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C CULTURE

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GLOBALISATION IN THE 18TH CENTURY

VIENNA'S HELDENPLATZ TO VISIT CANADA

IMPERIAL AUSTRIAN CONSULATES IN CANADA, 1850-1914

From the editor's desk

This issue of *Oe Culture* focusses on several dimensions of Austrian history. The Austrian Ambassador examines the interconnections between Austria and Canada resulting from three wars in the 18th century which would be of momentous significance for both countries. The establishment of diplomatic relationships between Canada and the Austro-Hungarian Monarchy is the subject of another contribution, and a third previews an important up-coming exhibition about a famous square in Vienna on which history has been made many times.

No issue of *Oe Culture* would be complete without reports on the Austrian-Canadian connection to music and the arts. CBC will have an important Gustav Mahler event this fall; a Canadian artistic director, singer, actress and choreographer relates her experiences in Vienna's music world; and an Austrian-Canadian painter has another significant exhibition in several locations in Canada.

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/>

Austrian Trade Commission, Toronto

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

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Austria... Oesterreich... 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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THE ESTABLISHMENT OF IMPERIAL AUSTRIAN CONSULATES IN CANADA, 1850 - 1914

Rudolf Agstner

One hundred and fifty years ago, on 4 December 1850, Emperor Francis Joseph of Austria ordered the organization of an Austrian consular service in North America. Explicitly included in this decree was a provision for the establishment of four consulates "in the English Dominion on the northern coast of America." Baron Ludwig von Bruck, the Austrian Trade Minister, who had been one of the founders of the "Steam Navigation Company of the Austrian Lloyd" and whose interests were primarily in maritime trade, recommended that consulates be opened in Montreal, Québec City, Halifax, and St. John's.

Imperial Austrian officials concluded early on that the volume of commercial traffic between Austria's chief port of Trieste and Canada did not warrant the implementation of this plan. As a result, it took many years before honorary consuls were finally even appointed in Montreal and Halifax. No consuls were ever posted in Quebec or in St. John's.

That initial consular appointments reflected primarily commercial aspirations is clear from the appointment in 1856 of William Cunard, son of the founder of the Cunard Steamship Company, as Imperial Austrian Honorary Vice-Consul in Halifax. When Cunard moved to Britain in 1877, he was succeeded by prominent Canadian businessmen, William H. Hart (1879-1896), and H.L. Chipman (1896-1914). Further honorary consulates

headed by businessmen were also opened in St. John, New Brunswick (1880-1913), Pictou, Nova Scotia (1882-1907), and Sydney, Nova Scotia (1907-1914). But all these consulates had one thing in common: Austro-Canadian maritime traffic still did not justify their existence as the century wore on, while the real business of Austrian consulates increasingly focused on migrants from what was by then officially known as the Austro-Hungarian Empire.



From the 1890s on, Austro-Hungarian immigration to Canada increased dramatically, reaching well over 100,000 immigrants in the 1910-1914 period alone, and making Austria-Hungary the second largest source of immigrants to Canada after Britain herself. The honorary consular agent in Sydney, Alexander Neil McLennan, for example, reported in 1912 that around 5,000 Habsburg nationals then lived in Cape Breton, while consular agent Percy Walter Thomson reported from St. John that "a group of about 30 workers were employed in construction of a breakwater ... [while] outside of St. John Austrian workers are said to have found employment with wood clearing companies and

railway construction."

However, the bulk of migrants did not settle in the Maritimes, but in the Canadian West. Consulates were thus really needed much more in the political and economic nerve centre of Canada and in the area of migrant destination—and the two most important urban centres in the country from that point of view were Montreal and Winnipeg.

An Honorary Vice-Consulate, as we have seen, had been planned for Montreal from the start. Even before Confederation it was regarded by the Austrians as "the most important trading place in Canada and the British Dominions of North America," and the first Honorary Vice-Consul appointments reflected the same commercial hopes that had animated the appointments in the Maritimes. The first two honorary consuls there were also businessmen, originally immigrants from Germany. Friedrich Bankhage was appointed in 1865, but went bankrupt two years later and fled the country. His successor was Johann Daniel Eduard Schultze, a distinguished member of the Montreal Board of Trade, who was warmly praised by the Empire's Foreign Minister as a man who was always "eager to be useful to [our] nationals seeking assistance and especially to promote the commercial interests of the Monarchy in Canada." In return for importing Canadian furs and timber, Austria

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GLOBALISATION IN THE 18TH CENTURY: Three battles shape the destiny of Austria and Canada

Wendelin Ettmayer

During the 18th century, three wars took place simultaneously in Europe and America which affected the destiny of Canada and Austria in a very decisive way. In all those wars, Austria, France and England were involved. The outcome has influenced the course of history until today: France lost its territories in America, and at the same time, the power constellation in Central Europe was newly arranged. The three wars were the War of Spanish Succession, the War of Austrian Succession, and the Seven Years' War.

The War of Spanish Succession (1701-1713). After Charles II, the last Habsburg in Spain, had died, Austria and France were at war over the Spanish inheritance. Louis XIV of France fought on behalf of his grandson Philip of Anjou, and Emperor Leopold I for his son Charles (who later became Charles VI and the father of Maria Theresa). England and the Netherlands were on Austria's side, while Bavaria and Savoy fought for France. Some European countries, stretching from the Netherlands to Upper Italy, became involved in the battle scenes.

After the death of Emperor Joseph I in 1711, Great Britain and the Netherlands feared that too much power in Europe would fall into the hands of the Habsburgs who now had the opportunity to unite Spain and the Austrian inheritance. In order to avoid that, the Peace Agreement of Utrecht (1713) provided that Philip V, supported by France, would become King of Spain. Austria was given the Spanish Netherlands.

The same peace agreement made France lose Acadia on the coast

of eastern Canada (now Nova Scotia and New Brunswick). Acadia had tremendous importance because it served as a sea gateway to Newfoundland and the estuary of the St. Lawrence River. With Acadia in British hands, the colonists in the New England colonies could be better protected against French advances. The English claim for Newfoundland and the Hudson Bay and its territory was acknowledged as well.

An active engagement of the English only started when English trade was impaired and English settlers were confronted with French fur traders. Armed conflict also started in the area of the Mississippi as English colonists started to cross the Appalachian Mountains.

In 1710, British war ships shelled the poorly armed Fortress Fort Royal in Nova Scotia. Its defeat meant the end of French domination in this area. The superiority of the British Navy had prevailed.

France remained only in possession of Prince Edward Island, the Island of Cape Breton and, until today, the small Islands of St. Pierre and Miquelon on the southern coast of Newfoundland. French fishermen kept their privileges in that region. But all in all, the Peace Agreement of Utrecht brought big losses for France in North America and for Austria in Europe.

The War of Austrian Succession (1740-1748). After the death of Charles VI in 1740, some countries, even after having signed it, did not respect the "Pragmatic Sanction." This document was supposed to regulate the succession of Maria Theresa to the throne, which was now being questioned.

In 1740, Frederick II of Prussia occupied the Austrian province of Silesia and thereby started the War of Austrian Succession. France, Spain and Bavaria supported Prussia while England and the Netherlands were on Maria Theresa's side.

With the Peace Agreement of Aix-la-Chapelle signed in 1748, Maria Theresa had to sacrifice Silesia and some northern Italian principalities, but in general Austria could hold on to its great power position. The same peace agreement ended a new war between England and France in eastern Canada. After the Peace Agreement of Utrecht, the French had started to build the powerful Fortress Louisbourg on Cape Breton. But soon after it was finished, with a heavily protected sea side, the War of Austrian Succession started to spread to North America. In 1745, 4,000 colonists from the New England colonies conquered the Fortress of Louisbourg, which was defended in a rather reluctant way by French and Swiss soldiers. But since France was on the side of Frederick II and therefore a winner in Europe, the Fortress of Louisbourg was returned to them with the Peace Agreement of Aix-la-Chapelle (1748).

The Seven Years' War (1756-1763). The Seven Years' War dramatically shifted power in Central Europe and in Canada: Prussia became a great power after it had conquered Silesia, and France lost everything in Canada.

In Europe, a completely new alliance was formed, the "Renversement des Alliances" had taken place: Great Britain joined forces with Prussia, while

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LIVING AND WORKING IN TWO WORLDS

A Canadian artistic director, singer and choreographer in Austria

Andrea Mellis

I know all about the fire regulations governing theatres in Austria since the time of Franz Josef. I need to know now, but I didn't realise how important they would be to me when in 1977 I sailed the Atlantic on the *Alexander Pushkin* to become an opera singer in Germany.

I had no idea that, 23 years later, I would be directing and choreographing operas, musicals and plays all over Europe as well as running the course for Musical Theatre at the University of Music and Performing Arts in Vienna. But as one used to the peripatetic life from the cradle as an air-force brat, I have learned to move in whatever direction the winds blow me.

I first directed an opera in 1987—Purcell's *Dido and Aeneas*—which subsequently toured to France. After having been pushed about the stage by a number of more or less interesting directors, and generally told what to do, I revelled in thinking out for myself what should happen, using my own brain to try and discover what the composer and librettist had intended, and to present these insights as clearly as possible.

So it was, that, after having been brought to Vienna in 1988 to coach the singers for the then burgeoning trend of producing West End musicals in the German language, I founded my own opera ensemble, and within four years had produced and directed, *inter al.*, the first Austrian performances of Benjamin Britten's *Noye's Fludde*, in which over 200 school children were involved.

I found that there was a great hunger among the young people of Vienna to be involved in such projects—especially working together with professional singers and actors, quite normal in other parts of the world but looked upon with the gravest suspicion by that part of the city



council responsible for giving out subsidies. The City of Vienna prefers to make cultural consumers out of its children rather than cultural participants.

I still believe that the active involvement of these young artists is the best way to provide an informed and educated public for the future (and, incidentally, uncover some great young talent), and therefore I will continue to make such productions an important part of my directing work. Interestingly enough, private sponsors have always been more open-minded, and, in the past few years, I have directed several productions involving children and teenagers, working with professionals in both Austria and in Germany.

One stage further along, I am responsible for the annual musical theatre productions at the University, preparing students to meet the enormous demand for highly trained musical theatre performers in the German-speaking parts of Europe.

My work with professional singers and actors involves me in productions and workshops all over Europe and will as of next year take me to South East Asia as well.

A current project—one very close to my heart—will be the Euro-

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Andrea Mellis studied music in Canada, first at the University of Victoria, then at the University of Alberta. Since 1978 she has lived in Europe where she has worked as an opera singer, actress, choreographer and director of operas, musicals and plays. Since 1996 she has been Head of the Course for Musical Theatre at the University for Music and the Performing Arts in Vienna.

In 1991, Ms. Mellis founded the ensemble "Mariahilfer Oper". Since then she has been its artistic director and responsible for all its productions. She has also worked as a director for the "Steirische Herbst" (a festival for modern music in southern Austria), for Theater Hof (Germany), and the Festspielhaus St. Pölten.

Her work as a director for the stage has, among many other productions, included *L'Orfeo* (Monteverdi), *Dido and Aeneas* (Purcell), *Hänsel und Gretel* (Humperdinck), *Noye's Fludde and the Golden Vanity* (Britten), *Ludus Danielis* (or *Daniel in the Lions' Den*, a medieval work), the musical *Snoopy!!!*, Shakespeare's *The Winter's Tale*, *The Beggars' Opera* (Gay/Pepusch), *Pollicino* (Hans Werner Henze), *Into the Woods* (Stephen Sondheim) and *Once upon a Mattress* (Mary Rogers).

VIENNA'S HELDENPLATZ TO VISIT CANADA

On Friday, February 4, 2000, and continuing on through the subsequent weekend, thousands of Austrians demonstrated in protest against the formation of a new coalition government which included Jörg Haider's Austrian Freedom Party (FPÖ). Historically-minded observers did not fail to point out that these mass demonstrations against xenophobia and racism took place in the same public forum where in March 1938 thousands had also acclaimed Hitler's proclamation of Austria's annexation to Germany.

That forum was Vienna's so-called "Heroes' Square" (*Heldenplatz*), and there is little doubt that the most recent demonstrators recognized the symbolic significance of this public space, for it had been the locus of some of the most important events in modern Austrian history. Long before the demonstrations of this year re-affirmed the historicity of this public space, a decision had been taken to mount a special exhibition devoted to it from 4 May to 31 August 2000. Entitled "Vienna Heldenplatz: Myths and Masses, 1848-1998," it was mounted on illuminated panels in the square itself, complete with phone-booth-like interpretive centers dispersed at strategic points of the show.

Now the Canadian Centre for Austrian and Central European Studies of the University of Alberta will be making the exhibit available in Canada as well. Opening in the University of Alberta's Rutherford Library foyer on September 15, it will remain on view in Edmonton until mid-October. Thereafter it will be available to other Canadian centres on request from the Austrian Embassy

in Ottawa. A bilingual exhibition catalogue is available from the Austrian Centre while supplies last. Admission is free.

Known officially as the "Outer Palace Square" because of its location adjacent to the imperial palace, the area became known as "Heroes' Square" when massive equestrian monuments of two of Austria's great military heroes were erected in the mid-nineteenth century. The first was dedicated to Archduke Charles, the first allied general ever to defeat



The "Neue Burg" with memorial of Prince Eugene on the Heldenplatz. Projekt AEIOU.

Napoleon in the field at the Battle of Aspern in 1809, and the second was devoted to Prince Eugene of Savoy, whose spectacular military victories over the French and Turks raised the Habsburg Monarchy to the status of a European Great Power by the early eighteenth century.

The area of the outer palace square had been the focus of the main siege efforts by both the Turks in 1683 and the French in 1809 when Vienna was still a walled and fortified city. The French destroyed this portion of the fortification, and after Napoleon's defeat it was never rebuilt, but reconfigured into a parade ground. When the decision was taken in 1857 to demolish the remaining fortifications around Vienna's inner city, and to build a

broad boulevard known as the Ringstrasse in its place, the architect Gottfried Semper was commissioned to re-design the parade ground into what he called an "Imperial Forum." Semper's full plan was never realized, but since its initial re-design the *Heldenplatz* has served as a venue for public activities of all kinds—from religious commemorations through festive parades to political rallies and protests.

The "Vienna Heldenplatz" exhibition displays images of many of these seminal moments in Austrian history. These include, among others, events like the 1854 wedding of Emperor Franz-Joseph and Empress Elisabeth, the 1910 funeral of Vienna's popular mayor, Karl Lueger, the suffragette protests of 1911, the popular support for the war effort in 1914, the funeral of Emperor Franz-Joseph in 1916, the proclamation of the Austrian Republic in 1918, the International Youth Conference of 1929, the 1931 rally on the occasion of the "Worker's Olympic Games", the 1934 memorial ceremony for the assassinated Austrian Chancellor, Engelbert Dollfuss, Hitler's historic "Anschluss" speech of 15 March 1938, the victory parade of the Allied forces in 1946, and the Congress of Austria's Catholics on the occasion of the visit of Pope John Paul II in 1983 and 1998.

Visitors to the exhibition will thus have an illustrated introduction to modern Austrian history, and will be able to place events like the most recent political protests earlier this year into the larger context of public activities and public space in Vienna.

Dr. Franz A.J. Szabo, Director, CCAUCES

EDMUND HUSSERL AND THE SCIENCES

Richard Feist

A century ago, the great Austrian philosopher Edmund Husserl published his *Logical Investigations*, a sprawling, difficult and highly influential work. This seminal text will be the basis of a conference held at the University of Ottawa, October 14 and 15, 2000. The ultimate goal of the conference, however, is not simply to cast light upon the numerous dark regions of Husserl's thought. Striving for such illumination will, of course, be an important component of the conference, but the ultimate goal could be said to be one of healing a division in philosophy. To better understand what the conference is really aiming at, some history is in order.

Philosophy suffered no less than a schism after World War II. Philosophers clustered into two solitudes which became known as the "analytic" and "continental" traditions. While the analytic philosophers concentrated on the foundations of technical disciplines, like mathematics and science, the continental philosophers focused more on the foundations of human experience, like art and history.

Husserl, however, did not live to see this schism. There is no doubt that it would have deeply troubled him. His writings embody a more encompassing approach to philosophical problems than is often taken by philosophers of either tradition. His *Logical Investigations* deftly embodies Husserl's broad approach to philosophical problems and contains themes he continued to develop throughout his academic career. A few comments on this foreboding text will help shed some light

on Husserl's thinking.

Husserl struggled to perfect his "phenomenological method" which he hoped to use to solve all philosophical problems. Roughly put, the method was a way to investigate and determine the "structural invariants of experience." For example, consider the following symbol: ○.



Source: www.Phenomenologycenter.org

Describe exactly what you see. Clearly it is a circle. But wait: it is not just a circle but a black circle. Wait again: it is a black circle on a white page. Again: it is a black circle surrounded by other symbols all on a white page. Yet again: it is a black circle surrounded by other symbols all on a white page that is (perhaps) resting on a table top. One could go on, and the content of the description would differ somewhat from person to person. But all persons would agree that the circle appears against a background. The structural invariant would be: for something to appear it must stand out from a background. This may seem pretty

trivial after it has been pointed out. But it raises the question as to what other structural invariants there are in experience. Indeed, this question consumed Husserl. He went on to examine in detail many different types of experiences, whether of mathematicians, musicians, physicists, or poets. The structural invariants he claimed to have articulated were often quite complex. The relevant structural invariants would be used in explaining our understanding of elements of disciplines like mathematics, music, physics and poetry.

Nonetheless, many philosophers regard Husserl simply as the founder of the continental tradition. This view of Husserl has its roots in the general temptation to read teachers in the context of their more famous pupils.

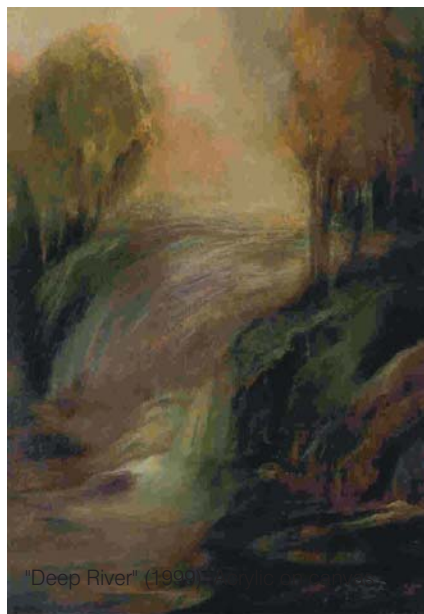
This has certainly happened with Husserl's most famous student, Martin Heidegger. Heidegger, unquestionably a continentalist figure, staunchly opposed the analytic philosophers, denouncing their approach to the discipline. Philosophy students often first encounter Husserl's thought in terms of its influence on Heidegger's. Similarly, many philosophy students are first exposed to Husserl's work within the context of the continental tradition's most famous movement, existentialism, and its quintessential representative, Jean Paul Sartre.

Viewing Husserl through the lens of his successors presents not a false, but certainly a partial picture. It prevents seeing that he had lively intellectual exchanges with figures

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EXHIBITIONS BY ERNESTINE TAHEDL

Works by the well-known Austrian-Canadian painter Ernestine Tahedl were on display recently at two exhibitions in Toronto. The John B. Aird Gallery showed recent paintings by the artist from May 2 to May 27 in "2000: The Next Show," and the Trias Gallery had a display of Ms. Tahedl's "New



"Deep River." 1999 acrylic on canvas. 65" x 46".

Works" from May 13 to June 2.

Ms. Tahedl was born and educated in Austria and received a Master's Degree in graphic art from the Vienna Academic of Applied Arts. She emigrated to Edmonton in 1963, but her studio is now located in King City, Ontario. Ms. Tahedl participates regularly in group and traveling shows and has won acclaim with solo exhibitions in Austria, France, the U.S., and Canada. Among her awards and prizes is the Governor General's Canada 125th Anniversary Medal (1993). Some of Ms. Tahedl's paintings and stained glass windows may be viewed on her web site at <http://www.interlog.com/~etahedl>.

High decoration for Professor Karl Steiner

Professor Steiner, a native Austrian living in Belleville, Ontario, was recently awarded the Austrian Cross of Honour for Science and Art, 1st Class.

Professor Steiner has promoted the works of Austrian composers and has drawn attention to Austria as a land of music. He taught at McGill University in Montreal and produced several outstanding CDs with works by composers of the "Second Viennese School." He gained international reputation as a piano player and is still closely cooperating with the Arnold Schönberg Institute in Vienna. Although retired, Karl Steiner held master classes on the Second Viennese School at the U of Toronto and McGill University in 1999.

ANDREA MELLIS

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pean premiere of Harry Somers' masterpiece *Louis Riel* in 2001 with Canadian and Austrian singers and the chorus and orchestra of the Kiev Opera, in Vienna, with a subsequent tour of Canada.

I hope not only to present this work, which is entirely unknown in Europe, but also to give some Canadian singers the international exposure which they still need in order to be taken seriously as artists in what, after all these years in "exile" I still think of as "home." Spare hours are now being devoted to fundraising.

And the fire regulations? Sensible and necessary they may be, but I still get a stomach ache whenever I see the inspector coming into the dress rehearsal. "Yessir, no lit matches on the stage and all the seats are tied together."

EDMUND HUSSERL

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clearly outside the continental tradition. For instance, he debated the foundations of mathematics with Gottlob Frege, currently credited with founding the analytic tradition. Moreover, Husserl influenced Hermann Weyl, a mathematical physicist whose contributions to the General Theory of Relativity are second only to those of Albert Einstein.

To address the division in philosophy, the conference will examine the connections between the *Logical Investigations* and the foundations of mathematics and science. Scholars from Austria, Canada, France, Germany and Holland, representing each of the two solitudes, will converge to share insights, and strive to bridge the continental divide.

Dr. Richard Feist is Professor of Philosophy at the University of Ottawa

A GUSTAV MAHLER EVENT ON CBC

CBC Radio One and Two celebrate the creative genius of composer Gustav Mahler with a series of documentaries and concerts. This great Austrian composer was born in Kalischt, Bohemia, in 1860 and died in Vienna in 1911.

Mahler was a unique and compelling fin-de-siècle figure. The composer of strikingly original music, he was also a brilliant conductor throughout Europe and, for ten years, the director of the Imperial Court Opera in Vienna. Both reviled and revered in his own day, he declared: "My time will come in fifty years." As we enter the third millennium, Mahler's time has ar-

rived. His music is raw, intense, brash, ironic, anxious, longing—a musical voice for our own time.

CBC Radio Broadcasts and Concerts

- *The Mahler Day on CBC Radio Two*: An all-day celebration with concerts, features and documentaries. November 12, 8:00 A.M., 8:30 in Newfoundland.

- *In Performance*, on Radio Two: A week of Mahler's music, including rebroadcasts of the documentaries. November 13-17, 8:00 P.M., 8:30 in Newfoundland.

- *A Tale of Two Mahlers*, on "Ideas" (Radio One): Mahler the

Composer, Mahler the Conductor. Three radio documentaries. November 20 and 27, December 4, 9:05 P.M., 9:35 in Newfoundland.

- *Three Mahler Concerts in the Glenn Gould Studio at the Canadian Broadcasting Centre*: A series featuring many of Mahler's great orchestral vocal works in transcriptions for chamber orchestra. Toronto: October 2, October 16, November 9, 8:00 P.M. Broadcast dates to be announced.

Programming details may be found on CBC's Gustav Mahler homepage: www.cbc.ca.

GLOBALISATION

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France and Austria were fighting side by side. Even Russia, Sweden and Saxony became involved in the armed conflicts. After the famous battles of Kolin, Roßbach, Zorndorf and Hochkirch, the Peace Agreements of Hubertusburg and Paris were signed (1763).

In Paris, France had to abandon all its territories on the North American continent, from the Hudson Bay to the Gulf of Mexico. Great Britain became the new sovereign in North America. Already at the beginning of the Seven Years' War, France had sent its most qualified general, the Marquis de Montcalm, to America in order to protect its military interests. Having arrived in Québec, he was confronted with the jealousy of the governor and the corruption of the *Intendant*, who was supposed to represent the King's interests. Nonetheless Montcalm managed to build an army of 14,000 men

near Québec City, consisting of French professional soldiers, Canadian militia and Native people.

The British secured the coasts. In 1758 they succeeded again in occupying the Fortress of Louisbourg. The deciding battle was fought in September 1759 on the Plains of Abraham, just outside the walls of Québec City. The British general James Wolfe managed to sail up the St. Lawrence River, landed 2.5 kilometres off the French fortress and conquered the embankment. Montcalm started a massive attack which abruptly ended 40 meters in front of the British lines. Both generals were mortally wounded—a scene which can be seen in numerous paintings. But the British won the battle and thereby laid the foundations for British domination in Canada.

The defeat of the French had many reasons. The loss of Canada can be blamed on the unbeaten British domination of the seas. Another

factor: as immigration from the home country was low (the harsh climate on the St. Lawrence River was apparently not attractive), the French could not strengthen their colonies sufficiently. Thinly populated Québec could not withstand the attacks of the much stronger settlements of New England.

Nevertheless, the French played a great part in the Canada's development and beyond: their fur traders had good relations with the Native people, the Catholic missionaries with the Indian tribes were mostly French, and the Code Civil is still used in Québec. It is important to mention that French civilisation has had a great impact and has made it possible that there is a difference between Canada and the rest of North America. Without the simultaneous battles in Europe, the development in America might have been quite different.

Dr. Wendelin Ettmayer is the Austrian Ambassador to Canada

IMPERIAL AUSTRIAN CONSULATES

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was particularly optimistic about prospective exports of Hungarian wines, but after 30 years on the job, it was rising immigration from Austria-Hungary, not trade issues that began to overwhelm Schultze.

Accordingly, the decision was taken to transform the honorary consulate to a regular Consulate General and to appoint a career diplomat from Austria-Hungary to the post. In 1901 Schultze resigned, and on 17 February 1902 Ferdinand von Freyesleben arrived in Montreal to take up the new office. There had been some discussion in Vienna on whether the Consulate General should be based in Montreal or Ottawa, but as the latter was "only important as the seat of the Canadian Government and Parliament, whereas Montreal with more than 220,000 inhabitants is the largest and most important town and the commercial and financial centre of the whole of Canada," the choice fell easily on the larger metropolis, and in 1906 the decision was finally made to locate the Consulate in a classic Edwardian walk-up at 686 Sherbrooke Street West.

In 1907 Freyesleben was replaced by Alexander Pescha von Kis-Szem, and he, in turn by Hermann Hann von Hanneheim in 1909. The budgets for the Consulate were slowly increased so that in 1905 it was possible to purchase a typewriter "at the exceptionally favourable price of \$75.00". In 1907 the Consular flag had to be replaced as the old one "had suffered much from the severity of the Canadian winter that it could no longer be used." In 1910 it was even possible to buy an iron safe for \$50.00.

Despite budget increases, the work load increased even more. Kis-Szem reported that he was "barely able to meet all the requirements of the office only with the utmost effort and 10 hours work per day." Most of this time was spent not on paperwork, but on interviews with immigrants. "More tiring than the correspondence and reporting," he wrote, "is the time-consuming oral intercourse with immigrants, who arrive here or pass through and who claim the consulate's full attention with their numerous complaints."

Immigration pressures were also primarily responsible for the establishment of the Consulate in Winnipeg. Already in 1889 Schultze had recommended this step, as "Hungarian and Bohemian settlements in the townships of Esterhazy and Hunsvalley" had been established. No action was taken at that point, but in 1903 Freyesleben reiterated the plea, noting that "in evaluating this question any commercial consideration can be disregarded. All the more important, however, is the question of consular protection of those citizens who have emigrated there. Emigration from the Monarchy to Canada, particularly from Galicia, has increased considerably in recent years.... Not speaking English, and not familiar with the situation and without any representation on the spot, our emigrants are exposed to various impositions and exploitations."

Consular presence in the West seemed all the more important since Austro-Hungarian migrants seemed reluctant to give up their original citizenship. An official report of 1904 pointed out that "by far the most numerous contingent [of immigrants] is made up of Galicians and

Bukovynians, who are influenced in their decision to emigrate in the first place by the attractive higher local wages, ... [but] only a small percentage of immigrants seem to renounce Austrian or Hungarian nationality. The percentage is estimated at roughly 30%."

Despite these pressures, it still took some years for a Consulate to be established in Winnipeg. It finally received Imperial assent in 1909, and formally opened in Suite 101 of the Keewayden Building in February 1910—an edifice picturesquely described as "a very modern, tall American office building." The first Austro-Hungarian Consul in Winnipeg was an ethnic Slovene by the name of Hans Schwegel, previously an Austrian consular official in the United States. In addition to Slovenian, Schwegel was expected to be fluent in German, English, French, Hungarian, Polish, and Ukrainian. He was transferred at the end of 1913 and replaced on 4 January 1914 by another career diplomat, Robert Lukes, who, despite his English-sounding name, was born in Austria and served as Austria's minister plenipotentiary to Romania in the 1920s.

When on 12 August 1914 Great Britain declared war on Austria-Hungary, the consuls ceased their activities, and protection of Austro-Hungarian interests was entrusted to U.S. consuls. In April 1917, when Austria-Hungary broke off relations with the U.S., Washington having declared war on Germany, protection was transferred to Sweden—which after the collapse of the Monarchy liquidated the consulates in Montreal and Winnipeg.

Rudolf Agstner is with the Austrian Federal Ministry for Foreign Affairs

CULTURAL EVENTS/MANIFESTATIONS CULTURELLES

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26 September 2000
Public Lecture:
Jörg Haider and the Political Crisis in Austria
Prof. Anton Pelinka (Professor of Political Science, University of Innsbruck, Austria)
Senate Chamber
University of Alberta

BRITISH COLUMBIA

Vancouver

22 October 2000
A Salute to Austria
West Vancouver United Church

26 October 2000
A Salute to Austria
Sinfonia Orchestra
Centennial Theatre, North Vancouver

17 November 2000
Vienna Ball
Hotel Vancouver
Organizers: Vancouver Board of Trade

29 and 30 December 2000
The Charm of Vienna
Vancouver Symphony Orchestra
Orpheum Theater

28 January 2001
Concert
Vienna Choir Boys
Chan Centre for the Performing Arts

ONTARIO

Toronto

16 September 2000
Opera Ball
Sheraton Hotel
Organizers: Canadian Opera Women's Committee

Ottawa

21 September 2000
"Viennese Salon", dedicated to Karl Kraus
National Art Gallery
La Chapelle Rideau

25 September 2000
"Soirée Viennoise", dedicated to Ludwig Wittgenstein
Aylmer Church

5 October 2000
Public Lecture:
Developments in Europe and the European Integration Process from an Austrian Perspective
Dr. Heinz Fischer (President of the Austrian Parliament)
Co-sponsored by CCAuCES
Senate Chamber
Carleton University

October 14 and 15, 2000
Conference to honour the centenary of the publication of the *Logical Investigations* by Edmund Husserl
Organized by Prof. Richard Feist (University of Ottawa)
Lecture by Prof. Dr. Sonja Rinofner-Kreidl (University of Graz)

23 October 2000, 8 p.m.
Vienna Choir Boys
National Arts Center

November/December 2000 (TBA)
EU-Film Festival
Austrian participation: "Nordrand"
National Archives

QUEBEC

Montreal

Jusqu'au 20 octobre 2000, tous les jours
10h - 17h
Exposition de Crèche de Carinthie, avec 300 autres crèches
Musée de l'Oratoire
3800 Chemin de la Reine Marie

Until 15 October 2000
Exhibition
Shaping the Great City, Modern Architecture in Central Europe
Canadian Centre for Architecture
1920 rue Baile

In conjunction with this exhibition:
Concerts (music by Schoenberg, Zemlinsky, Berg and others)
7 September at 7 p.m.
10 September at 2 p.m.
14 September at 7.30 p.m.
17 September at 3 p.m.

Lectures on the Evolution of the Great Cities of Central Europe

21 September at 6 p.m.
28 September at 6 p.m.
5 October at 6 p.m. (see below)
12 October at 6 p.m.

October 5, 2000
Public Lecture
Assault on the Senses: The Genesis of Modern Architecture in Central Europe
Prof. Franz A.J. Szabo
Director, Canadian Centre for Austrian and Central European Studies
Canadian Centre for Architecture
1920 rue Baile

15 octobre, 14h30
Concert
Ensemble Johann Schrammel
Eglise de Val David, Quebec

21 octobre, 18h
Concert
Trio Kaffeehaus
Restaurant Chatel Vienna
Ste. Agathe

26 October, 6 p.m. to 8 p.m.
Austrian National Day Celebrations
Montreal Badminton and Squash Club
3509 Atwater Avenue

5 novembre, 14h30
Concert
Ensemble Franz Lanner
Ecole de musique Vincent D'Indy
628, chemin de la Cote
Ste. Catherine

12 novembre, 2000 14h30
même concert
Centre culturel Therese de Blainville
Ste. Therese

November 18, 7 p.m.
Austrian Ball
Austria, the Sound of Music
Hotel Marriott Chateau Champlain

30 novembre, 20h
Récital du bariton Rupert Bergmann
Chapelle historique du Bon Pasteur
100, est rue Sherbrooke

16 décembre, 18h
Concert
Ensemble Johann Schrammel
Restaurant Chatel Vienna
Ste. Agathe

CULTURAL EVENTS/MANIFESTATIONS CULTURELLES

ALBERTA

Calgary

26 October 2000
Austrian National Day Celebrations
 Austrian-Canadian Cultural Center

Edmonton

18 September - 13 October 2000
 Exhibition:
Vienna Heldenplatz: Myths and Masses, 1848-1998
 Lobby of Rutherford Library South
 University of Alberta

18 September - 13 October 2000
Central European Film Festival, Part 1
 "Jugofilm" (Austria)
 Myer Horowitz Theatre
 University of Alberta

19 September 2000
Schubertiad: An Evening of Songs by Franz Schubert
 Followed by a Viennese "Heurigen"
 Reception
 Maura Sharkey, Mezzo-soprano
 Accompanied by Roger Admiral, Piano
 Timms Centre for the Arts
 University of Alberta

20 September 2000
 Public Lecture:
The Cinema of Central Europe
 Prof. Wieslaw Godzic (Film and Media
 Professor, Jagiellonian University, Cracow,
 Poland)

21 September 2000
 Roundtable:
Eyes Wide Shut: Stanley Kubrick's film and Arthur Schnitzler's Novella
 With Werner Michler and Karl Wagner
 (University of Vienna), Raleigh Whiting, Marianne Henn, and Holger Pausch
 (University of Alberta)

22 September 2000
 Symposium presentation:
Was there an Austrian Naturalism and if so, what was it?
 Werner Michler (University of Vienna)
 Map Room

22 September 2000
 Symposium presentation:
L'héritage de Zola dans l'expressionisme allemand
 Arturo Larcati (University of Salzburg)
 Map Room
 University of Alberta


22 September 2000
 Symposium presentation:
(Anti-) Naturalist Tendencies in Austrian Literature
 Karl Wagner (University of Vienna)
 Map Room
 University of Alberta

22 September and 23 September, 2000
 Workshops:
Textures of Modernity: Metropolis Vienna and Fin-de-siècle culture
 Siegfried Mattl and Roman Horak
 (University of Vienna), Ilse König (Division Head for Social Sciences, Austrian Federal Ministry of Education, the Sciences and Culture), Christina Lutter (Cultural Studies Associate, Austrian Federal Ministry of Education, the Sciences and Culture), and Markus Reisenleitner (Associate Director, CCAuCES)
 Arts Building, Senate Chamber
 University of Alberta

22 September and 23 September, 2000
 The North American Book Launch of
Metropole Wien. Texturen der Moderne
 (Vienna: Wiener Universitätsverlag, 2000)
 CCAuCES


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CULTURE

A U S T R I A ◦ C A N A D A ◦ C U L T U R E



AUSTRIAN EMBASSY
445 Wilbrod Street
Ottawa, Ontario
K1N 6M7
Tel. (613) 789-1444
Fax (613) 789-3431