise.

In 1981 Mr. Pirker left the government service to devote his time to his own company, Rollframe Productions Ltd., and to pursue his passionate interest in filming indigenous people all over the world. He began by making films in Thailand, the Philippines, and for the African Development Bank in Abidjan, and soon travelled extensively through Asia, South America, Africa and the Canadian Arctic, filming for the Canadian International Development Agency, Energy Mines and Resources, the International Development Research Centre, and the Aga Khan Foundation.

Over the years Mr. Pirker's films have focused increasingly on human and environmental issues and the preservation of resources within communities in the third world. His film "Ethiopia Feeding the Future" was widely acclaimed at the Biodiversity Conference in Quebec City and was aired six times on CBC Newsworld in

1995. In 1998 he was asked to photograph 13 half-hour television shows on the flora and fauna of Eastern Canada, with one of Canada's best-known naturalists, Michael Runtz. The programmes began airing on September 22, 1998 on the Canadian Life Network, and in 1999 it will run on the American Outdoors Network. Over the past 30 years Mr. Pirker has been involved in the production of more than 650 films, ranging from dramas, documentaries and commercials to industrial films. Fourteen of his productions have received international awards.



Roland Pirker

Mr. Pirker has a long record of volunteerism and public service, from his days as a hockey coach in his native Austria, through his years as a teacher in the German language school of Kitchener, to his current engagement with various community issues in Ottawa. A member of the Austrian Society Ottawa since the mid-1980s, he has successively been

elected and re-elected president of that society since 1993. Under his leadership, the Austrian Society of Ottawa produced a book on its 30-year history and has engaged Austrians and friends of Austria in a very busy schedule of social activities. In 1994 Mr. Pirker became a founding member of the Austrian-Canadian Council and organised the inaugural ACC meeting in Toronto during the visit to Canada of the Austrian Federal Chancellor, Dr. Franz Vranitzky, in February 1995. From 1995 to 1998 he served as Secretary of the ACC and was one of the primary organisers of the ACC national assemblies held in Ottawa in May 1995 and in Edmonton in September 1998. He has also been an active fundraiser for the ACC as well as for SOS Children's Villages Canada.

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## **BUILDING PLURALITY**

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Ottawa, to be followed by conferences in Mexico (July 1999) and Athens in the year 2000. Austria has been invited to join the steering group for this initiative.

The results of the Canada-Europe Conference of Mont Tremblant containing the working papers of each participant and the conclusions drawn up by the two co-chairmen Gilles Paquet and Peter Scott should be published shortly by the University of Ottawa Press.



## GERMAN-SLOVENE LANGUAGE MAINTENANCE STUDIED

Tom Priestly, Professor of Slavic Linguistics at the University of Alberta, chose a small Austrian community as the location of his fieldwork in 1978 and has visited it frequently ever since. The community is Zell, a village of about 900 people close to the Slovene border south-east of Klagenfurt, Carinthia. Most of the southern part of Carinthia was bilingual German/Slovene a hundred years ago, and Slovene is still widely spoken. Zell (Slovene: Sele) is well known for the large proportion of its bilingual population, and Dr. Priestly found it ideal for his fieldwork: at first he had the strictly linguistic aim of describing the dialect, but became fascinated by the social, economic, historical and political aspects of community bilingualism, and especially the reasons why the minority language is being lost faster in

some communities than others.

In 1998 he secured a grant from the Social Sciences and Humanities Research Council of Canada for a three-year research project and last summer traveled the length of the bilingual area making his preparations. The research will be conducted in six different bilingual villages, some of which have maintained Slovene much more than others; he aims to find out how the following three factors are linked to these differing degrees of language maintenance: language use (to whom Slovene speakers talk in their daily lives, and what they talk about); language attitudes (what the Slovene speakers think about the current and future value of their minority language); and language competence (how well they speak their own Slovene dialect, stan-

dard Slovene, and German).

Dr. Priestly will be assisted by two Canadian graduate students both this year and in the year 2000. To overcome potential personal and linguistic barriers to conducting interviews, he will also be assisted by Slovene-speaking Austrians, and for this purpose he has been awarded a major additional grant by the Austrian Federal Ministry of the Sciences and Transport.

The organizational centre for the whole project will be the *Slowenisches Volkskunde-Institut* in Klagenfurt, which will therefore be witnessing lively meetings of Canadian and Austrian researchers every two weeks throughout July and August both this summer and next.

## AGREEMENT ON TRAINING AND EXCHANGE OF YOUNG WORKERS SIGNED

On the occasion of an official visit to Vienna in October 1998, Lucienne Robillard, Canadian Minister of Citizenship and Immigration, and the Austrian Federal Minister for Labour and Social Affairs, Eleonore Hostasch, signed a Memorandum of Understanding (MOU) which will help young professionals gather work experience abroad and will support the training programmes of companies doing business in both Austria and Canada. In particular, for a stay of up to 12 months the normal immigration procedures will be simplified, with the residence permit being issued after

arrival in the host country on the basis of a visa.

The first part of the memorandum, which entered into force on 1 January 1999, enables employees of an enterprise operating in either of the two countries to be sent to a related facility of the employer located in the other country (usually a subsidiary or the parent company) for training purposes for a maximum of one year. The training purpose must be evident and no domestic worker may be displaced by the trainee. Furthermore, the trainees themselves are responsible for obtaining adequate health in-

surance in the host country.

The Canada-Austria Young Workers Exchange Programme, which constitutes the second part of the MOU, provides new opportunities for graduates from university or other post-secondary educational institutions (with an age limit of 30 years) to take up employment in the other country. For periods of up to a maximum of six months, they may work for companies in the field of tourism, agriculture or forestry on the same terms and under the same conditions regarding work and wages which govern domestic employees.

**IN THE SHADOW OF BEETHOVEN**

*Continued from page 4*

writing than you would find in most Beethoven sonatas. Of the five movements (in itself unheard of for a sonata), only the incredibly passionate second movement ends loudly. This "scherzo" was much admired and often performed by Liszt.

After discovering this work, I of course became eager to inspect some of the other 800-odd opus numbers, slightly fearful that the Sonata might turn out to have been a supernova burst that quickly disappeared into the black hole of mindless virtuosity and shallow salon confections. My doubts were soon dispelled when I heard a beautiful CD by Yaara Tal and Andreas Groethuysen of works for piano fourhands (SONY SK 45936), including two majestic sonatas, with extraordinary, original harmonic colourings, inspired themes, poetic lyricism, and never a dull moment. In a set of LP's on the obscure FHM label one can also hear a number of dazzling compositions for the very bizarre combination of three pianists belabouring one and the same keyboard. While these works are mainly fun—damn difficult fun—and not profound, they testify to the composer's uncanny ability to imagine such scintillating sound combinations, all so natural and well-balanced. Yet even in shallower works, one has to admire the infallible craft, the instinctive and uninhibited mastery of melody, harmony, rhythm, counterpoint and form, and the astonishing innovations that helped prepare the way for the music of Schumann, Liszt, Saint-Saëns, Alkan, Henselt and so many others.

The chamber music for piano and strings that I have seen suffers occasionally from what today's somewhat snobbish audiences might consider excessive brilliance in the piano writing, but some of Czerny's chamber music is definitely worth reviving. Among the chamber works I have been able to find and read through—a small percentage of his chamber music output—there is a beautiful and original Piano Trio in A Major, and at least two worthy piano quartets. I have also heard two movements from one

splendidly orchestrated work. The score of the Symphony No. 1 in C minor impresses me even more, and I have also had in my hands the original manuscript score of his last symphony which at first glance seems very promising. This is entombed at the *Gesellschaft der Musikfreunde* in Vienna, together with most of Czerny's published and unpublished work. Getting acquainted with these works is not easy, but it is certainly worth making the effort.

Czerny's "serious" music is consistently fascinating if not without some weaknesses. While the range of his emotions is huge, there is perhaps less variety of character than one finds in most great composers, and the trivial occasionally emerges immediately adjoining the poetically imaginative. Some of these astonishing juxtapositions are actually an asset, establishing a naive but charming personal trademark, comparable to the way Bruckner's exalted symphonies gain so much power from their earthy, almost banal scherzos, or Schubert's heavenly lyricism becomes even more poignant by the occasional detour through an almost generic, lilting Viennese *laendler*.

"Great" composer or not, he was certainly a genius of musical and pianistic creativity who should not be despised or forgotten, nor condemned to remain eternally in the shadow of Beethoven.



Source: Grete Wehmayer: *Carl Czerny und die Einzelhaft am Klavier* (Basel: Bärenreiter-Verlag, 1983), p. 87.

of his string quartets which struck me as warm, delightful and beautifully crafted. Czerny wrote at least six symphonies, only two of which have been published. I have had the privilege of conducting the Symphony No. 2 in D Major on two occasions, and consider it an inspired, exciting and

## CULTURAL EVENTS/MANIFESTATIONS CULTURELLES

*Continued from page 12*

### Victoria

17 April 1999  
*2nd Vienna Ball*  
 Johann Strauss Foundation  
 The Empress Hotel

### ONTARIO

#### Ottawa/Hull

7 avril 1999  
 Ensemble Vocal ZORGINA  
 Maison du Citoyen, Hull

12 May 1999  
*Concert*  
 Erich Hütter (violoncello) and Vladimir Marinka (piano)  
 Maison de la Culture, Salle Jean Desprez, Hull

#### Toronto

24 April 1999  
*"Opera Magic '99 - Viennese Night"*  
 Centuries Opera Association  
 The George Weston Recital Hall -  
 Ford Centre for the Performing Arts

7 May 1999  
*"The 1st Annual Greta Kraus Schubertiade"*  
 The Aldenburgh Connection  
 Glenn Gould Studio, Canadian  
 Broadcasting Centre  
 250 Front Street West

### QUÉBÈC

#### Ahuntsic

16 avril 1999, 20h00  
 Ensemble Vocal ZORGINA  
 Maison de la Culture  
 Tel. 514/872-8749

### Côtes de Neiges

13 avril 1999, 20h00  
 Ensemble Vocal ZORGINA  
 Maison de la Culture  
 Tel. 514/872-6889

#### Marie Uguay

14 avril 1999  
 Ensemble Vocal ZORGINA  
 Maison de la Culture  
 Tel. 514/872-2004

#### Montréal

5 March 1999  
*Recital*, Wolfgang Holzmaier, Baritone  
 (Schubert and Wolf)  
 André Turp Musical Society  
 Pollack Hall  
 Tel. 514/398 4547 or 514/397-0068

26 March 1999  
*NoiseGate-M6* by Granular Synthesis  
 (multi-media installation)  
 produced by the Austrian Museum  
 of Applied Art (MAK)  
 Musée d'Art Contemporain de  
 Montréal

10 April 1999, 20h00  
 Ensemble Vocal ZORGINA  
*"Showcase"*, World Music Festival  
 Tel. 514/856-3787

19 April - 2 May 1999  
*"Afromedi@rt"* Cross-Cultural Communication,  
 Vienna  
 Vues d'Afrique (Rallye-Expos)  
 Complexe Guy Favreau

29 April - 29 May 1999  
*Fotografieausstellung über Québec*  
 des österreichischen Fotografen  
 Eugen Kedel  
 Consulat Général d'Autriche  
 Section Commerciale

1010 ouest, rue Sherbrooke, # 1410  
 Tel. 514/489-3708

### Québec

17 avril 1999  
*Grand Bal viennois*  
 Hôtel Château Frontenac  
 Tel. 418/529 6897

#### Rimouski

15 et 16 mai 1999  
*Festival viennois* (grand Bal annuel  
 et Brunch musical)  
 Orchestre symphonique de  
 l'Estuaire  
 Tel. 418/725 5354

#### Rosemont

15 avril 1999, 20h00  
 Ensemble Vocal ZORGINA  
 Maison de la Culture  
 Tel.: 514/872-1731

#### Ste-Agathe-des-Monts

27 February 1999, 18h00  
*"Concert commenté sur les vies  
 amoureuses de Johann Strauss,  
 père et fils"*  
 Trio Kaffeehaus  
 Société de musique viennoise de  
 Québec  
 Restaurant autrichien Le Châtel  
 Vienna  
 6, rue Ste-Lucie  
 Tel. 819/326 1485

#### Villeray

9 avril 1999, 20h00  
 Ensemble Vocal ZORGINA  
 Maison de la Culture  
 Tel. 514/872-0080

**CULTURAL EVENTS/MANIFESTATIONS CULTURELLES**

**ALBERTA**

**Calgary**

27 March 1999  
*Grand Ball "A Night in Vienna"*  
 Austrian-Canadian Society Calgary  
 Westin Hotel  
 Tel. 780/250-9126

27 April 1999  
*Concert "The Original from Vienna"*  
 Johann Strauss Capelle  
 Jack Singer Concert Hall

**Edmonton**

9 February 1999  
*Early Music Recital*  
 Trio Barocco Forte  
 Canadian Centre for Austrian and  
 Central European Studies

13 February 1999  
 Official presentation of four fellow-  
 ships by the Johann Strauss Foun-  
 dation, Edmonton, for attending Mas-  
 ter Classes in Vienna, Salzburg and  
 Attersee, on the occasion of the 24th  
 Johann Strauss Ball  
 Westin Hotel

23 February 1999  
 Keith Wikely: Public Lecture  
 (formerly the University of Alberta's  
 Western European Studies Librarian)  
*"And it took all this to solve Tyrol's uni-  
 versity problem?"*  
 CCAuCES

20 March 1999, 7 p.m.  
*Heuriger des Club Austria*  
 Rosslyn Community Hall

19-25 April 1999  
*Austrian Film Festival*

CCAuCES  
 Metro Cinema

15 April 1999  
 Frederick C. Engelmann (Prof. emer-  
 itus and former president of the Ca-  
 nadian Political Science Ass.)  
*The 1999 Austrian Centre Lecture*  
 CCAuCES

9 May 1999, 11 a.m.  
*Muttertagsfeier des Club Austria*  
 Rosslyn Community Hall

**BRITISH COLUMBIA**

**Vancouver**

28 April 1999  
*Concert "The Original from Vienna"*  
 Johann Strauss Capelle  
 The Chan Centre at UBC

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