



CULTURAL EVENTS

A SALUTE TO VIENNA

VIENNA 'SECESSION' TREASURES EXHIBITED

THE AUSTRIAN-CANADIAN SCULPTOR ELFRIEDE BERGER

AUSTRIA-CANADA: COMMON CHALLENGES, COMMON GOALS

A COAT OF ARMS FOR THE FRIENDS OF AUSTRIA IN MANITOBA

ENGLISH-LANGUAGE PREMIERE OF A NESTROY PLAY IN CANADA

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

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From the editor's desk

This issue presents several perspectives on Canadian-Austrian relationships. As usual, there is a strong cultural component highlighting an accomplished translation of an 18th century author's play into English and its subsequent performance, an exhibition of a famous art journal from the turn of the century, and the work of an Austrian-Canadian sculptor.


Relationships between our two countries need to be more carefully cultivated than ever, especially in an age of globalization where small players tend to be overlooked; two contributions deal with the issue of cultivating mutually beneficial relationships.

The Austrian community in Canada is more vibrant than ever, no doubt as a result of the untiring work of the many volunteers in Austrian-Canadian groups across the country. The national as well as a provincial association have now undertaken imaginative steps to ensure that their efforts are properly acknowledged.

But of course, there is more ...

Cover: Johann Nepomuk Nestroy. Source: Internationales Nestroy-Zentrum Schwechat (www.nestroy.at/bio-graphisches).

Austria... *Oesterreich*... Autriche

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"PEOPLE SHOULD LIKE MY PLAYS, THEY SHOULD ENTERTAIN THEM, EVERYONE SHOULD LAUGH!"

The English-language premiere of Johann Nestroy's "The Talisman"

Dr. Marianne Henn

It seemed fitting that on the occasion of the 200th anniversary of the birthday of the Austrian playwright Johann Nestroy, the Department of Drama at the University of Calgary staged the highly successful and polished Canadian premiere of his play "The Talisman or the Wigs of Fate" on February 21, 2001. It is a farce in three acts and it was performed with songs and music by Adolf Müller. The success of the production was the result of the very effective interaction between the work, the translator, the director, and an enthusiastic ensemble. With this performance, which was directed with subtle skill by Professor Barry Yzereef, the question can finally be put to rest whether or not Nestroy can or even should be staged outside Austria and before today's audiences; moreover, it refutes the opinion held by the great Nestroy critic and rediscoverer Karl Kraus that the lan-



Left to right: Geoff Woods as Monsieur Marquis, Jonathan Love as Titus Firefox, Jenny Andersen as Salome Goosegiblet, and Carolyn Day as Constansia. Photo: Monique de St. Croix, courtesy of the Drama Department, University of Calgary.

guage of this Viennese theatre poet is untranslatable. The brilliant stage translation by Brigitte (Britta) Gerdes into English proves otherwise.

Brigitte Gerdes studied drama at the University of Alberta, receiving her B.A. and M.A. from that university. The stage translation of "The Talisman" was Gerdes' M.A. thesis, for which she was awarded the Austrian-Canadian Council's Dissertation Prize in 1998. While Nestroy had abandoned the study of law in favor of the theatre, Gerdes' career took her in the opposite direction. She completed her law degree last year and now holds a position in a firm of international business lawyers in Vancouver, specializing in corporate finance. But music and the theatre still have a powerful grip on Gerdes as she plays the

button accordion in her spare time and toys with the idea of translating another work by Nestroy into English.

With this present translation, Gerdes set herself the lofty aim to make Nestroy's farce "The Talisman" accessible to North American theatre audiences more than 150 years after its first performance. This was by no means an easy task, and she has acquitted herself of it masterfully. The difficulties began with translating the emblematic comic names of the characters, the word-plays, metaphors, puns and lyrics. No less difficult was finding an equivalent for the dialect used by the boys and girls from the countryside. Rather than choosing the dialect of a particular region, Gerdes made the accents of the characters as generic as possible in her at-



Brigitte Gerdes

tempt to identify them as country folk, not linking them to a particular region in North America. After all, manipulation of language is the means employed by the main character, Titus Firefox, as he climbs the social ladder: He achieves his objective by skillfully imitating the language and appealing to the pretensions of those whom he wants to impress. The use of distinctive accents distinguishes Gerdes' stage translation from the two earlier translations by Max Knight and Joseph Fabry (1967) and Robert Harrison and Katharina Wilson (1986). The Calgary performance demonstrated the effectiveness of characterization through language.

The farce's title "The Talisman or The Wigs of Fate" refers to an important prop in the piece and therefore to the interplay between "being" and "appearing" in which the power of the talisman—the wigs—is demonstrated, but finally also dethroned. In the centre of this social and literary satire is an unemployed journeyman barber with the expressive name Titus Firefox who, because of his red hair, is shunned by society and prevented from achieving recognition and respect. He meets a fellow sufferer—the goose shepherdess Salome Goosegiblet—whose red hair has also made her an outcast in the village. Thus, discrimination against red-haired persons simply illustrates the basis for prejudice of all kinds because red hair was once associated with witches and the devil. However, Titus' prospects in life improve suddenly when he is given a black wig which opens all doors to him, and especially the hearts of three widows. The farcical game and hilarity is heightened in intensity by the addition

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JOHANN NEPOMUK NESTROY

was born in Vienna on December 7, 1801. He was expected to follow in his father's footsteps and become a lawyer, but abandoned his legal studies in 1822 and set out on a career as an operatic singer on contract with the Vienna Court Opera. In the same year, he accepted an engagement at the *Deutsches Theater* in Amsterdam where he remained until 1825 acting in various roles, among them an increasing number of comical parts. His repertoire included famous operatic roles, such as Leporello in "Don



Giovanni," Papageno in "The Magic Flute," and Figaro in "The Barber of Seville." But eventually he moved to speaking roles where at first he played serious parts such as Gebler in Schiller's "William Tell," Burleigh in Schiller's "Maria Stuart," and the ghost in Shakespeare's "Hamlet." Although Nestroy gave up his career as an operatic singer, his experiences in these roles had a lasting effect on the future author when he parodied operatic pieces in his couplets and quodlibets. To be sure, Nestroy was recognized for his acting in serious roles, but he achieved his greatest successes in comical, vaudevilian roles which then abounded especially in Viennese folk comedies. At that time, his repertoire comprised

more than 450 parts.

Nestroy returned to Vienna in 1831 when the famous theater director Karl Carl invited him and his companion Marie Weiler to join the ensemble at the *Theater an der Wien*. Carl understood that a talent such as Nestroy's could only develop and flourish in Vienna. In short order, Nestroy transformed himself from an actor into an actor-author through the vehicle of the parody, his favourite means of theatrical representation. Nestroy's work with the Viennese folk theater, which then had a tradition of almost 150 years, led to a productive recasting of this genre. Nestroy lacked the optimistic world view of his predecessors; instead he sought to expose man to ridicule in his farces. His often grotesque and parodistically exaggerated style set him apart from the more subtle comedy of Ferdinand Raimund.

Nestroy's dramatic oeuvre comprises 83 works. His early pieces were "magical plays," but the majority of his pieces belong to the category of the satirical farce. Among his best-known works are "Lumpazivagabundus" (1833), "Das Mäd'l aus der Vorstadt" (1841), "Einen Jux will er sich machen" (1842), and "Freiheit im Krähwinkel" (1848).

"Der Talisman" premiered in Vienna on December 16, 1840. It is characterized by brilliant language comedy, sparkling word-plays, and numerous biting, satirical observations.

Nestroy died in Graz on May 25, 1862. During his 40 years on the stage the "Austrian Shakespeare" or "Austrian Aristophanes", as he was often called, played ca. 880 roles.

Dr. Marianne Henn

AUSTRIA—CANADA: COMMON CHALLENGES, COMMON GOALS

Reflections by the Austrian Ambassador to Canada, Dr. Wendelin Ettmayer

Under the motto "Austria-Canada: Common Challenges, Common Goals", the Austrian Embassy in Ottawa organized a seminar on May 7-8, 2001 to discuss opportunities for the intensification of bilateral relations between the two countries. The Austrian honorary consuls, politicians, and officials responsible for the development of economic and cultural links between Austria and Canada participated in this important meeting.

Why do I think that this exchange of views is of utmost importance? Having been Ambassador to Canada for a year and a half, I have received the impression that Canada and Europe are drifting apart farther and farther. It is therefore our task to find ways and means to strengthen existing ties and to develop new ones.

Canada and Europe: Geography is replacing history. The more time I am spending in this country, the stronger is my impression that geography has become more important than history. What do I mean by that? Canada was discovered and developed as a Euro-pean-style country on the American continent. Three facts have contributed to Canada's European character: 1. The Maritime provinces and Québec were first settled by the English and French. 2. With Confederation, Canada took over the political institutions from Great Britain. And 3., because of Canada's very strong in-

volvement in the two World Wars, Canada became an integral part of the European security system.

Today, we are experiencing three developments, founded in geography, which are contributing to a weakening of the historic ties between Canada and Europe: The Canadian economy is becoming increasingly integrated with its American counterpart, and Canada is more and more focussing its attention on the American continent. Secondly, an ever-growing number of immigrants is arriving from South and East Asia; and, thirdly, the European Union is developing its own defense and security policy.

While the Canadian political system still has many European characteristics, the countries of origin of immigrants to Canada have dramatically changed: In 1966, immigration from Europe still constituted 76 % of the total immigration to Canada, by 1973 only 39%. During the same period, immigration from Asia rose from 6% to 23%. During the nineties, more than half of the immigrants have come from Asian countries; Europeans hardly make up 20 %.

As a result of the Second World War, Canada was a member of NATO and the Organization for Security and Co-operation in Europe (OSCE) and became an integral part of the European security structure. However, since the European Union has decided to develop its own system for crisis management and security, the defense structures of Europe

will rely more and more on European countries. This will mean that the role of non-Euro-pean member countries like Canada will likely be reduced to being partners in "bilateral consultative talks."

Also, while Canada sent 87% of its total exports to its southern neighbor in the year 2000, only 4.6% reached the 15 countries of the European Union. This fact seems to be another strong indicator of the general development on our two continents. Differences in views concerning agriculture, genetically modified organisms, and attitudes towards the Kyoto Treaty add to misunderstandings and differences of opinion.

What should we do? Our discussions at the seminar focussed very strongly on ways and means to overcome existing difficulties and on developing a possible plan of action for the future.

What we need are certainly not more papers or agreements, but activities and joint ventures. In this regard, Trade Commissioner Gerhard Müller was able to report that our bilateral trade increased by 30% during the past year. Moreover, Canadian investments in Austria and investments by Austrian companies here are growing. The business delegation which recently visited Canada under the auspices of the President of Federal Chamber of Commerce of Austria, Christoph Leitl, and Raiffeisen CEO Ludwig Scharinger also contributed to the promotion of trade activities.

The Klimt exhibition, which I had the honour to open a few months ago at the National Gallery, attracted 2,000 visitors on the first evening and several thousand more on the following weekends. Professor Franz Szabo gave a detailed report at the seminar about the Canadian Centre for Austrian and Central European Studies, and the Embassy's Cultural Counsellor, Dr. Wera Zelenka, reported about the numerous lectures, smaller exhibitions, and concerts which have been organized by the Austrian Embassy in Canada.

This is certainly the right way to strengthen our ties! But what we need under the present circumstances when our continents are drifting apart, are efforts comprehensive in scope and abundant in number to make our respective countries aware of the challenges facing us. Accordingly, not only should several hundred students participate in exchange programs—several thousand ought to! Not just a few university teachers should collaborate in joint research projects, but thousands of engineers and scientists from universities and businesses should pool their efforts.

We cannot turn back history or change geography. But we should try to do our best to reconstruct the balance which used to exist in the relations between Canada and Europe.

Our seminar on "Austria—Canada: Common Challenges, Common Goals" was intended to be a part of this effort.

THE AUSTRIAN-CANADIAN SCULPTOR ELFRIEDE BERGER

The Austrian-Canadian artist Elfriede Berger was born in Graz and studied there under Professor Wilhelm Gösner. She immigrated to Canada in 1953 with her husband Hugo and son Wilhelm and settled in Winnipeg, Manitoba. As was the case with so many other immigrants, their first



Elfriede Berger in her studio surrounded by some of her sculptures and creations.

few years in Canada were characterized by great hardship. Mrs. Berger started as a dish washer, and later had a job in a clothing factory. Obviously, the challenge of building a new existence and creating a new home did not leave much time for artistic creativity.

About a year after her arrival in Winnipeg, her talent as a sculptor had become sufficiently known for her to be invited by Dr. Ferdinand Eckhardt, the director of the Winnipeg Art Gallery, to show her work in the *Deutsches Haus*. This exhibition may well have represented the turning point in her career. Although she estimates that emigration to Canada set back her career by some twenty years, she has now made her name as an accomplished portrait artist, creating remarkably life-like sculptures in bronze.

Over the years, Elfriede Berger has created many works of art. Among others, she produced souvenir plaques for the 1967 Pan American Games in Winnipeg and for the 1968 Olympic Games in Mexico. She has created portraits of many prominent Manitobans, and works depicting life in rural Manitoba and the Mennonite settlement. For the world of sports, she sculpted plaques of 27 hockey players which are now exhibited in the Hockey Hall of Fame in the Winnipeg Arena.

Her most famous model was Dr. Wernher von Braun who on a visit to Winnipeg sat for her. Copies of his bust can now be seen at the Mu-



On October 25, 1966, Elfriede Berger had the pleasure to finalize work on Dr. von Braun's sculpture. Photo: Winnipeg Free Press.

nich Technical Museum, the University of Berlin, Tegel Airport, and the Mercedes Benz office in Stuttgart.

Mrs. Berger still lives in Winnipeg in her home of 43 years, continuing her creative journey and being guided by her principle: "Art demands a challenging, uncompromising faithfulness of its disciples." And indeed, portrait work does require a high level of accuracy, concentration, and skill.

Dr. Kurt Fürst

CANADIAN AND AMERICAN AUSTRIAN CENTRES COLLABORATE ON JOINT PROJECT

The Canadian Centre for Austrian and Central European Studies of the University of Alberta and the Center for Austrian Studies of the University of Minnesota, as the two leading North American academic institutes specifically devoted to the study of Austria and central Europe, have decided to undertake a series of cooperative ventures and joint activities and initiatives. The first of these is the co-sponsorship of a major international conference, entitled *Nationalist Myths and Pluralist Realities in Central Europe*, to be held at the University of Alberta in Edmonton on October 26-27, 2001.

While the discipline of history has always played a central role in the enterprise of nation building and national identity formation, perhaps nowhere has this been more prominent than in central Europe. In the densely pluralistic geographical area once occupied by the Habs-burg Monarchy and the Balkan provinces of the Ottoman Empire, the many competing visions of the common past frequently preferred to define themselves first and foremost in militant opposition not only to their immediate ethnic neighbours, but to the ethnic minorities among them. This has given rise to the development of tenacious historical myths which have taken such strong root in the popular culture of the respective successor-state societies that they remain bitter impediments to the avowed pluralism and integration process of the new Europe.

Such historical myths not only frequently fly in the face of the pluralistic

realities of the geographic region, but just as often stubbornly resist the re-interpretation that new research findings would seem to suggest. The objectives of this conference will be to re-examine some of the most tenacious myths of central European history in the light of such new research, and to invite a reconsideration of the confrontational view of the common past inspired by nationalist hostilities.

To solicit international scholarly participation in this conference, CCAuCES at the University of Alberta and the Center for Austrian Studies at the University of Minnesota issued a formal call for papers through the usual academic channels last fall, and since then a selection committee made up of scholars from the University of Alberta and the University of Minnesota have assessed the proposals submitted and assembled a balanced and well-focussed programme from the pool.

The programme of the conference will feature a broad range of scholars (both in seniority and in geographic location), and it was balanced in such a way that diffuse coverage of some of the most controversial issues facing central and eastern Europe would be included. The conference programme was also assembled with a special eye to giving a considerable number of scholars from central and eastern Europe the opportunity to come to Edmonton, both in order to engage in academic dialogue with their North American colleagues and to enhance the interna-

tionalization priorities of the U of A.

The Keynote Speaker at the event, who will address the participants during the conference banquet on the evening of the Austrian National Day, October 26, will be the renowned American scholar, Professor Gale Stokes, Dean of Humanities at Rice University in Houston, Texas. Professor Stokes, the author of numerous works, including the recent *Three Eras of Political Change in Eastern Europe* (Oxford 1997) will speak on "Stability through nationalism: the cartography of homogenization."

For further information on the conference, readers should visit the web site of the Canadian Centre for Austrian and Central European Studies at <http://www.arts.ualberta.ca/CCAUCES/>.

Dr. Franz Szabo

Non-stop flights between Canada and Austria inaugurated

On April 28, 2001, Austrian Airlines proudly marked the beginning of its five weekly non-stop flights between Toronto and Vienna. The plane departs from Toronto's Lester B. Pearson International Airport at 18:40 local time and arrives in Vienna at 9:15 the next morning. From Vienna, the major hub and the heart of the "New Europe", Austrian Airlines Group (Austrian Airlines, Tyrolean Airways, Lauda-Air) offers connections to more than 200 cities in 67 countries throughout Europe, the United States, the Middle East, Africa, Asia, and Australia.

VIENNA 'SECESSION' TREASURES EXHIBITED IN EDMONTON

It is well known that the University of Alberta Library, the second-largest academic library in Canada, is the home of one of the finest collections of books on Austria and the old Austrian Empire in all of North America. In part, this is due to the purchase of two major collections from Austria during the 1960s—the "Priesterseminar" library of the Archbishop of Salzburg, and the en-tire private library of the Viennese Juridisch-Politischer Leseverein—in part, it is due to significant purchases made and several gifts received since then.

Among the treasures, unique in Canada, held by the University of Alberta, is a run of the famous art magazine published by Vienna's renowned turn-of-the-century artistic movement known as the "Secession",



Ver Sacrum. *Ver Sacrum* was published from January 1898 until February 1904, initially on a monthly basis until 1899, and twice a month thereafter. The magazine was enormously influential and contained a mixture of theoretical articles on art, poetry and other literary contributions, and, above all, of original and reproduced artistic illustrations. Contributors from within the Austrian Empire and from abroad provided the articles which in some issues even reached monograph length, making a broad spectrum of readers familiar with the latest developments in modern art and introducing some of the leading artists of the day to the Viennese public.

Ver sacrum was published in a limited edition of only 300 copies of each issue. While all the members of the Secession contributed to the contents and graphic design, the result was nevertheless a fully integrated whole. In the first few issues of the periodical artists and literary figures explained the goals of the Secessionists. It was Hermann Bahr in particular, always an eloquent and sensitive proponent of new tendencies, who formulated important programmatic principles: "We want an art that is not subservient to outside





influences, but at the same time does not fear or hate them." Artists—and not just painters but also architects, graphic artists and craftsmen—should be able to develop to the fullest. The artwork on the title page of the first issue was also programmatic: a young tree with magnificent fruit and with roots that are breaking the wooden staves of the barrel in which it is growing. The name of the periodical was most likely taken from Ludwig Uhland's poem "Weihefrühling" („Sacred Spring").

Ver Sacrum's main claim to fame was the extraordinary beauty of its square-format design, the care and attention to detail in the production, and, above all, the striking and imaginative illustrations that appeared issue after issue. Some of the most famous names associated with the Secession Movement were deeply involved in the production of *Ver Sacrum*. These included Gustav Klimt, Koloman Moser, Alfred Roller, Josef Hoffmann, Adolf Böhm, and Joseph Olbrich. The striking images produced by the members of the Secession for this magazine extended to the very design of the magazine itself, where even such modest decorative elements as border designs for poems could take on a beauty reminiscent of medieval illuminated manuscripts.

Because *Ver Sacrum* contains a large number of illustrations by Gustav Klimt, including some early photographic reproductions of paintings subsequently lost or altered by the artist, it was felt particularly appropriate that on the occasion of the Gustav Klimt Exhibition at the National Gallery of Canada and the ancillary Gustav Klimt-related facsimile shows and other activities organized by the Canadian Centre for Austrian and Central European Studies in other parts of Canada, the University of Alberta Library should assemble a special exhibit of its holdings of *Ver Sacrum*. While this special exhibit took place to great acclaim in the Print Studies Centre of the University of Alberta's Fine Arts Building during September, the issues of *Ver Sacrum* will continue to be available for viewing on an ongoing basis in the Bruce Peel Special Collections Library of the university.

Among the other Klimt-related items also on exhibit at this time—and part of the permanent collection of the University of Alberta—was a rare volume which contains the famous reproduction of Klimt's 1895 portrait of the actor Josef Lewinsky. This engraving is part of the lavishly illustrated and elegantly produced history of Vienna's *Burgtheater* (National Theatre), *Das K.K. Hofburgtheater seit seiner Begründung*, published in 1906.

F.S. and M.P. with files from the Austrian Information Service.



"SALUTE TO VIENNA" - THE WORLD'S GREATEST NEW YEAR'S CELEBRATION

The beginning of a New Year is a joyous time when people unite to share in the warmth and goodwill that is part of the holiday season. For well over half a century the Vienna Philharmonic Orchestra has been ringing in the New Year in grand style, performing the extraordinary works of Johann Strauss and the Strauss family. Tickets are virtually impossible to acquire for Vienna's world-famous *Neujahrskonzert*, in the spectacular Golden Hall of the *Musikverein*. However, an estimated 1.2 billion people worldwide are able to enjoy this traditional Viennese event each year through the televised concert hosted by veteran broadcaster Walter Cronkite.

A few years ago, Canadian producers Marion and Attila Glatz decided that the New Year's Concert—like a good Austrian wine—would travel well and have universal appeal. In 1997, they launched "Salute to Vienna," recreating the famous Viennese New Year's celebration and selling out the premiere concert in Toronto. This exceptional live display of European tradition has grown to become a tradition of its own throughout North America. This New Year's Day, "Salute to Vienna" will play to enraptured audiences in 11 cities across Canada and 21 cities in the United States to an estimated audience of 70,000 people.

In Canada, performances will take place between December 30, 2001 and January 2, 2002 in Victoria, Vancouver, Calgary, Edmonton, Regina, Winnipeg, Toronto, Hamilton, Kitchener, Montreal, and Quebec City. Audiences will delight in the spec-

tacle that features a cast of 75 musicians, singers and dancers performing Strauss waltzes, operatic duets, and well-known polkas and marches. "It's a Concert...It's Pops! It's Opera! It's Musical! It's Symphony! It's Dance! It's Total Entertainment!"



Since incorporating in 1996, Attila Glatz Concert Productions Inc. (AGCPI) has grown "Salute to Vienna" from one concert in Toronto to a vibrant series that will be performed in 32 North American cities this year. Last September, the founders of "Salute to Vienna" presented a special anniversary concert in Vienna that celebrated the life and music of Johann Strauss, Jr. and George Gershwin. The concert featured legendary film icon Gregory Peck as narrator and a world premiere pairing of the Vienna Choir Boys and the Boys Choir of Harlem. A commemorative CD and video of this spectacular event was recorded live at Vienna's *Musikverein*; both are available through the head office.

For more information on the nearest concert and exact dates of the performance in your area, please call 1-800-545-7807, or visit <http://www.salutetovienna.com>.

John Raschke
Vice-President, ACC

Getting to know Austria: InfoNet-AUSTRIA and AEIOU

AUSTRIA-Documentation, a department of the Austrian National Library, has established a web site with a database about documentation and information in the arts, humanities, and the cultural history of Austria. InfoNet-AUSTRIA is on the Internet at infonet.onb.ac.at. The database can be searched by name or keyword for academic institutions, such as libraries, museums, archives, universities, collections, etc. The entries offer a short description of the institution, what they collect, which services are available, what databases they offer, etc. as well as contact information. At present, there are about 1,000 institutions described in the database. InfoNet-AUSTRIA is up-dated regularly.

AEIOU (www.aeiou.at) is a database consisting of an Encyclopedia of Austria with 13,000 keywords and 2,000 pictures on Austrian history, geography, politics, the economy, people, arts and music. The site also contains a Picture Album on 1,000 years of Austria's history, art, and culture; a Video Album with video clips from the archives of the Austrian Broadcasting Systems, as well as excerpts from historic films from the Austrian Film Archives; a Stamp Album containing images of all special stamps issued between 1986 and 1996; a Photo Album with more than 1,500 pictures of the most beautiful places in Austria, including 45 panorama photos of Vienna and its environs; a Sigmund Freud Album; and a Designer Album highlighting 500 contemporary Austrian designers.

A COAT OF ARMS FOR THE FRIENDS OF AUSTRIA IN MANITOBA

Peter Strausz

For the Friends of Austria (Manitoba), April 22, 2001 will be remembered as a milestone in the Society's history. Dr. Wendelin Ettmayer, the Austrian Ambassador to Canada, and the President of the Friends of Austria, Mr. Peter Strausz, formally unveiled the Grant of Arms given to the Friends on this memorable day. These Letters Patent were granted through the Canadian Heraldic Authority, via the office of the Governor



Left to right: Mr. Walt von Schönhausen with Dr. Eduard Schluderman and The Rt. Hon. Edward Schreyer, 19th Governor General of Canada and patron of the Friends of Austria Inc. (Manitoba). Photo: Sonja Strausz.

General of Canada, under the Armorial prerogative of Her Majesty, the Queen of Canada. The Friends of Austria (Manitoba) are the first German-speaking organization in Canada to receive such an honour.

As is the case with many other ethnic organization, the Friends of Austria had searched for years for their own unique emblem—one that would recognize their on-going connection to Austria while rejoicing in their new homeland. In addition, the Board of the Friends of Austria (Manitoba) had been advised by the Austrian Embassy in Ottawa that it was not permit-

ted to use its then current emblem, the Austrian "Eagle". Since the Friends were fortunate enough to



The official Friends of Austria Inc. (Manitoba) Coat of Arms

have a Board member with connections to the Canadian Heraldic Authority at Rideau Hall in Ottawa, creating and designing their own Coat of Arms was the next logical step for their organization. This process began in 1997 with the signing of the petition to be granted a Coat of Arms. It has been a long, but very worthwhile



Left to right: Unveiling of the Coat of Arms of the Friends of Austria Inc. (Manitoba) by President Peter Strausz and H. E. Ambassador Dr. Wendelin Ettmayer. Photo: Sonja Strausz.

four-year process, and the Board is justifiably proud of the intricate details which they managed to include in the new emblem.

The following are the highlights of the Friends of Austria's Coat of Arms: The Canadian Maple Leaf, on red and white background, which is representative of both Austria and Canada. A wreath with both colors intertwined sitting atop the Helmet, carrying a crown of golden maple leaves with a rim of



Left to right: ACC award recipients mother and daughter Mrs. Steffi Kratschmar (Gold) and Mrs. Darlene Berger (Silver). Photo: Sonja Strausz

edelweiss flowers. Atop the crown, a double-headed eagle symbolizes the Austrian past. The Supporters are golden-maned Lippizan stallions upon a grassy mound growing both edelweiss and prairie crocus flowers. Their golden collars are very similar to the Helmet's crown. Hanging from these collars is a pendant containing two edelweiss flowers and one prairie crocus. The Motto is inscribed upon a golden ribbon containing, on both ends, a representation of the strong musical traditions of the past. The

text, HISTORIA NOBILIS FUTURA BONA SPE, means "A Noble Past, A Promising Future" or „Von nobler Vergangenheit zur vielversprechenden Zukunft".

The ceremony was very well attended, not only by members of the Society, but also by numerous distinguished guests, including Dr. Wendelin Ettmayer, the Austrian Ambassador to Canada; The Right Honourable Edward R. Schreyer, 19th Governor General of Canada; The Honourable George Hickes, Speaker of the Manitoba Legislative Assembly; Mr. Chris Aglugub, MLA of the Maples representing the Provincial Government; Mrs. Lillian Thomas, Current Deputy Mayor of the City of Winnipeg; Mr. John Klassen, Honourary Consul of Austria in Manitoba; Mr. Gary Spindler, Honourary Consul of Germany for Manitoba; and Mr. Bernie R. Wolfe, former Deputy Mayor of the City of Winnipeg, President of Heritage Winnipeg.

For their past efforts and accomplishments, each former president of the Friends of Austria (Manitoba) was presented with a full-sized copy of the Coat of Arms at the unveiling. Mr. Christof Kaufmann (founding president), Dr. Eduard Schludermann (1967-1991), and Mr. Ed Harzan (1992-1997) were overjoyed with this recognition of their past contributions.

The present Board of the Friends of Austria (Manitoba) would like to recognize and thank the previous executives of our Society who had the forethought to develop both an expansive name and broad membership criteria. This has positioned our organization to accept as members both Aus-

THE AUSTRIAN-CANADIAN COUNCIL AWARDS PROGRAM

For several years, the Austrian-Canadian Council, the Austrian American Council and the Austrian Mexican Council have met once a year, not only to foster friendly relations among themselves, but more importantly to address issues of concern to all Austrian clubs and societies in North America and, for that matter, around the world. One of the issues discussed was how to honor members of Austrian clubs who have provided outstanding service in some capacity: for example, as founding members, presidents, members of boards of directors, radio hosts and kitchen staff - in other words, persons who have worked for the maintenance of Austrian culture for many years without ever getting much recognition.

As a result of these discussions, the Austrian-Canadian Council initiated the ACC Awards program. We wanted to decorate individuals not only for their dedication in helping to foster and educate Canadians on our Austrian culture and heritage, but also for helping unselfishly in a club's or society's activities. In this way, we want to create an awareness of these people in Austrian communities across Canada and show them that the Austrian-Canadian Council values this commitment very highly.

We are very pleased to announce that members of the Friends of Austria (Manitoba) Inc., the Austrian Society Ottawa, the Johann Strauss Foundation Edmonton, and the Johann Strauss Foundation Victoria have been the first clubs in Canada to be so

honored and to be the recipients of the first such awards. The following individuals have been decorated with this year's Awards.

Friends of Austria (Manitoba) Inc. On April 22, 2001, H. E. Dr. Wendelin Ettmayer, the Austrian Ambassador, together with Peter Strausz, President of the Friends of Austria (Manitoba), decorated members of Friends of Austria (Manitoba), on behalf of ACC President Roland K. Pirker, Membership Chairman Garry Bonner, and the Board of Directors of the Austrian-Canadian Council.

Gold Medals:

Dr. Eduard Schludermann, founding member and president of the Friends of Austria (Manitoba) from 1967 to 1992. *Steffi Kratschmar*, vice-president for five years, member of the Board of Directors from 1984 to the present. *Ed Harzan*, member of the Board, president for five years and vice-president for nine years. *Erwine Prevalnig*, founding member and member of the Board for 25 years. *Michael Heitmann*, radio host of the local German program, for a quarter of a century of dedication and service in promoting Austrian culture, news and events in Manitoba.

Silver Medals:

Elfriede Berger, member of the FAW Board for 16 years and cultural coordinator responsible for decorating functions for over 20 years. *Darlene Berger*, member of the Board for ten years and committee chairperson for

Continued on page 14

the Millennium Ball in 1996.

Bronze Medal:

Magdalena Leitgeb, for many years of dedication and support of the Friends of Austria.

Austrian Society Ottawa. On May 19, 2001 Otto Heberlein, member of the Board of Directors and a founding member of the Austrian-Canadian Council, and Roland K. Pirker, president of the ACC and the ASO, honoured several members of the Austrian Society Ottawa for their dedication and commitment to the Austrian community in Ottawa.

Gold Medals:

Pepi Joe Fruehwirth, for 30 years of uninterrupted service as a member of the Board of Directors and



Left to right: front: Cilli Schirgi, Liane Rant, Dr. Wera Zelenka. 2nd row: Heidie C. Temelie, Traudl Griesseier, Franz Kapeller. Last row: Sylvia Baenziger, Pepi Fruehwirth, Barbara Fruehwirth, Roland K. Pirker sen. Photo: Rollframe - David Acker Boston.

Kellermeister in the ASO. *Franz Kappeller*, for his long service as the treasurer in the ASO and his work in genealogy. *Heidi C. Temelie*, for her service as treasurer of the ASO and support of the bingo fundraising for the ACC. *Dr. Wera Zelenka*, for her commitment and support of the Austrian community in Canada as Press and Cultural Counsellor at the Austrian Embassy. (Dr. Wera Zelenka re-

tired this summer from her life in the diplomatic service and returned to Austria.)

Silver Medals:

Sylvia Baenziger, for her service as a member of the ASO Board of Directors and for her volunteer work in delivering Meals on Wheels for 20 years for the Children's Hospital of Eastern Ontario in Ottawa. *Ingrid Feil*, for her volunteer work and contributions as the secretary and the treasurer in the ASO. *Liane Rant*, for her contributions and work in the Austrian and German-speaking community in Ottawa.

Bronze Medals:

Barbara Fruehwirth, *Traudl Griesseier*, and *Celia Schirgi*, for their contributions to the Austrian Society.

Johann Strauss Foundation Edmonton.

On May 27, 2001, Prof. Franz Szabo, the Executive Director of the ACC Foundation Programme, presented awards to the following individuals.

Gold Medals:

Walter Leeb, for his contribution to the Austrian community in Alberta, a founding member and a member of the Board of Directors and treasurer of the JSFE. (The Austrian community



was saddened to hear of the passing of Mr. Walter Leeb shortly after having been advised of this honor, but before having a chance to receive it.) The award was made posthumously to Mr. Leeb's widow and sons. *Anni Leeb*, for her contribution to the Austrian community in Alberta, a founding member and a member of the Board of Directors and secretary of the Johann Strauss Foundation of Ed-



Left to right: Anni Leeb and Dr. Franz Szabo.

monton.

Johann Strauss Foundation Victoria.

On May 27, 2001, Prof. Franz Szabo, the Executive Director of the ACC Foundation Programme, notified the following individuals of awards (the actual awards are presented in the fall).

Gold Medals:

Dr. Joseph R. Kandler, for his contribution to the Austrian community in Alberta and British Columbia. He was a founding member, president for three years, vice-president for six years, chairman of the scholarship committee for seven years in the JSFE, and a founding member and the president of the JSFV from 1985 to the present.

Silver Medal:

Stephan Harstall, for his contributions
Roland K. Pirker

THE AUSTRIA VANCOUVER CLUB'S MELODY CHOIR AND EDELWEISS DANCERS TOUR AUSTRIA

After many years of planning, the joint tour of the AVC Melody Choir and the Edelweiss Dancers was finally underway on August 26, 2000. It was to last 15 days, with six performances to be given around the country. The group of approximately 85 people included 34 choir members, one piano player, one accordion player, 12 dancers, and a videographer.

At Ellmau in Tyrol, the first perfor-



Having fun in Salzburg.

mance was held for a sell-out crowd. Sightseeing during the three-day stay in the area included the Swarovski Crystal Worlds, the city of Innsbruck, and Mount Isel, the site of the 1964 and 1976 Winter Olympics. Eugendorf in Salzburg was the next stop.

This destination included day tours of Salzburg, St. Wolfgang and Bad Ischl where the group toured the Kaiser Villa and met with Maximilian von Habsburg. In Frankenmarkt, Upper Austria, the group gave their second performance.

The next stop on the tour was Bad Kleinkirchheim in Carinthia where the group stayed for the next four nights. Here the Moosburg Choir had arranged accommodations at a winter ski resort made famous by a Roman bath. Performances were scheduled for the resort Bad Kleinkirchheim and for Moosburg and Treibach-Althofen. Sightseeing trips included Klagenfurt, Velden, Lake Millstatt, and a tour of an SOS Children's Village, which was very educational.

From Carinthia, the Canadians travelled east to Styria, stopping in Graz where they visited the offices of the Provincial Diet and met with Mrs. Waltraud Klasnic, the province's Governor. They stayed at the Thermenblick, a spa in Loipersdorf where the group had the honour of having lunch

with the mayor of Fürstenfeld. The tour's grand finale was a performance with the host choir of Loipersbach to a sold-out house at Fürstenfeld.

The tour ended in Vienna with a farewell dinner. The hosting everywhere was exceptional and everyone enjoyed the experience tremendously, so much so that another trip is already being planned for 2002.



Visiting the Governor of Styria, Mrs. Waltraud Klasnic. Left to right: Werner Adam, Romana Gill, Erik Wutschnik, Waltraud Klasnic, Frank Posch, Tony Ternes, Helga Belluz, Helga Posch, and Franz Majcen.

Ingrid Laehrm
Secretary

A COAT OF ARMS

Continued from page 12

trian-born and non-Austrian Canadians who show an interest in Austria's culture. It should be noted that other Austrian associations in Canada are becoming aware that "Friends of Austria" is a fitting name for an Austrian organisation. Some associations are in the process in renaming themselves in an effort to open up the demographics of the potential member-

ship.

In addition to the Unveiling, the Austrian-Canadian Council, in conjunction with the Friends of Austria (Manitoba), presented medals of merit to individuals of the German-speaking community in Canada who had distinguished themselves in their service to that community. (See "Austrian-Canadian Council Awards Program" on p. 12)

The Board of the Friends of Aus-

tria Inc. (Manitoba) has learned the tremendous value of public recognition as a source of renewal and inspiration for its members and encourages other Austrian-Canadian organizations to recognize seriously the enormous voluntary contributions made by their dedicated members.

Peter Strausz
President
Friends of Austria (Manitoba)

ACC FOUNDATION DIRECTOR RESIGNS

Professor Franz Szabo, who had held the office of Executive Director of the Austrian-Canadian Council's Foundation Programme since 1996, has recently resigned this position. Reached for comment, Szabo, who is also the Director of the University of Alberta's Canadian Centre for Austrian and Central European Studies, indicated that a recent generous donation to the ACC Foundation by Dr. Manfred Wirth created the grounds for his resignation. Dr. Wirth's gift is the basis for an endowment administered by the ACC Foundation whose exclusive beneficiary is the Canadian Centre for Austrian and Central European Studies. Concerned that a po-

tential conflict of interest might arise if he were Director of both the Foundation and its beneficiary, the Centre, Szabo indicated in his letter of resignation to the President of the ACC that "even an appearance of any kind of conflict of interest or irregularity should be eschewed." A replacement has not yet been named.

Szabo, Canada's leading professor of Austrian history, had long taught at Carleton University in Ottawa where he served as an informal advisor to the ACC in its initial year of existence. He was the Project Director of the Austrian Immigration to Canada research project during 1994-1996 and was appointed Executive Direc-

tor of the Austrian Canadian Council's Foundation Programme after completion of that project. In his five years in this position he developed the guidelines and oversaw the funding programme of the ACC.

Szabo is expected to continue his broader association with the ACC, as the Council recently passed a motion to make the Director of the Canadian Centre for Austrian and Central European Studies an *ex officio* member of its Executive. Szabo's current term as Director of CCAuCES expires in July 2004. The Ambassador of Austria is the other *ex officio* member of the ACC Executive.

Manfred Prokop

PEOPLE SHOULD LIKE MY PLAYS

Continued from page 4

prove suddenly when he is given a black wig which opens all doors to him, and especially the hearts of three widows. The farcical game and hilarity is heightened in intensity by the addition of a blond and a grey wig. In the end, however, Titus chooses the genuinely red-haired Salome, and by doing so unmasking the false power of the talisman of the wigs and with it the power of money and social status.

The songs and lyrics contributed considerably to the enjoyment of this farce. For instance, the third act's quodlibet-trio sung by Titus, Flora, and Salome encapsulates the entire plot in a musical play within the play. At the same time, it is a parody of vocal practices of opera, taking aim at operas by Mozart, Bellini, and Rossini. True to Nestroy's practice of

delighting in poking fun at politics, similar references were included in this English performance. Titus' last song, for example, ends with references to current political events and persons in the Canadian political arena and the accompanying refrain, "Well, I have had it up to here, how I have had it up to here!", which the Canadian audience greeted with resounding laughter. Acrobatics were also part of the farce, and thus Jonathan Love as Titus moved his audience to tears of laughter with his acrobatic skills as he twisted and turned in searching for the most comfortable position to sleep on a chair in Lady Cypresscastle's palace. In the process, he performed all kinds of contortions, only to end up in the original position and the comment: "Well, why not like this to begin with?" to the accompanying roar of the audience. Im-

provisations like this reminded the audience of Nestroy-the-actor's fondness for such plays.

The ensemble of 14 actors playing the 34 roles managed admirably to transfer the enjoyment and fun of the play and its comedic aspects from the script to the stage and, in turn, to an appreciative audience. Mention must also be made of the wonderful stage design by J. J. Andrews and the excellent costumes by Sheila Richardson Lee in their bright and vivid colours.

Nestroy's intentions for his plays were fully realized in this brilliant performance of "The Talisman". Adapting slightly the understated expectations he expressed for his plays, one may say "the people liked it, it entertained them, everyone laughed."

Dr. Marianne Henn is Associate Professor of German at the University of Alberta.

TORONTO: CANADA'S BIGGEST *BURGENLÄNDER*-TOWN

Bordering Hungary, the Burgenland is Austria's second-smallest province with ca. 4,000 sq. km. (Prince Edward Island, in comparison, covers 5,657 sq. km.) Its population of some 270,000 makes it the smallest of the nine provinces. The capital, Eisenstadt, boasts about 10,000 inhabitants.

And then there is Toronto: According to the Canadian census, there are about 10,000 Austrians living in Toronto of whom about 4,000 hail from the Burgenland. Most of these *Burgenländer* immigrated in the 1950s and 1960s. The majority are German-speaking, but there are also hundreds of members from the province's Croat and Hungarian minorities among them.

A club for the expatriate *Burgenländer* was founded in the 1950s in or-



The Board of Directors of the Burgenlaender Club (Toronto) Inc. 1992. Left to right (first row): Helmut Jandrisits, Johanna Pauly, Otto Novakovics, Irene Domotor and Bernadette Jandrisits. Second row: Heinz Pauly, Steve Novak, Frank Jandrisits, Ernst Crof, Paul Kraly, Steve Bigler, Roy Perl and Frank Orovits.

der to provide assistance to the war-ravaged, needy population back home. After the economic situation in Austria had improved, the members decided to maintain the club and to cultivate Austrian *Gemütlichkeit* in Canada and assist immigrants from the Burgenland upon their arrival here. By 1952, the club

had its own building, and within a few years the steadily increasing number of members made it possible to establish subgroups such as choirs, a chess club, a hunters' club, a soccer club, a table tennis club, and a *Schuhplattler* group. As befits Austrian tastes, the club's women's group has provided huge amounts of *Apfelstrudel* at innumerable festive occasions. Favorite special events for Toronto's *Burgenländer* have been the Anna-Picnic and the Martini-Dance.

Currently, there are two *Burgenländer* clubs in Toronto, the *Burgenländische Gemeinschaft Kanada* (President of Toronto section: Helmut Jandrisits) and the *Burgenlaender Club Toronto Inc.* (President: Otto Novakovics).

Roland K. Pirker and Manfred Prokop

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: _____

HIGH-RANKING AUSTRIAN BUSINESS DELEGATIONS VISIT CANADA

Upon invitation of Dr. Ludwig Scharinger, Director General of the Raiffeisenlandesbank of Upper Austria, one of the most important Austrian business delegations ever visited Canada. From May 23 to 27, 2001 the Raiffeisen Wirtschaftsforum brought some 40 business people and their spouses from Upper Austria to Montréal, Québec, and Ottawa. The companies represented ranged from the Voest Alpine Stahl to one of the biggest Austrian producers of canned vegetables, EfKo. The President of the Federal Chamber of Commerce of Austria, Dr. Christoph Leitl, headed the delegation.

The visitors were received in Ottawa by Deputy Minister Peter Harder from the Department of Industry and in Québec by the Deputy Prime Minister and the Minister for Economics and Finance, Ms. Pauline Marois.

The Austrian business people were not only able to gather a great deal of information about Canada and its industries, but also had the chance to present modern Austria which is quite different from the image conveyed by the usual clichés. Austria—like Canada—is a highly devel-



From left to right: Professor Dr. Peter Oberndorfer, Dr. Christoph Leitl, Ambassador Dr. Wendelin Eitmayer, Dr. Ludwig Scharinger, and Mr. Gerhard Müller.

highly developed nation that can provide its trading partners with sophisticated products in a large number of fields.

Eight journalists covered the trip, which resulted in several articles published in Austrian newspapers, thus bringing Canada widely to the attention of the Austrian public.

In June 2001, another delegation consisting of 21 Austrian business people from ten Austrian enterprises visited Toronto, Montréal, and Calgary. In Guelph, they paid a visit to Engel, the biggest Austrian employer in Canada, and in Aurora to Magna Corporation. They also stopped at Bombardier, the most important supplier of regional jets to Austria and the biggest Canadian investor in Austria, and at Wimmer Hartstahl. These business tours demonstrated very clearly how successful and mutually profitable Austrian and Canadian investments in the other country can be.

*Minister-Counsellor Jan Kickert
Austrian Embassy*

Modern Canadian Dance in Austria

Austrian aficionados of modern dance had a chance to see and experience a number of different events presented by Canadian artists this past summer. Canadian dancer and story teller Sarah Chase and improvisation musician Bill Brennan from Toronto participated in the *project visitations/private residences* and *report from homes* at the *Sommerszene Salzburg* which took place from July 2 to 22, 2001. Sarah Chase also

performed her solo *lamont earth observatory* on July 18, 2001 (<http://www.salzburg.or.at/szene>).

The Compagnie Marie Chouinard—a group already well-known to Austrian audiences—presented *Le Cri du Monde* at the *ImpulsTanz Festival*, and the world premiere of *Etudes #1* in Vienna's *Volkstheater* from July 11 to August 12, 2001 as part of a tour of Europe, supported in part by the Canadian government.

Andrew de L. Harwood and

Charmaine LeBlanc presented their work as part of the *Coaching Project* from July 15 to August 22. (<http://www.impulstanz.com/>).

On November 3, 2001 the Lola MacLaughlin Dance Company will perform *Four Solos/Four Cities* in Linz's Posthof (<http://www.posthof.at>).

*Source: Focus Canada,
July/August/September 2001.*

The Value of a National Day in a Time of Globalization?

On the 26th of October, Austria celebrates its "National Day." This fact certainly raises the question as to what a nation or a national day may mean in a time of globalization.

Generally speaking, globalization has eliminated many borders. Revolutions in the fields of high-tech-mad communication have influenced the structure of power in the 21st century as well as the sovereignty of the nation states. NGOs, multinational societies, and the media are considered the new players in foreign policy. In democracy as well as in foreign politics, decisions are no longer shaped by national governments alone, but very often directly by the people. National duties have shifted to the in-

ternational level, and therefore domestic political affairs have become tangled up with foreign affairs. A new consciousness of values has arisen; priorities have shifted away from state interests to the well-being of the individual citizen. Furthermore, in many regions, war is no longer considered an extension of politics by different means.

Some of those developments have their own logic, follow their own rules, and are structured in their own way. Therefore, we do not have a new "world order," but many new institutions and patterns of behaviour, which together, sometimes in a contradictory way, shape the future of the world. Many players imagine international development only according to

their own rules and their own ways, but others are very often not taken into account.

In these times of turmoil and uncertainty, it is important for everyone to know where he is coming from or to which group he really belongs. For this reason, national identity plays an important role. Therefore, we should remember that it is Austria which has not only influenced all Austrian-Canadians by giving us a common heritage, but which also can be a moral refuge for us in a time of crisis. It is in this sense that we should celebrate the National Day 2001.

*Dr. Wendelin Ettmayer
Austrian Ambassador*

Austrian-Canadians to Commemorate Immigration at Pier 21

The Austrian Society Ottawa, together with the Austrian-Canadian Council, will unveil a commemorative plaque at the Pier 21 Museum in Halifax, Nova Scotia on November 13, 2001 to commemorate fifty years of Austrian immigration to Canada after World War II.

The Museum's Resource Centre is interested in collecting the stories and recollections of the immigrants who passed

AUSTRIAN-CANADIAN COUNCIL
(Austrian Society Ottawa)

Here we set foot on Canadian soil and began our journey to the interior, contributing diligently to Canada's cultural mosaic.

In dedication to the 50th anniversary of our post-war Austrian immigrants

Roland Klaus Pirker sen.
President

through Pier 21. For the compilation of oral histories, the Centre would like to interview immigrants who arrived at Pier 21. Sessions generally last one hour and can be booked in advance.

The Centre also collects photographs, passenger lists, passports, dining room menus, etc., and invites donations of the original documents which can also be scanned and returned to the owners on the spot.

CULTURAL EVENTS/MANIFESTATIONS CULTURELLES

Continued from page 20

December 28, 29, 2001
"The Charm of Vienna"
The Vancouver Symphony Orchestra
Orpheum
January 1, 2002
New Year's Day Concert
"Salute to Vienna"
Orpheum

January 23, 2002
"The Strauss Family"
Vancouver Symphony Orchestra
Orpheum

NEWFOUNDLAND

ST. JOHN'S

October 10, 2001
Reading by Lilian Faschinger, Vienna
Memorial University of Newfoundland
Department of German and Russian

NOVA SCOTIA

WOLFVILLE

October 12, 2001
Reading by Lilian Faschinger, Vienna
Acadia University, Department of Languages and Literatures

ONTARIO

KINGSTON

October 15, 2001
Reading by Lilian Faschinger, Vienna
Queen's University, Department of German Language and Literature

OTTAWA

October 3, 2001
"Transatlantic Perspectives on Austria in North American Literatures: Music, Medicine and Melancholy"
Univ. Prof. Dr. Zacharasiewicz
University of Vienna
Carlton University
Centre for European Studies

October 12-14, 2001
Conference on Austrian philosophy
"Husserl and the Austrian Tradition"
University of Ottawa
Faculty of Arts

October 18, 2001
"Violence and Patriarchy: Perspectives for the New Millennium"
University of Ottawa
Department of Modern Languages and Literatures

October 19, 2001
Reading by Lilian Faschinger, Vienna
Goethe Institute

November 18, 2001
Reading by Kathrin Röggl
Goethe Institute

November 28, 2001
EU-Filmfestival
National Archives

TORONTO

October 18, 2001
The Women's Musical Club of Toronto
presents the Austrian Piano Duo
Kutrowatz

October 29, 2001
The Hagen String Quartet performs Beethoven. presented through
Toronto's Premiere Chamber Music-Series
„Via Salzburg“
Glenn Gould Studio

November 19 or 20, 2001 (date TBA)
Reading by Kathrin Röggl
Goethe Institute

QUEBEC

MONTREAL

October - November 2001
Ateliers et expositions d'artistes de la province de Vorarlberg
Montreal

11-21 octobre 2001
Le Festival international nouveau
Cinéma nouveaux. Médias Montréal

présente 8 films autrichiens
Complexe Ex-Centris

October 16, 2001
Reading by Lilian Faschinger, Vienna
Université de Montréal
Centre canadien d'études allemandes et européennes

October 25, 2001
Austrian National Day
Montreal Badminton and Squash Club

27 octobre 2001
Grand Bal viennois de l'Orchestre
symphonique de Laval

4 novembre 2001
Ensemble Strauss-Lanner de Montréal
"Hommage à Josef Lanner"
École de musique Vincent-D'Indy

7 novembre 2001
Exposition de l'artiste autrichien Oliver
Dorfer, Haute Autriche
Galerie Eric Devlin

November 16, 2001
Panel with young writers from Austria
(Kathrin Röggl), Germany and Switzerland
and Quebec writers
Goethe Institute

November 16, 2001
Readings by young writers from Austria
(Kathrin Röggl), Germany and Switzerland
and Quebec writers
Salon du Livre

November 17, 2001
Austrian Ball "Tales from the Vienna
Woods"
Hotel Marriott - Chateau Champlain

27 novembre au 8 décembre 2001
"Le Match de Thomas Bernhard"
(de la pièce *Der Deutsche Mittagstisch*)
Theatre Prospero

2 décembre 2001
Trio Kaffeehaus, Carla Sved, soprano
"Du Wiener Lieder à Johann Strauss"
École de musique Vincent-D'Indy

9 décembre 2001
Trio Lauzon-Deschênes
"Noël dans les Alpes"
Centre culturel Thérèse de Blainville

CULTURAL EVENTS/MANIFESTATIONS CULTURELLES

ALBERTA

EDMONTON

Ongoing until October 8, 2001

Exhibition

"Gustav Klimt and Egon Schiele"

Facsimile Drawings and Watercolours from the Albertina Collection of Graphic Art, Vienna

University of Alberta, Fine Arts Building

October 15, 2001

"The State of Central and East European Studies in Austria"

Prof. Andreas Kappeller

Head, Institut für Ost- und

Südosteuropaforschung at the University of Vienna

University of Alberta

Arts Building, Room 326

October 23, 2001

"Old Austria as Pluralistic Model for Current Conflicts"

Prof. Charles Ingrao

Editor of the *Austrian History Yearbook*

Purdue University

University of Alberta

Arts Building, Room 326

October 26-27, 2001

„Nationalist Myth and Pluralistic Reality in Central Europe“

International conference organized jointly by the Canadian Centre for Austrian and Central European Studies and the Center for Austrian Studies at the University of Minnesota

University of Alberta, Tory Building, T-BW2

November 2001

"Central European Video Festival"

Films from Austria, the Czech Republic, Hungary and Poland

University of Alberta, Arts Building

February 9, 2002

27th Johann Strauss-Ball

Westin Hotel

"A Salute to Austria"

The Sinfonia Orchestra of the North Shore

Centennial Theatre

North Vancouver

October 26-December 15, 2001

Exhibition

"Sumptuous Vienna"

Drawings and Watercolors by Gustav Klimt and Egon Schiele

City Scape Community Art Space

North Vancouver

October 28, 2001

"The Beethoven Frieze and its relation to the work of Gustav Klimt"

Prof. Franz Szabo

Director, CCAuCES

City Scape Community Art Space, North Vancouver

November 28, 2001

"Land of Smiles"

Music by Franz Lehar

Vancouver Symphony Orchestra

Orpheum

BRITISH COLUMBIA

VANCOUVER

October 26, 2001

Austria's National Day

Continued on page 19

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