



No. 2/99

CULTURE

AUSTRIA • CANADA • CULTURE • AUTRICHE

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

Austria... *Oe*sterreich... Autriche

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Editor/Editeur: Manfred Prokop
Modern Languages and Cultural Studies
University of Alberta, Edmonton, AB, T6G 2E6
Tel./Fax: 780/467-6273

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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 20th century, and modeling of global temperature due to CO₂ 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.



Günther 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**

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 *SCHRAMMELMUSIK*

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^e 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 cœur 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

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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)

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