



**CULTURAL EVENTS**

**AUSTRIAN FILMS IN CANADA**

**EXPRESSIONIST MASTERPIECE COMES TO CANADA**

**ERNST KRENEK: 'COMPANION OF THE 20TH CENTURY'**

**'SALONS VIENNOIS' AUTOUR DE WITTGENSTEIN ET KRAUS**

**AUSTRIAN COMPOSER SETS ATWOOD'S "NIGHT IN THE ROM"**

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### 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/>
- Austrian Trade Commission, Toronto  
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### From the editor's desk


This issue of *OeCulture* explores the close cultural relationships which are being built between Canada and Austria. Austrian artists visit Canada to display their art and play their music, significant exhibitions familiarize Canadians with Austrian composers and Austrian films, concerts feature works in honor of great Austrian thinkers, and Canadians are performing Austrian plays.


But that's not all: There is a flourishing trade relationship between the two countries, and Austria and Canada often find themselves on the same side of important issues arising on the international political stage.

Visitors to either country are always full of praise of the friendliness and hospitality shown towards them; it must be especially gratifying for a group of Austrian-Canadian folk singers on tour in Austria to be so warmly received by audiences in what to many of them is their former *Heimat*.

Cover photo: From *Exhibition: Ernst Krenek Birthday Centennial*. Ernst Krenek Institut, Vienna.

## Austria... Österreich... Autriche

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# ERNST KRENEK: 'COMPANION OF THE 20TH CENTURY'

Peter Tregear

'Companion of the twentieth century'. Thus confidently declares the catalogue of an exhibition marking the centenary of the birth of the Austro-American composer Ernst Krenek. And yet many of us could be forgiven for asking 'Ernst who?' Reel off a list of names of commonly recognized composers of the twentieth century, and Ernst Krenek is unlikely to be chief among them. But the sheer size and scope of Krenek's contribution to music, not only through his work as a truly prolific composer (of over 240 works) but also as a writer and teacher, challenges our neglect. Moreover, when one becomes acquainted with even a small portion of his oeuvre, the exhibition's slogan reveals itself as being singularly apt. Not only do we discover something of a one-man history of twentieth century music, but we also find music that, through its capacity to encompass wild contradictions and push idioms to new horizons, reflects—perhaps more than any other—the condition of our times.

Born in Vienna on 23 August 1900, Krenek grew up in a time and place that has since become renowned for the number of epoch-making artists and thinkers it produced. Krenek came to maturity in the dying days of World War I, however, and in the aftermath of this calamity he found that the cultural norms against which an earlier generation had made its radical discoveries had all but disappeared. In addition, the young composer had to contend with the shock of unprecedented new forms of mass culture, such as the in-

roduction of the radio and the cinema.

Such difficulties silenced many an artist altogether. But Krenek was doubly blessed. Not only was he generally recognized as the most gifted composer of his generation, he was also a profound thinker about music



Photo: K. Barisch, Exhibition catalogue.

and its function in society. Right from the moment in Berlin in 1921, when he left the orbit of his teacher Franz Schreker to start a career as a composer, Krenek resolved that his art would be more than just as a passive reflector of the age around him: it would be both its witness and conscience.

It was such commitment that drove him to produce such groundbreaking compositions as the *Second Symphony* (1922) and his operas *Jonny spielt auf* (1926) and *Karl V* (1933). His importance in this regard was not lost on the Nazis who made *Jonny*, for instance, their emblematic

work of 'degenerate' music. The rise of the Nazis to power in Germany and the subsequent *anschluss* of Austria forced Krenek into exile in America in 1938.

Krenek's experience of exile punctuates, to some degree, almost everything he wrote for the next fifty years of productive life. This was not merely a response to homesickness, for Krenek grew quickly to love his adopted country and its landscapes quite profoundly. It was more of a deep recognition by the composer that this condition of exile is perhaps something fundamental to our age. No better expression of this was to be found in the fate of the so-called 'art' composer himself.

Before World War II, Krenek wrote his first large-scale twelve-tone work, the opera *Karl V*, the first major opera in this technique. Thereafter Krenek developed this technique in manifold ways, leading up to his most important choral work, *Lamentatio Jeremiae prophetae* (1942), which foreshadowed the concept of total serialism in music.

Today we are often apt to treat composers who adopted this method with suspicion, if not derision. But for Krenek, this decision was nothing less than an ethical imperative. In the face of the horrors which had engulfed his place of birth, the problem of modern art had become for Krenek inexorably entwined with notions of personal responsibility. Both had to struggle to maintain a viable form in the midst of a world in which all that was solid had indeed, it seemed, melted into air.

The highpoint of Krenek's serial endeavours was reached in 1957 in his *Sestina*, a work written for small ensemble and soprano (to his own text) that juxtaposes elements of chance and pre-determination. From then on, until his death in Palm Springs on 22 December 1991, Krenek's 'system' was precisely to avoid all systems, in so far as he now felt empowered to invoke or evoke styles and methods across the entire range of those he

had experienced as a composer.

It is testament to both the courage and humility of Krenek that he remained, nonetheless, always fully conscious of the aesthetic and social consequences of the choices he made. These late works have been described as something akin to an artistic stock-taking, both in terms of references to his own creative past and to the turbulent age through which he had lived. It may be that in fact

Krenek's music bears testament, above all else, to the impossibility of arriving at a truly immutable musical language. If so, it is because, more than any other composer, Krenek has faced that very essence of mutability that is our age.

*Peter Treagar*  
Lecturer in Music at Fitzwilliam College,  
Cambridge

## Ernst Krenek Exhibition in Canada

An exhibition featuring the Austrian artist Ernst Krenek is currently touring the U.S. and will come to Canada in early 2001. It is a tribute to the manifold achievements of the composer, writer, essayist, poet, and painter on the occasion of his birthday centennial on August 23, 2000 and demonstrates how Krenek's spirit both reflected his century and yet often remained aloof from it.

Launched on April 2, 2000 at the Vienna State Opera, the exhibition has traveled through Austria, Hungary, Germany, the Czech Republic, and the U.S. It will return to Europe after its brief sojourn in Canada.

The display consists of twelve panels, an audio-station where excerpts from Krenek's works may be heard, and a video presentation on the composer's life and work. A 160-page catalogue in English and in German accompanies the exhibition.

Four themes organize the display. In the first section, numerous portraits show the artist's develop-

ment from youth into old age, including the famous piece by Oskar Kokoschka and the photograph shown in the exhibition "Degenerate Art." Several texts by Krenek provide

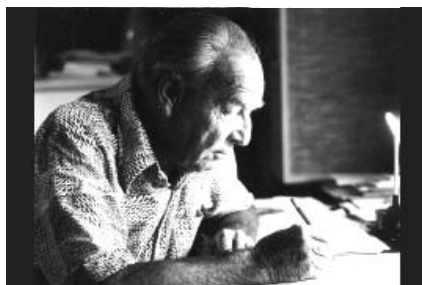


Photo: Milton W. Jones, Palm Springs, Cal.

insights into Krenek's complex personality and thought. The second section illustrates the living spaces through which Krenek migrated from Vienna under the Habsburgs to Berlin in the 20s, his subsequent return to Vienna a few years later, the arrival in America on board of the "De Grasse," his exile to the U.S., and finally his life in-between America and Europe. Texts by Krenek about his life as a 'passage' and his concept of 'home' provide more information about relevant dates and events.

A third set of panels deals with

Krenek's compositional work with many indications of its relationship to Mahler, Schubert, and Webern and, later, to Stravinsky, Hindemith, Boulez and Stockhausen. The last group of panels shows Krenek as a thinker and critic who, as part of the avant garde movement in the first decade of this century and then again around 1950, had to find and develop his own position vis-à-vis the artistic issues of the time. Excerpts from Krenek's works as a painter, essayist and music theoretician round off the display.

The exhibition will be at the University of Western Ontario in London, Ont. from February 8-21, 2001. Another display is being planned for Montreal.

Readers may find more information on Krenek's life and work on the home pages of the Ernst Krenek Society in Palm Springs [http://\(www.ernstkrenek.org\)](http://www.ernstkrenek.org) and the Ernst Krenek Institute in Vienna ([/www.krenek.com](http://www.krenek.com)). The Austrian Music Network also provides comprehensive information at [http:// www.Ernst-krenek.at](http://www.Ernst-krenek.at).

## "SALONS VIENNOIS" AUTOUR DE WITTGENSTEIN ET KRAUS

J.J. Van Vlasselaer

Les 21 et 27 septembre derniers, le "Trio Amber de Jerusalem" a présenté deux "Salons Viennois" à Ottawa, avant de jouer le 28 septembre à l'Ambassade d'Autriche à Washington (E.U.). Cet ensemble israélien, situé à et travaillant de Vienne, monte ces programmes tout à fait distinctifs en collaboration avec leur conceptualisatrice, le Dr. Irene Suchy, productrice à la Radio autrichienne. Les "Salons" sont centrés autour de personnalités intellectuelles ou historiques viennoises et contiennent de la musique jouée, créée pour ou autour de celles-ci.

Le premier "salon" gravitait autour du critique, journaliste et écrivain Karl Kraus (1874-1936), pendant de longues années éditeur de "Die Fackel". Le programme comprenait des oeuvres par Franz Mittler, l'accompagnateur favori de Kraus (qui, en plus, adorait chanter, de l'opérette d'Offenbach aux lieds de Kurt Weill), avec un extrait de son "Trio à piano en sol majeur, opus 3", par le "Trio à piano en ré mineur" d'Alexander von Zemlinsky, chef d'orchestre, professeur de Arnold Schoenberg, ainsi que par la version pour trio à piano de "La Nuit transfigurée" de ce même Schoenberg que son pianiste d'élection Eduard Steuermann prépara

en 1927. Ce premier concert eut lieu à la Chapelle Rideau du Musée des Beaux-Arts comme ouverture de la Saison des concerts de Radio-Canada.

Pour le second "Salon", le "Trio Amber" fut rejoint par deux instrumentistes locales, la clarinettiste Joyce Skrapeč et l'altiste Ghuytaine Lemaire. Celui-ci

ami des grand-parents, l'"Andante" du "Trio No 1, en ré mineur" précéda enfin de Johannes Brahms le "Trio No 1 en si majeur, opus 5" qui termina dans toute sa splendeur musical, si bien rendue par le "Trio Amber", la reconstitution d'une rencontre imaginaire avec cette famille musicalement et autrement très douée. Doit-on rappeler

qu'entr'autres plusieurs oeuvres de Brahms furent jouées en avant-première dans les salons du palais de l'Allee-gasse, pour ne pas parler des nombreuses présentations d'autres oeuvres du compositeur du "Requiem allemand", par le Quatuor-Joachim et par les nombreux pianistes —convives qui pouvaient y choisir

de jouer sur un des sept pianos éparpillés à travers ce lieu culturel par excellence et par goût des propriétaires.

Le second salon a été donné à l'Eglise St. Joseph d'Aylmer comme concert d'ouverture de la saison 2000-2001 de la série "Un arrêt classique" de Radio-Canada.

Le passage du Trio Amber fut parainné par la Ville de Vienne, par l'Ambassade d'Autriche, par le Conseil Austro-Canadien, ainsi que par la Société Radio Canada.

*J.J. Van Vlasselaer, Carleton University*



Concerts of the Amber Trio (Jerusalem, Vienna) in Aylmer, Quebec, September 26, 2000. Left to right: Uri Dror (violin), Lior Kretzer (piano), and Michael Croitoru-Weissmann (violin/cello). Photo: Rollframe Productions, Roland K. Pirker.

comprenait des oeuvres jouées ou créées pour la famille Wittgenstein. Parmi eux sont entrés dans l'histoire du vingtième siècle le pianiste Paul Wittgenstein et surtout Ludwig Wittgenstein, le philosophe qui aurait pu devenir chef d'orchestre.

Au programme il y eut du pianiste aveugle et "protégé" de la famille Wittgenstein, Josef Labor, le "Trio pour clarinette, piano et violoncelle" en mi mineur", ensuite, sur un thème de Josef Labor, le "Quintette pour clarinette en la majeur" de Franz Schmidt, oeuvre composée pour Paul Wittgenstein. De Felix Mendelssohn,

# EXPRESSIONIST MASTERPIECE COMES TO CANADA

Joel Hechter

Austrian playwright Ferdinand Bruckner's provocative first play, *Pains of Youth*, will make its Canadian debut in a new production by Theatre Voce in Toronto. The production will take place at the Canadian Stage Theatre on Berkeley Street in Toronto, January 17 - February 4, 2001.

Ferdinand Bruckner, whose real name was Theodor Tagger, wrote *Pains of Youth* in the Europe of the early 1920's, a time and place struck dumb by the horror of the First World War, and the text itself still seems to resonate with the shock. Set in Vienna in 1923, the play explores the lives and relationships of seven young men and women as they fumble through the transition to adulthood, without support from a society which no longer seems to care.

Born in Vienna in 1891, Theodor Tagger wrote *Pains of Youth* under the pseudonym 'Ferdinand Bruckner' as an homage to two Austrian artists who inspired him as a young man: Ferdinand Raimund and Anton Bruckner. When the play first appeared, no one suspected that Mr. Tagger, a highly respected theatre producer, was connected to it in any way. While his motive for the deception remains somewhat unclear, at least two reasons seem likely. He was in debt and owed back-taxes, and certainly did not want his creditors to seize the considerable profits if his play were to be successful. He may also have been concerned about being associated with the play if it failed or caused a scandal.

Whatever the cause, Tagger guarded his identity well, even refusing to present *Pains of Youth* at the Berlin Renaissance Theatre which he founded in 1923 (remarkably, his theatre survived the Second World War, and still operates today). For decades, only three people knew his secret: himself, his wife, and the great Max Reinhardt, who directed later productions of his work. He returned to his native Vienna in 1933 and, after several years in the United States, finally settled in Berlin once again, where he died in 1958.

The seventy-five years since its controversial 1926 world premiere in Hamburg have done nothing to diminish the play's power. When Daphne Moore's English translation opened at the Gate Theatre in London, *The Guardian* called it the "discovery of the year," the *London Daily News* said that "the play is a remarkable find," and *The Listener* noted that *Pains of Youth* speaks urgently for today."

Theatre Voce's production of *Pains of Youth* will be directed by multi-award winning director Edward Roy. For the past few years, he has been almost exclusively concerned with the development and production of new work, which gives him a valuable perspective in approaching the frankness and immediacy of *Pains of Youth*. His wide experience as a director, playwright, actor and dramaturg have led him to trust the collaborative nature of the theatre; he directs with an eye always open for the unex-

pected contribution each member of the creative team can offer to the process. This leads to a bold theatricality which distinguishes his work, but his commitment to the playwright's intention is paramount: form remains firmly rooted in the content of the text.

Theatre Voce chose Edward Roy to direct *Pains of Youth* because the company wants this production to build on the play's expressionist roots by drawing on the strengths of its cast and design team, in order to speak to today's Canadian audiences. That may sound like a pretty tall order, but the production is in the best possible hands—when Edward Roy directs, the show as a whole is inevitably greater than the sum of its parts. His work has been recognized with two Dora Mavor Moore Awards, a Chalmers Award, and more than a dozen other nominations for Dora and Chalmers Awards.

Theatre Voce is dedicated to premiering international theatre in Canadian productions, which makes the company unique in Canada. Their inaugural production, the North American premiere of a Norwegian play *The Awakening*, was hailed as "riveting," and "compelling", as "deeply affecting," and "enthraling." It was nominated for four Dora Mavor Moore Awards, including "Outstanding Independent Production for 1999."

For more information about Theatre Voce and *Pains of Youth*, visit their website at <http://www.Theatre-voce.Com>.

Joel Hechter, Artistic Producer

# PRESIDENT OF AUSTRIA'S PARLIAMENT IN CANADA

Dr. Wolfgang Spadinger

After high-profile visits to Ottawa by the President of Vienna's Chamber of Commerce, Walter Nettig, and the former Minister of Economics, Hannes Farnleitner, the official visit to Canada by the President of the Austrian Parliament (the Austrian equivalent of Canada's Speaker of the House of Commons), Dr. Heinz Fischer, represented a highlight of the bilateral political discussions between Austria and Canada in the year 2000.

Accompanied by the Vice President of the *Bundesrat* (the approximate Canadian equivalent of Deputy Speaker of the Senate), Ms. Anna Haselbach, he visited Ottawa and Montreal from October 4 to 8, 2000. At the heart of the visit's agenda was an extended and fruitful exchange with the Speaker of Canada's Parliament, The Hon. Gilbert Parent. Further meetings were held with the Speaker of the Senate, Senator Gildas Molgat, the Parliamentary Secretary for Foreign Affairs, Mr. Denis Paradis, The Hon. Gilbert Normand, Secretary of State for Science, Research and Development, Senator Gerald Beaudoin, and members of the Parliamentary Committee on Foreign Affairs and International Trade.

Dr. Fischer's public activities were highlighted by a well-attended lecture at Carleton University on the European integration process from an Austrian perspective in light of the current political developments in Europe. The Canadian Broadcasting Corporation

also featured him as the studio guest in a CBC Newsworld broadcast where Fischer recalled first-hand impressions of the most recent crucial developments in Yugoslavia. In Montreal, Dr. Fischer toured the Montreal Holocaust Memorial Centre and met



Left to right: Dr. Heinz Fischer (President of the Austrian Parliament), Mrs. Margit Fischer, The Hon. Gilbert Parent (Speaker of the House of Commons), Mrs. Anna-Elisabeth Haselbach (Vice President of the Federal Council of Austria), and Dr. Wendelin Ettmayer, Austrian Ambassador. Photo: Office of the Speaker, House of Commons.

with its director, Mr. William Surkis.

In the official meetings, the successful cooperation of Austria and Canada in a wide range of foreign policy issues (such as the campaign against anti-personnel land mines, the establishment of an International Criminal Court, the fight against child soldiers, and the efforts to bring about a halt to the dissemination of small arms) was emphasized. In many areas of multilateral politics, such as at the United Nations or the OSCE, Austrian and Canadian positions reinforce each other, Fischer observed. He also concurred with his Canadian hosts that the well-developed and expanding bilateral trade and investment between the two countries was a positive trend. The high priority both countries place on science, research and the promotion of new technolo-

gies could well accelerate this process.

On European politics, the situation in Yugoslavia and the enlargement of the European Union (EU) dominated the discussions. Dr. Fischer, who has been following both issues very closely over the last decade, suggested that there was no real alternative to the project of EU enlargement. As for Yugoslavia, a continuous and thorough European commitment to a sound solution and a sustainable peace appears imperative to both Austria and the EU.

Dr. Fischer's Canadian hosts were interested in the status of the Austrian debate concerning NATO membership. While conceding that NATO will have a pivotal role to play in the context of European foreign and security policy, Dr. Fischer acknowledged that a further pro-membership movement in Austrian public opinion would be needed if concrete steps toward an Austrian accession to NATO were to be taken.

Dr. Fischer summarized his impressions of his visit to Canada by characterizing Canada and Canadians as "very friendly and hospitable". The attention which his stay in Ottawa was given will undoubtedly encourage further exchange visits by politicians and parliamentarians between Austria and Canada.

*Dr. Wolfgang Spadinger is Minister-Counsellor at the Austrian Embassy*

Dear readers:

It gives me great pleasure to introduce to you the new Honourary Chairperson of the Austrian-Canadian Council, Ms. Agnes Grossmann. Her introduction has long been overdue since Ms. Grossmann, a world-renowned conductor, has already been working actively with our organization as our second Honourary Chairperson for over a year. We are looking forward to her leadership and the implementation of her artistic ideas in the context of our various activities and sponsorships. A profile of Ms. Grossmann's life and work follows below.

At the same time, I would like to take this opportunity to thank publicly the Council's first Honourary Chairman, Mr. Frank Stronach (who served in the position from 1995 to 1998), for his active support and his important role in the initial establishment of the Austrian-Canadian Council.

Roland K. Pirker, President

## AGNES GROSSMANN: WORLD-RENOINED CONDUCTOR

Agnes Grossman was born in Vienna in 1944. She studied piano at the Vienna Hochschule für Musik with Bruno Seidlhofer and at the Paris Conservatoire de Musique with Pierre Sancan.

Ms. Grossmann started her career as a concert pianist touring the U.S., Canada, Europe, the Middle East and Japan, leading to the Mozart Interpretation Prize in Vienna (1972). Regrettably, she was forced to abandon her career as a pianist due to a hand injury, and embarked on a conducting career.

Over the twenty-year span of her career, Agnes Grossmann has been Artistic Director of several illustrious organizations, among them the Wiener Singakademie (1983-1986), the Chamber Players of Toronto (1984-1990), the Orchestre et Choeurs Métropolitain de Montreal (1986-1995), and the Orford Arts Center in Quebec (1989-1995), and she was Principal Guest Conductor of Pro Coro Canada in Edmonton (1995-1997) and of the Vienna Choir Boys (1996-1998).

In addition, she has guest-con-

ducted orchestras and choirs in Canada, Japan and Europe, including the Orchestras of Toronto, Vancouver, Calgary, the Canadian Chamber Ensemble, the National Arts Center Orches-



tra in Ottawa and the Jeunesses Musicales World Orchestra, the Arcadia Orchestra and Choir in Osaka, Japan, the Osaka Philharmonic, the Salzburg Mozarteum Orchestra and the Vienna Chamber Orchestra.

"Her profound, in-born musician-

ship and irresistible temperament" (Gerhard Rosenthaler, Vienna) has had her public raving wherever she has given a concert, and in Montreal, she was declared "Woman of the Year in the Arts" in 1987.

Ms. Grossmann has received many honours, including the Silver Cross for Outstanding Achievements in the Arts from the Austrian Government in 1992; an Honourary Doctorate from Mount St. Vincent University, Halifax, Nova Scotia; and the Golden Cross of the City of Vienna in 1995.

In 1996, she was appointed Artistic Director of the Vienna Choir Boys and within a year, following the 500th Anniversary Concert with the Vienna Chamber Orchestra and the Chorus Viennensis in the Golden Hall of the Vienna Musikverein, had *Kurier* critic Franz Endler exclaim, "At last, we could hear that this institution is flourishing once again." Agnes Grossmann rounded off the celebrations with a resoundingly successful tour of the major North American concert halls including New York's Carnegie Hall, Boston's Symphony Hall and

*Continued on page 12*



## PUBLIC READINGS ON THE "GRAND SEIGNEUR" OF VIENNA'S THEATRE CRITICS

What Felix Salten and Raoul Auernheimer, writing in the famous Viennese daily newspaper *Die Freie Presse*, were as theatre critics before the War, was represented by Piero Riesmondo in the sixties and seventies of this century in *Die Presse*, today's version of the paper.

Piero Riesmondo was born in 1905 in Trieste and died in 1989 in Klagenfurt. He was acknowledged as the doyen of Vienna's theatre critics and was respected for his sensitive, insightful analysis of literature and theatre. The well-crafted feuilletons of this theatre and literature expert grew out of the culture of the former Austrian empire and were highly influential in the Viennese theatrical scene. His translations of the works of Italo Svevo, Luigi Pirandello, Alberto Moravia, and even Carlo Goldoni were interpretations of high quality. They are also easily accessible as Rismondo's guiding principle was "to state the unusual in simple words."

Wolff A. Greinert from Vienna, Doctor of Theatre Science, who was for many years a manager in the Austrian paper industry, has written a biography entitled *Der Zeit am Wort den Puls zu fühlen* to commemorate the death of Piero Rismondo. Numerous taped conversations with the critic served as the basis for this work.

Invited by Canadian and American Austrian associations, Dr. Greinert read excerpts from his Rismondo book in Ottawa, Toronto, Boston, New York, Chicago, and the Centre

for Austrian Studies of the University of Minnesota. These readings, supported by the Austrian Cultural Institute in New York, were arranged according to the requests of his diverse audiences and held in private residences, in one of the Goethe Institutes, and in an Anglican Church. Usually they were followed by questions about the origin of the book, actors remembered by Austrians, and heated discussions about the significance of modern playwrights, such as Thomas Bernhard or Peter Handke, and the influence of theatre critics in general.

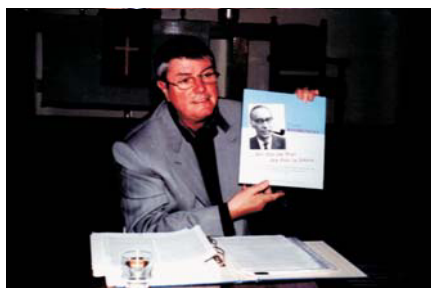


Photo: Rollframe Productions, Roland K. Pirker

Even though the size of the audiences varied as a consequence of the specialized topics, the readings were a success, as suggested by comments in Greinert's guest book, such as, "... it is always nice to have a piece of Austria here ...", "a great afternoon" and "... a great overview of the Viennese theatre and the perspicacity of Piero Rismondo." However, Dr. Greinert's favorite compliment came from a member of his Chicago audience: "Long ago, I often went to the

Burgtheater in Vienna. Do you know what happened to me during the reading? For a moment, I believed that I was back in the Burgtheater."

When asked about his impressions of the reading tour, Dr. Greinert emphasized the wonderful hospitality which Austrians living in North America had extended to him and his wife. Between readings the couple had time to enjoy the cities they visited, bringing back to "old" Austria many good memories of the New World.

Dr. K. Fürst

### Ethnic Minorities in Austria on the Net

Radio Austria has established a highly regarded web site which offers daily news about Austria's ethnic minority groups as well as background information on the entire ethnic scene in Austria. Articles and features are offered in German, English as well as Slovenian, Croatian, and Hungarian. There are also links to the regularly scheduled ethnic radio and TV broadcasts for Austria's minorities.

This web portal was opened on May 15, 2000 on the occasion of the celebration of the 50th anniversary of the signing of the Austrian State Treaty. The web site is located at <http://volksgruppen.orf.at>.

# CANADIAN-AUSTRIAN TRADE TO REACH \$1.2 BN

## Austrian and Canadian exports grow by 23% and 61%, resp., in the first half of 2000

Gerhard Müller

Despite their geographical distance and enormous difference in size, Canada and Austria have a lot in common. Both Austria and Canada are neighbours to economic powerhouses ten times their size. Both are known as ideal springboards to the world's largest free trade areas: Canada to NAFTA (with 360 million consumers) and Austria to the European Union (with 370 million consumers). In addition, due to its historical links and geographic proximity, Austria offers excellent opportunities for doing business with Central and Eastern Europe. In Canada as in Austria, small and medium-sized companies dominate business and stimulate economic growth.

can automotive parts industry were mainly responsible for this growth.

The major contributor to Austrian exports to Canada is Austria's specialized machinery industry. Machinery and industrial supplies make up 90% of Austrian exports to Canada whereas consumer goods account for only 10%. Shipments of machinery and vehicles or automotive parts reached two thirds (\$220 million) of total Austrian exports to Canada in the first half of 2000. Piston engines (\$92 million or 27.7% of Austrian exports) are still the most important single export item. Exports of manufactured goods (i.e., High-quality paper, special steel products, furniture fittings, refractory products) rank second with

tributing subsidiaries supply mainly the Canadian market.

As a member of NAFTA, Canada offers Austrian manufacturing companies access to the U.S. and Mexican markets. Competitive manufacturing costs, a qualified workforce and a favourable exchange rate with the American dollar are the main reasons for Austrian companies to manufacture in Canada.

Aircraft dominate Austrian imports from Canada. Traditionally, Austrian imports from this country are dominated by the supply of regional aircraft with a volume of \$130 million (39% of total imports) in the first half of 2000. Austrian-based airlines are the most important customers of Cana-

	Austrian exports to Canada (\$ in millions)	Change from preceding year	Austrian imports from Canada (\$ in millions)	Change from preceding year
1999	565	+10.2%	423	-9.2%
1-6 / 2000	332	+23.2%	331	+61.0%

Austrian exports to Canada grow by 10% in 1999 and 23% in the first half of 2000. Source: OeSTAT, 2000, 1999 data converted to \$ at average 1999 exchange rate of \$1=ATS9.5, 2000 exchange rate \$1=ATS9.65.

These common aspects are also reflected in bilateral trade and investment. Bilateral trade reached almost \$1 billion in 1999 and is estimated to grow to \$1.2 billion in the year 2000. Thus, Canada confirmed its position as the third most important overseas trading partner for Austria, trailing only the U.S. and Japan. Statistics Austria reported an increase of 23.1% in Austrian exports to Canada to a total of \$332 million in the first half of 2000. Excellent economic conditions in Canada and the growing integration of the European and North Ameri-

\$57 million (+36.4%). Substantial increases were also recorded in Austrian shipments of finished goods (\$30 million) and chemical products (\$22 million).

Canada is an attractive market for Austrian companies. Estimates show approximately 1,000 Austrian companies having permanent business relations with Canadian companies. More than 50 Austrian subsidiaries take advantage of the favourable Canadian business environment. Austrian production subsidiaries supply primarily the U.S. market, while dis-

dian-built regional aircraft in Europe. Canadian shipments of machinery and automotive parts (\$110 million) account for the second most important sector. The third notable sector is raw materials (\$36 million), including shipments of timber and wood pulp.

Canada's top companies are represented in Austria. Currently, 22 Canadian firms maintain subsidiaries in Austria with Magna International, Canada's largest supplier of automotive parts, being the most important Cana-

*Continued on page 15*

# AUSTRIAN FILMS IN CANADA

Dr. Wera Zelenka

If Canadians were asked whether they had ever seen Austrian films or knew any Austrian movie star, most would probably answer: "Of course, I know 'Sisi,' or 'The Third Man' or 'The Sound of Music.'" Romy Schneider or Arnold Schwarzenegger would likely be their choices for well-known Austrian movie stars.

But, of course, there is much more to Austrian film. From the earliest performances of "moving pictures" in Austria a hundred years ago to the present, Austria's contribution to the film world—in addition to many Austrian-born and internationally renowned movie stars and directors—has been the production of a considerable number of high-quality movies.

The reason for the comparative lack of knowledge about Austrian films in Canada and elsewhere can mainly be attributed to the fact that Austria's film production companies were—and still are—relatively small and that their films have been distributed mostly by foreign companies. Despite a flourishing film industry and an output of good to outstanding films from Austria, the Canadian public seldom has the opportunity to see Austrian productions in commercial theaters.

It has therefore been part of the cultural work of the Austrian Embassy in Ottawa—and one of its important aims—to promote and present recent and older Austrian films in this country: Austrian film weeks or special screenings at cinémathèques, universities or cinematic institutions have been organized, and the participation

of such films at Canadian film festivals has been promoted in order to familiarize Canadians with Austrian films, directors, and actors and actresses.

In 1996, Austria's "Millennium Year", an Austrian Film Festival took place at the National Library in Ottawa and at the Pacific Cinémathèque in Vancouver where several new feature films such as "Tafelspitz," and "I love Vienna" were shown. On that occasion, the audiences in both cities also had the chance to meet director Andreas Gruber who introduced his film "Hajenjagd" ("The quality of mercy"), based on a true story which took place in Mauthausen at the end of the Second World War. "Journées du Cinéma Autrichien" have also been organized at the Cinémathèque Québécoise in Montreal, presenting twelve different new films by directors such as Michael Haneke, Titus Leber, and Wolfgang Glück.

In April 1999, the University of Alberta's Canadian Center for Austrian and Central European Studies hosted the mini-festival "April in Austria" in cooperation with Metro Cinema of Edmonton, during which a broad selection of Austrian movies from the beginning of its film industry to the present were presented. The festival included the famous 1922 silent film "Sodom and Gomorrah" directed by Michael Kertesz (who subsequently was to make a career in Hollywood as Michael Curtis) and Franz Antel's 1981 classic, "Der Bockerer" ("The Stubborn Mule").

In May and June 2000, Michael Haneke was honoured with a special retrospective of his most important

films at the Cinémathèques in Ottawa, Toronto, Vancouver and Winnipeg. Michael Haneke is one of Europe's most controversial and daring film directors, both astonishing and disturbing audiences since his debut. His films offer a startling and profoundly chilling portrait of modern alienation. The series shown in Canada presented five of Haneke's key works, namely the trilogy "The Seventh Continent," "Benny's Video," and "71 Fragments of a Chronology of Chance" as well as "Funny Games" and "The Castle."

At Ottawa's annual European Union Film Festival, the member states of the EU present their recent film productions to the Canadian public, demonstrating the quality and diversity of Europe's film industry. Since 1994 Austria has been participating in this festival, which has become an important film event in Ottawa and recently in the West as well: the movies are now also shown at the Pacific Cinémathèque in Vancouver.

In 1998, Austria's entry was "Jugofilm," an award-winning drama about the former Yugoslavia by director Goran Rebic; on that occasion, the young film maker came to Canada and presented his film on the opening night of the EU-Film Festival in Ottawa. "Jugofilm" was recently screened again to great acclaim in Edmonton in September as part of the Canadian Center for Austrian and Central European Studies' Central European Film Festival.

Austria's contribution to the Festival in 1999 was "Suzie Washington," an intense, compelling road movie about the flight of an illegal immigrant.

The protagonist of the film is played by Birgit Doll, a well-known Austrian theatrical actress. At the most recent EU-Film Festival in November 2000, the Austrian Embassy participated with "Nordrand" ("Northern [Out]-skirts"), the first feature film by the promising young directrice Barbara Albert.

In this story, the protagonists—all in their early 20s and belonging to different ethnic groups in Vienna—are searching for an escape from a bitterly cold winter, and are confronted with their first important decisions about life: choosing independence, weighing responsibilities, and selecting their future paths in life. Austrian rising star Nina Proll was given an award as "most talented young actress" at the Venice International Film Festival for her part in "Nordrand."

In recent years, efforts to familiarize the organizers of Canadian film festivals with the products of the Austrian film industry have been very success-

ful. Increasingly, Austrian films are invited to be represented at the International Film Festivals in Toronto and Montreal—important film marketing places where movies are sold to international distributors.

This year, four new Austrian films—"Die Fremde" (by director Götz Spielmann), "Heimkehr der Jäger" (Michael Kreihs), "With Closed Eyes" (Mansur Madavi) and the award-winning "Der Überfall" (Florian Flicker)—were presented by the Austrian Film Commission at the International Toronto Film Festival. The films "Geboren in Absurdistan" (Houchang Allahyari), "Die Verhaftung des Johann Nepomuk Nestroy" (Dieter Berner) and "Heller als der Mond" by Virgil Widrich were screened at the Festival International du Film de Montreal. The Jewish Film Festivals in Montreal and Toronto also presented Austrian productions, for example, the well-known Axel Corti trilogy "Where to and Back."

Last but not least, we should mention the numerous film and video evenings organized by Austrian societies across Canada where Austrian feature films or documentaries are shown. A list of such films and videos, which are available free of charge from the Ministry for Foreign Affairs and the Federal Chancellery in Vienna, may be obtained from the Austrian Embassy in Ottawa.

Austrian contributions to Canadian film festivals specializing in short films or avant-garde films are usually handled through the Embassy. Recently, an audio-visual co-production agreement between the Government of the Republic of Austria and the Government of Canada was signed, which—it is hoped—will lead to a number of co-productions within the next few years.

*Dr. Wera Zelenka  
Counsellor for Press and Cultural Affairs  
Austrian Embassy, Ottawa*

**AGNES GROSSMANN**

*Continued from page 8*

Washington's Kennedy Centre, among others, thus reconquering the reputation of this organization to one of the highest order (Gerhard Kramer, *Die Presse*, Vienna). She also launched the Children's Opera Series of the Vienna State Opera by conducting Kraus's "Brundibar".

In November 1998, she relinquished her position as Artistic Director of the Vienna Choir Boys because of the growing incompatibility with the Board of Directors on the methods of

financing and the goals of the institution.



Left to right: Hermann Griesseier, Agnes Grossmann (conductor and ACC Honorary Chairperson), Edmund Wyslouzil, Raffi Armenian (conductor and husband of Mrs. Grossmann), Dr. Maria-Teresa Lichem, H.E. Dr. Walther Lichem, Hans Wyslouzil, Alois Platzer, Burgie Pirker and Roland K. Pirker. Photo: Les Photographes Kedl - Eugen Kedl

As of 1999, Agnes Grossmann has resumed her international guest-conducting career. Her concerts have

included performances with Pro Coro Canada, Arcadia Chamber Orchestra and Choir in Izumi Hall, Osaka, Japan, and her highly successful debut with Montreal Symphony Orchestra, conducting Mozart's "Requiem" and Handel's "Messiah." In October 1999 she was asked to resume the Artistic Directorship of the Orford Arts Center. November/December 2000 saw her in a return engagement in Osaka and her debut with the Contemporary Chamber Orchestra and Choir, Taipei.

# TORONTO'S AUSTRIAN ALPINE SINGERS TOUR AUSTRIA

During this past summer, 36 members of the Austrian Alpine Singers of Toronto spent two weeks on a musical tour through Austria. It had been the dream of the choir director, Willi Platzer, to take the choir on tour in his homeland—Austria.

With great anticipation, the choir boarded the plane and then settled into the waiting tour bus upon arrival in Munich. The first stop on tour was Maria Neustift (near Steyr) in Upper Austria. The Austrian Alpine Singers had the honour of participating in the

25th anniversary celebration of the Maria Neustift Choir. The beautiful village church—founded in 1124 and well-known as a pilgrimage church—was the setting for this festive concert.



The Austrian Alpine Singers visit Maria Neustift, Upper Austria. Photo: Tim Szauter



Ladies of the Alpine Choir with the choirmaster in Maria Wörth, Carinthia. Left to right, front row: Annie, Alisha, Rachel, Rebecca, Natasha and Meagan. Back row: Doris, Lori, Susi, Otti, Ingrid, Esther, Darlene, Andrea, Willi Platzer, Carrie, Eliese, Martha, Erna, Lynn timer, Renate and Poldi. Photo: Doris Ingravalle



The male section of the Choir. Left to right: Willi, Daniel, Timmy, Chris, Samuel, Mathias, Willi Platzer, Manuel, Timothy, Ryan, Frank and Steve. Photo: Doris Ingravalle



The Austrian Alpine Singers' youth group, the "Forget-me-nots", visit Schloss Schönbrunn. Photo: Elise Scully

During the tour, the choir travelled through six of Austria's provinces. Concerts were held in local churches, community centres, restaurants, concert halls, and in town squares. An honour for all choir members was

meeting some of the well-known Austrian composers of the folksongs in their repertoire, including Prof. Lorenz Maierhofer, Prof. Reinhold Haring, and Prof. Franz Koring er.

Among the many highlights was

a tour along the Danube and its scenic countryside. One of the most memorable experiences included a private reception in the "Burg" Graz, where Prince von Liechtenstein personally greeted the choir. Also, a breathtaking

drive through the south-Styrian wine region featured a stop at one of the most famous wineries in Austria, Weingut Polz, where local food and wine were thoroughly enjoyed.

The tour ended in the Salzburg area in the rain. The good-bye ‘tears’



Graz: Clock Tower

had begun, and the planned drive over the Großglockner Pass—which, after all, crosses the Alps at almost 2,600 m—was unfortunately made impossible because of snow at higher altitudes.

The last concert took place in



Street scene in old Graz

Bergheim, home of our tour guide and M.C., Claus Pircher.

The open friendliness and hospitality of the Austrian people, the beautiful countryside, and the grateful enthusiasm of the public attending our concerts will remain unforgettable to us all.

*Doris Ingravalle*  
Member of the Alpine Choir

## VIENNA CHOIR BOYS BEGIN NORTH AMERICA TOUR IN OTTAWA

For nearly five centuries, the Vienna Choir Boys have enchanted millions all over the world with their exceptionally beautiful singing and their unique Austrian charm. The group is now headed by their new Manager, Mr. Stephan Nistler, who just two weeks ago took over this challenging

tendance at the National Arts Centre in Ottawa as the Vienna Choir Boys took to the stage. No one appeared to go home disappointed, and the choir boys' beautiful voices left many listeners visibly moved—particularly in their rendition of such Austrian folk favourites as “Unter der Linden” and “In die



Back row (left to right): Stefan Nistler (General Manager, WSK), Vienna Choir Boy half hidden, Raul Gehringer (conductor), Roland K. Pirker (President, Austrian Society Ottawa & ACC), Dr. Wendelin Etmayer (Austrian Ambassador), Barbara Fruehwirth, Theresa Palisek (both Austrian Society, Ottawa) and 26 members of the Vienna Choir Boys. Photo: Wiener Sängerknaben - Roland Pirker

position. Ottawa was the only city in Canada visited on their 41-performance concert tour to North America, which ended a few days before Christmas.

The Vienna-born choral conductor Raoul Gehringer led the Vienna Choir Boys on this, his first tour since appointed last June as choirmaster. Mr. Gehringer is a former Vienna Choir Boy himself who became an alto soloist at the age of ten and sang with the ensemble from 1981 to 1985.

Several hundred Austrian-Canadians, including the Austrian Ambassador H.E. Dr. Wendelin Etmayer and his wife Gerhild Etmayer, were in at-

Berg bin i gern.”

As has become their custom, this choir of 10- to 14-year-old boys presented an amazingly varied repertoire, ranging from traditional folk songs from China, Israel, South Africa, and America to classical compositions by Henry Purcell, Michael Haydn, Johannes Brahms, and Johann Strauss II.

The evening was particularly exciting for the Austrians living in Ottawa as they were able to meet with these young performers.

*Roland K. Pirker*

## AUSTRIAN COMPOSER SETS ATWOOD'S "NIGHT IN THE ROM"

Since music is perhaps the most universal of the arts, it should not seem surprising that the composer of a music theatre piece based on Margaret Atwood's poem "A Night in the Royal Ontario Museum," Nancy van de Vate, came from Austria to Toronto for its Canadian premiere. A bit more surprising may be the fact that the piece was composed in Jakarta, Indonesia and has had most of its performances in Poland. One month before its Toronto



performance, it received its Asian premiere in Seoul, Korea. The piece also exists in a German version, "Eine Nacht im Royal Ontario Museum," which was premiered in Vienna in April 1999.

The scenario is simple: a woman visitor is locked overnight—by mistake, of course—in the Royal Ontario Museum in Toronto. While the situation is not tragic, it is unnerving, and the woman becomes increasingly distraught as she walks in near-darkness from one exhibit to another. The composition is for solo soprano with electronic tape, but the taped sounds are acoustic rather than electronic. Prominent among them is a large Javanese gong and a kecapi, an Indonesian folk

instrument much like a zither.

The piece was part of a program devoted entirely to Ms. Van de Vate's music theater works. Also included was a piece for soprano and four jazz singers, "Cocaine Lil." The text of this work is an American folk poem from the early 20th century when cocaine was still legal in the United States. The third piece, which received its world premiere in Toronto, is entitled "Venal Vera: Ode to a Gezira Lovely". It is for soprano, percussion, and bass clarinet. Vera, a spy from Cairo, recounts how she extracts secrets from British officers during the Second World War.

All the pieces are highly ironic and have elements of cabaret music and theater, a tradition virtually unknown in North America. Despite the American origin of its text, "Cocaine Lil" was widely performed throughout Europe and telecast both in Poland and Italy before it received its U.S. premiere.

Nancy Van de Vate was born in Plainfield, N.J. and received her musical training at prestigious American colleges and universities. In 1994 the Austrian Government granted her dual citizenship because of her exceptional achievements and musical contributions to the Republic of Austria. Her music has gained numerous Pulitzer Prize and Grawemeyer Award nominations.

Ms. Van de Vate has composed over 130 works in virtually all forms, from a composition for solo instrument based on only one note, to grand opera. She now lives permanently in Vienna; as a composer she finds its rich musical resources endlessly stimulating.

### CANADIAN AUSTRIAN TRADE

*Continued from page 4*

dian investor. Bombardier, a major manufacturer of engines and public transportation equipment, operates large manufacturing facilities in Austria, which are presently being expanded. Nortel Networks, a supplier of communications equipment, maintains its regional headquarters for Central and Eastern Europe as well as a research centre in Vienna. The skilled workforce, the high productivity as well as the geographical location seem to make Austria attractive for Canadian investments.

*Mr. Gerhard Müller*

*Austrian Consul and Trade Commissioner in Toronto*

On 6 October 2000, Mr. Gerhard Müller was awarded the Austrian Medal of Merit in Gold decreed by the Austrian Federal President, Dr. Thomas Klestil. The ceremony took place at the official residence of the Austrian Ambassador to Canada, Dr. Wendelin Ettmayer, within the framework of a reception on the occasion of the official visit by Dr. Heinz Fischer, the President of the Austrian Parliament, to Canada. Dr. Fischer honoured Mr. Müller by decorating him while his contributions to the development of the Austrian economy were enumerated by the Ambassador.

Mr. Müller's achievements comprise a long list of trade-and investment-enhancing initiatives which have boosted bilateral co-operation between Austria and Canada. Two-way trade in 1999 reached a record figure of more than \$1 billion, making Canada Austria's third largest export market outside of Europe.

### Dear member of the Austrian community in Canada:

By now, you should have heard or read about the ambitious project which I am undertaking on behalf of the Austrian-Canadian Council, a *Biographical Dictionary of Austrians in Canada*, which will provide details about the personal and professional lives of the thousands of Austrians in Canada and their contributions to Canadian society.

This book is *not* limited to "prominent" Austrian-Canadians. Every Austrian-Canadian has made a contribution in his or her own way, and each and every one should be acknowledged—be it in the trades, in business, in the arts, or in academe. In particular, women who might feel that they "haven't really done anything worth writing down" are encouraged to send in an entry for themselves and their family members. Of course, there are many women of Austrian origin who have had their own careers, but then there are countless others who have established businesses with their husbands, have helped in clubs and in public and social events, have raised their children with Austrian values, and have in innumerable ways left their mark as Canadians of Austrian origin. We hope that this dictionary will include literally thousands of Austrian-Canadians. Please do feel included.

It does not cost anything to be listed in this book, and of course, you do not need to divulge any personal information that you do not want to share.

How can you get your biographical information to me? Please send me a note, an e-mail message, a fax, or give me a phone call. I will then send you a questionnaire (let me know how many questionnaires you will need for you and your family) by return mail.

I hope to hear from you soon

**Manfred Prokop**  
**422-52313 Range Road 232**  
**Sherwood Park, AB T8B 1B7**  
**Phone and fax: (780) 467-6273**  
**Manfred.Prokop@Ualberta.ca**

## MORE GOLD FOR CANADA

Canada is celebrating more gold medals, but this time not from Australia—these honors have come from Austria. A rural Nova Scotia food manufacturer and retailer has put this province on the map once again as a producer of high-quality and unique meat and sausage products.

The Austrian Smokehaus, a meat and fish processing business owned and operated by Hans and Heike Langmann of Upper North River near Truro, recently entered an international competition for meat and sausage (the 13th International Food Processing Competition in Wels, Austria), and just a short while ago, the Langmanns received eight gold medals and four silver medals for their product entries. They had submitted twelve products and received medals for all twelve, beating out competitors from around the world. The Austrian Smokehaus is celebrating its 15th anniversary this year, and these international honours have helped celebrate the anniversary in style.

The Langmanns 'fell' into the business after family and friends encouraged them to start producing more European-style meats and deli products. Hans had grown up in Austria and spent 19 years in Germany. The Langmanns moved to Nova Scotia in 1982, and three years later embarked on a family business that has seen steady growth over the past several years.

After starting the business, Hans returned to Austria and Germany to participate in meat processing courses and seminars. He admits that he was surrounded by butchers

for most of his life, but notes that the meat processing business is a complicated one. "The processor must constantly be aware of humidity, temperature, texture, consistency and taste," says Langmann. In addition to being both a scientist and an artist, Langmann has had to become an engineer and a maintenance worker since much of his high-tech equipment cannot be serviced locally.

When asked what keeps him going, Langmann says that he finds great pride and pleasure in having satisfied customers. The Austrian Smokehaus has a loyal following of customers at the Halifax City Farmers' Market, Masstown Market, and at their retail shop in Upper North River. It is a charter member of the Taste of Nova Scotia Quality Food Program and regularly participates in cooperative marketing initiatives under the Taste of Nova Scotia banner. The Langmanns have appeared on regional television shows, and their products have been featured by prominent local chefs.

This rural-based food business has been very successful in turning local raw products into high-end, value-added products. The gold medal winners to watch for (and taste) include: smoked bacon; smoked ham; Mountain Climber; smoked salmon; Mexican-style smoked sausage; beef jerky; German bratwurst; and black bean and salsa smoked sausage. Silver medal winners include: Royal; smoked pork chops; pork liverwurst; and maple ham.

*Lori Sanderson, Department of Agriculture, Province of Nova Scotia (Truro)*



## "BLACK NEUTRAL OBJECTS": EXHIBITION BY GERTRUDE MOSER-WAGNER AT THE DURHAM ART GALLERY

Gertrude Moser-Wagner's exhibition, "Black Neutral Objects," has been the highlight of her residency at United Media Arts (UMAS) in Durham,



Ontario. Moser-Wagner, a well-known sculptor and conceptual artist from Vienna, was a guest at UMAS from November 1 to 26, 2000 as their eighth Austrian artist-in-residence. During her stay she met with local artists, gave lectures at the Tom Thomson Memorial Art Gallery in Owen Sound, the Durham Art Gallery, and the Kentler International Drawing Space in New York City, and created a new art work.

Moser-Wagner arrived in Durham on August 9, along with 48 obscure looking objects, made out of black fabric and shaped like a folded cone. She refers to them as black neutral objects. "Black neutral objects have the quality of being identical, versatile and transportable and can take on any role you give them. They are visual mediators between people, things and places."

Around these objects, Moser-Wagner developed an artistic vision for a community-focused project involving the active participation of 24 residents living in Durham. She ap-

proached all of the people in town whose last names start with the letters D, U, R, H, A or M and were listed in the phone book. By October 2, she had received exactly 24 responses.

In the next stage of the project an instant camera and one of the black neutral objects with a number stitched into the fabric were handed over to each participant. They were asked to photograph the object in their home or garden and return the exposed film by October 10.

At this stage, the black neutral objects became the catalyst for creation and for a cultural exchange of images and ideas. Moser-Wagner utilized the objects as a means of communication, as a mediator between a public space (the Art Gallery) and private places, reaching across the gap that normally separates public spaces like an art gallery and private spaces like peoples' homes.



The final exhibition at the Durham Art Gallery involved 24 enlarged photographs shot by the participants and a sculpture which Moser-Wagner created out of 24 corresponding black neutral objects, mirroring the objects that remained with the participants. Texts and sketches, documenting the various stages of this ambitious com-

munity-oriented artistic endeavor, complemented the visual presentation of the project.

The exhibition at the Gallery re-



flected the visual dialogue that took place between the artist and the participants and was dedicated to the people of Durham.

For further information please contact the curator, Ilse Gassing, at (519) 369-6449 or visit the Gallery's website [www.durhamart.on.ca](http://www.durhamart.on.ca)

*I. G.*

Gertrude Moser-Wagner was born in St. Georgen bei Murau, Austria. She studied sculpture at the Academy of Fine Arts, Vienna with Bruno Gironcoli. Between 1982 and 1990 she taught at the Academy of Fine Arts, Arnulf Rainer's master class. She also worked as an instructor at the Progetto Civitella d'Agliano in Italy and at the Academy of Applied Arts in Vienna.

## AUSTRIAN-CANADIAN COUNCIL

Dear reader,

We are pleased to present you with *OeCulture*, a magazine devoted to the impact and relevance of Austrian culture in the broader Canadian context, which the Austrian-Canadian Council publishes in cooperation with the Austrian Embassy in Ottawa.

The Austrian-Canadian Council was established in February 1995 as a national umbrella group for Austrian clubs and organizations across Canada. Its first objective has been to give the Austrians in Canada a national voice and to raise the profile of Austrian culture in Canada by informing Canadians about Austrian culture and learning, including an appreciation of Austrian studies, Austrian graphic and performing arts as well as Austrian literature.

The Austrian-Canadian Council also serves as a charitable foundation which acts on behalf of its patrons to promote such Austrian studies and Austrian culture in Canada by sponsoring various cultural, scholarly and other Austria-related activities.

We take pleasure in offering you this free copy of *OeCulture* and ask you to consider becoming a member of the Austrian-Canadian Council. All donors who contribute \$25.00 or more in any given year will receive a full year's subscription to *OeCulture*, three times a year and free of charge.

As to clubs and organizations, the ACC at its national meeting in September 1998 agreed to a voluntary annual membership donation of \$ 100.00 per group.

For further information on the Austrian-Canadian Council, you may write us at the address given below, send an e-mail to [austcan@trytel.com](mailto:austcan@trytel.com) or visit our web site at <http://www.trytel.com/~austcan/>.

With best wishes and a most cordial "Grüß Gott",

Roland K. Pirker  
President, ACC  
1391 Cavendish Road  
Ottawa, ON K1H 6B8

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### PLEASE INFORM US OF A CHANGE OF ADDRESS, AND PLEASE RENEW YOUR MEMBERSHIP FOR 2001

#### Membership application and donation form

I enclose a cheque for \$ \_\_\_\_\_ (ACC membership \$ 25.00; donation of \$ \_\_\_\_\_ ) payable to the Austrian-Canadian Council, 1391 Cavendish Road, Ottawa, ON, K1H 6B8

Name: \_\_\_\_\_

Street: \_\_\_\_\_

City and Province: \_\_\_\_\_ Postal code: \_\_\_\_\_

Date: \_\_\_\_\_ Signature: \_\_\_\_\_

## CULTURAL EVENTS/MANIFESTATIONS CULTURELLES

Continued from page 2

### Victoria

28 April 2001  
Vienna Ball  
Johann Strauss Foundation  
Empress Hotel

### MANITOBA

#### Winnipeg

20 January 2001  
Film: *Dachl überm Kopf, Hackl vorm Kreuz*  
Friends of Austria Club

17 February 2001  
Film: *Lumpazivagabundus, der böse Geist*  
Friends of Austria Club

10 March 2001  
Film: *Tafelspitz*  
Friends of Austria Club

14 April 2001  
Film: *Hallo Dienstmann*  
Friends of Austria Club

### ONTARIO

#### Kitchener

9 December 2000  
*Advent in the Alps* as part of the  
"Christkindl-Markt"  
St. Mary's Church

#### London

8-21 February 2001  
Traveling exhibition  
*Ernst Krenek. Companion of the Twentieth Century*  
University of Western Ontario

#### Ottawa/Hull

23 November 2000  
EU-Film Festival  
*Nordrand (Northern [Out]skirts)*

National Archives  
2 December 2000  
Liederabend  
Rupert Bergmann (Vienna)  
Maison de la Culture

3 February 2001  
Viennese Ball  
National Gallery

7-8 May 2001  
Symposium  
*Austria and Canada - Common challenges, common goals*  
Hotel Sheraton

#### Toronto

23 November 2000  
Anton Kuerti Piano Masterclass  
Walter Hall, Faculty of Music  
University of Toronto

24 November 2000  
Anton Kuerti Piano Recital  
Walter Hall, Faculty of Music

26 November 2000  
"Advent in Austria"  
Afternoon concert with the Mixed Choir  
Edelweiss  
St. Patrick's Church

3 December 2000  
"Advent in der Bauernstub'n"  
Afternoon concert with the Austrian  
Alpine Singers  
Our Lady of Fatima Shrine

21-23, 27, 29-30 December 2000 and  
4-6 January 2001  
*The Merry Widow*  
Toronto Operetta Theatre  
St. Laurence Centre for the Arts (Jane  
Mallett Theatre)

1 January 2001  
New Year's Concert  
"Salute to Vienna"  
Roy Thomson Hall

17 January-4 February 2001  
Play  
*Pains of Youth*  
Theatre Voce

Canadian Stage Theatre  
28 January 2001  
*The Greta Kraus Schubertiad*  
Organized by the Aldeburgh Connection  
Walter Hall

1-3 February 2001  
"Mozart and Haydn"  
Toronto Symphony Orchestra  
Roy Thomson Hall

18 February 2001  
Off-Centre's Annual *Schubertiad*  
Glenn Gould Studio, CBC

24 February 2001  
Austrian Ball  
Canadian-Austrian Society  
Delta Chelsea Hotel

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

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

### QUEBEC

#### Montreal

1 January 2001  
Hommage à Vienne - Salute to Vienna  
"Concert de nouvel an"  
Place des Arts

14 January 2001  
Oeuvres pour choer d'hommes de  
Johann Strauss II  
"Concert du nouvel an"  
Ensemble Strauss-Lanner  
Ecole de musique Vincent D'Indy

18 February 2001  
"Ragtime in Vienna"  
Trio Kaffeehaus  
Ecole de musique Vincent D'Indy

10 April 2001  
Ensemble Johann Schrammel  
Artiste invitée: Barbara Faust  
Ecole de Musique Vincent D'Indy

## CULTURAL EVENTS/MANIFESTATIONS CULTURELLES

### ALBERTA

#### Calgary

24 March 2001  
"A Night in Vienna"  
Austrian-Canadian Society  
Westin Hotel Calgary

#### Edmonton

30 November 2000:  
CCAuCES presents:  
The Austrian Political Parties Lecture  
Series, Part 1  
*The Birth of the Austrian Parties in the  
Nineteenth Century*  
Dr. Frederick C. Engelmann  
Tory Building 10-4  
University of Alberta

1 January 2001  
New Year's Day Concert  
"Salute to Vienna"  
Symphony Canada and  
members of Dance Alberta  
Winspear Centre

11 January 2001  
Lecture Series, Part 2  
*The History of Austria's Grand Coalition,  
1945-1966*  
Dr. Frederick C. Engelmann  
Tory Building 10-4

10 February 2001  
Johann Strauss Ball  
Johann Strauss Foundation  
Westin Hotel Edmonton

22 March 2001  
Lecture Series, Part 3  
*The Austrian Parties and Current Events  
in Austrian Politics*  
Dr. Frederick C. Engelmann  
Tory Building 10-4

10-13 May 2001  
International Symposium  
*Reverberations: Representations of  
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*Nordrand (Northern [Out]skirts)*  
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29 December 2000  
"The Charm of Vienna"  
Vancouver Symphony Orchestra at the  
Orpheum

1 January 2001  
New Year's Concert  
"Salute to Vienna"  
Vancouver Symphony Orchestra at the  
Orpheum

28 January 2001  
Concert  
The Vienna Choir Boys  
Chan Centre

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