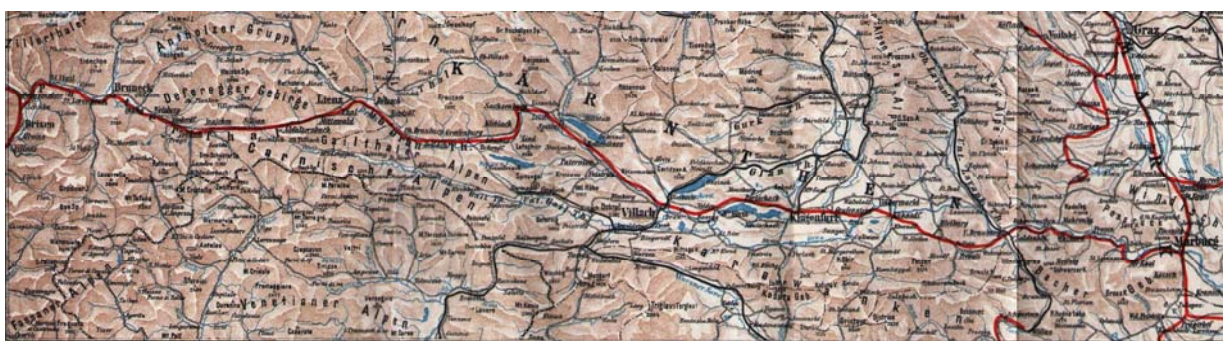




"Modern Railways System 1899 - 1935 and the Landscape of Carinthia along the River Drava in Relation to the Work of the Composers Hugo Wolf, Gustav Mahler, Alban Berg and Anton Webern"



"How the Landscape of Carinthia influenced the Development of Modern Music in the History of Music in the 20th Century"

**Lecture given by Herbert Gantschacher
based on own Research Work and Analysis**

The Masterclass Project on Gustav Mahler and Hugo Wolf, Alban Berg and Anton Webern
JAMD - Jerusalem Academy of Music and Dance in Jerusalem (22nd of January - 24th of January 2023)
in the Academic Year 2022 / 2023.

Project organized and curated by Prof. Dr. Zvi Semel, dean of the faculty of performing arts at the für JAMD - Jerusalem Academy of Music and Dance, and Mag. art. Herbert Gantschacher, author, director and producer.

Presenter and producer: JAMD - Jerusalem Academy of Music and Dance at Jerusalem in cooperation with ARBOS - Company for Music und Theatre, Klagenfurt-Salzburg-Vienna.

Patronance: Dr. Peter Kaiser, Governor of the State of Carinthia in the Republic of Austria, Ing. Reinhart Rohr, 1st President of the Parliament of the State of Carinthia in the Republic of Austria, des Kärntner Landtages in der Republik Österreich, Herwig Seiser, Chairman, Cultural Speaker and Head of the Cultural Committee of the Parliament of the State of Carinthia in the Republic of Austria.

Partner: JAMD - Jerusalem Academy of Music and Dance, Jerusalem.
ARBOS - Company for Music and Theatre, Klagenfurt-Salzburg-Vienna.



Austrian Cultural Forum Tel Aviv



Map with the river Drava starting at the field of Toblach / Dobbiaco in Southern Tyrol, continuing to Eastern Tyrol, Carinthia, Slovenia and the Southern Railway starting at Budapest, continuing over Marburg / Maribor, Unterdrauburg / Dravograd, Klagenfurt / Celovec, Villach / Beljak, Spittal an der Drau, Lienz, Innichen / San Candido, Toblach / Dobbiaco to Franzensfeste / Fortezza.

However, when it comes to music in and from Carinthia, the occupation with music quickly ends with Carinthian choirs. The fact that the state and landscape of Carinthia was one of the regions for the development of modern new music, especially from the turn of the century around 1900, is as good as unmentioned and is actually a mystery. Literature and the visual arts are prominently assigned to the Carinthian soul. The music as a whole, on the other hand, is not connected to Carinthia, still missing. And that was and is justified for decades as follows: Carinthia, as it is known, did not produce any of the very great composers - such as Salzburg, Upper Austria or Burgenland. The Mozart family is linked to Salzburg, so to speak, and Wolfgang Amadeus Mozart is associated with to it in a very special way, and Anton Bruckner is linked to Upper Austria, as Joseph Haydn is linked to the Burgenland and named as a "Croatian Composer". In the time as the family of Mozart worked in Salzburg, the state was an independent clerical state, the Mozarts originated from Augsburg and came over to Salzburg for reasons of work, Reference is primarily made to Joseph Haydn, who is also referred by musicologists as a Croatian composer, and indeed he has incorporated some of the folk music of the Croatian population into his compositions, and his brother Michael Haydn later on was in the clerical state of Salzburg the successor of Wolfgang Amadeus Mozart as composer at the court of the Archbishop of Salzburg.

On the other hand, it is still often ignored that four important composers of the last 150 years are closely related to Carinthia with their musical work.

The composer and music critic Hugo Wolf was closely related to Carinthia, his musical work is corresponding with Carinthia. Wolf was born in Slovenij Gradec / Windischgrätz, today's capital of the Koroška region in the Republic of Slovenia. Hugo Wolf's mother is originated from Naborjet-Ovčja vas / Malborgettho-Valbruna / Malborgeth-Wolfsbach, which was an integral part of the state of Carinthia till the end of the Great War in the year 1918 by reasons of the implosion of the imperial and royal monarchy of the archhouse of Hapsburg. Hugo Wolf's grandmother was therefore a Carinthian Slovenian. In addition, Hugo Wolf attended the gymnasium at the monastery of St. Paul in the Lavanttal of Carinthia. And for the very first time he saw an opera on stage at the theatre of Klagenfurt. Hugo Wolf studied together with Gustav Mahler at the Vienna Conservatory.



The house of the Villa Antonia at Mayernigg was Gustav Mahler's first house at the lake Wörthersee. Here Gustav Mahler lived and worked from 1899 to 1901. Here he worked together with Arnold Rosé, the concertmaster of the Imperial and Royal Court Opera and the Vienna Philharmonics, on the finalization of his fourth symphony. Here at the Villa Antonia Mahler created his complete musical conception, on the finalization of it he worked his lifetime.

And almost the fact will be neglected that **Gustav Mahler composed most of his works in Mayernigg at the lake Wörthersee between the years 1899 and 1907 - as the composed songs based on poems by Friedrich Rückert, the "Kindertotenlieder", also other songs based on poems by Rückert, the fourth, fifth, sixth, and seventh and eighth symphony can also be seen as the artistic work related to Mayernigg. And almost the fact will be neglected that the family house of Alban Berg is in the former municipality of Landskron at the lake Ossiacher See, which today belongs to the city of Villach, that Berg is there in the so-called Berghof and in the nearby Debishaus and later on in the Waldvilla in Auen nearby Velden at the lake Wörthersee also composed there - including his violin concerto. And almost the fact will be neglected that Anton Webern's family came from the bilingual community Schwabegg / Žvabek, that Anton Webern attended the humanistic gymnasium at Klagenfurt, that Webern at his home Preglhof in Schwabegg / Žvabek and also in Klagenfurt up to the year 1917 composed in Carinthia. And almost the fact will be neglected that he, Anton Webern, like Mahler in Carinthia's landscape and mountains were looking for recreation. And Webern got suggestions using the bells ringing in the Roman Catholic Church of Schwabegg / Žvabek. Webern musically processed it in his work "Six Pieces for Orchestra op. 6", so that it can be said that the bells ringing in the Roman Catholic Church of Schwabegg / Žvabek that sound can be found in Webern's first version of op. 6 composed in 1909, and thus also represents an early form of the series of twelve-tone music. Webern was familiar with its sounds from childhood, just as Webern was also familiar with folk songs such as "The day has passed", which he set to music in his work "Four songs for voice and piano op. 12". And the fact that Webern also performed the works of Gustav Mahler as a conductor should not be left out of the discourse.**

Just as a focus of modern music was established in Carinthia from 1899 to 1935, Carinthia became just modern in the times of Hugo Wolf and decades later also in the times of Gustav Mahler with even much more better connections to the world.



Station of Unterdrauburg, today's Dravograd in Slovenia, on the Southern Railway. Unterdrauburg was connected by railway to the city of Windischgrätz, today's Slovenj Gradec, the birth place of Hugo Wolf, today the centre of administration and capital of the region Koroška in Slovenia.

Carinthia was the most modern by means of transport. At that time it was connected to the world by rail, initially with the southern line from Maribor / Marburg first to Klagenfurt and then to Villach and later to Franzensfeste / Fortezza and from there the connection with the Brennerbahn in the direction to Innsbruck. And then there later on was also the connection with the Südbahn via the Murtal via the Semmering to Vienna, and finally the connection via the Tauernbahn to Salzburg. Thus, at the turn from the 19th to the 20th century, Carinthia was well connected to the world to what most modern forms of transport into the world meant at that time. And with that, other advantages came into game, namely the landscapes, its spaces and environment, the mountains and the view from the peaks, which Gustav Mahler also liked so much. And Mahler was able to combine all of this with his profession as a conductor, director and composer, because the musical centers and opera houses were, so to speak, on the way like the Imperial-Royal Court theatres in Vienna, the opera houses in Venice and Trieste as well as the opera and concert halls of Europe and the world, which are shipped overseas and in the USA. And as Gustav Mahler also Hugo Wolf and Anton Webern as well as Alban Berg were well connected to the world by rail, coming from Carinthia.

So the fastest and most modern possibility of transport, the railway, was used by Gustav Mahler in connection with Carinthia. Mahler was just as modern on the road in Carinthia, namely by bicycle, when he and his girlfriend at this time, the violist Natalie Bauer-Lechner, had the opportunity. As long as Gustav Mahler was not married, bike rides and excursions have been passed down. In addition, Mahler already used the post wagon of the railways for the transport of his bicycle on the trains, for example when he took the train to Dobbiaco / Toblach and from there continued on his bicycle into the mountains of the Dolomites to Cortina d'Ampezzo. After Mahler's marriage with Alma Schindler, there happened no more trips or excursions by bike in Carinthia. From this point on he used the train for his excursions, moved on foot or rented a carriage, which at that time was either a team of horses or a passenger car. As early as the summer of 1899 has arrived, the search for a house for Mahler at the lake Wörthersee was done by bicycle. Gustav Mahler had commissioned his sister Justine, the singer Anna Mildenburg and the violist Natalie Bauer-Lechner to have a look for a suitable property at the lake

Wörthersee in Carinthia. And the three women struck gold on a bike tour in Mayernigg in August 1899. Villa Antonia was rented for 1899 and 1900, until Gustav Mahler's own house on the lake was available from 1901.

And the concertmaster of the Vienna Philharmonic, Arnold Rosé, also found himself at the Villa Antonia in Mayernigg on the lake Wörthersee, for example to work with Mahler on the preparation of the work samples for his Fourth Symphony with the Vienna Philharmonic or to take long walks with Gustav Mahler and Natalie Bauer-Lechner, who took the three to Klagenfurt's local mountain, the Kreuzberg - today known as Kreuzbergl, where Gustav Mahler attended a music happening, so to speak, there were numerous ring games, swings, shooting galleries, puppet theatre, a military music band, and even a men's choir, who all went about their business as a showman or musician on one and the same meadow without mutual consideration, which moved Mahler to his statement, "Do you hear it? That's polyphony and that's where I got it!" Mahler was familiar with these kinds of festivals and marches from his youth in the Bohemian city of Jihlava / Jihlava.

And the whole thing reads it like a music happening by the composer John Cage, who, as it is well known, was a student of Arnold Schönberg after his flight from Europe to Los Angeles in the USA in 1933. The National Socialists in the German Reich had come to power democratically, so they did not need to seize power, because it was handed over to them by supposed democratic forces, so to speak, on a silver platter, at the latest on March 24, 1933, when members of the German Reichstag like Theodor Heuss and other members of the German Reichstag - the later first President of the Federal Republic of Germany - voted for the Enabling Act of the National Socialists, thus gave democratically to the Nazis a two-thirds majority required by the constitution to eliminate the democracy of the Weimar Republic. This fact of the parliamentary democratically legitimized seizure of power by the National Socialists paved the way for the National Socialists to their totalitarian rule.

Arnold Schoenberg was trained on the musical work of Gustav Mahler and had dedicated his "Harmonielehre / Theory of Harmony", published between 1911 and 1922, to Mahler, based also on the composition of the "Six Pieces for Orchestra, op. 6" from 1909 done by Webern, in which Webern said Bells from the Roman Catholic parish church of Schwabegg / Žvabek and the rows of bells were used as a leitmotif, an archetype of the rows of twelve-tone music, so to speak. Schoenberg noted this in his "Harmonielehre / Theory of Harmony" in the first sentence of the preface: "I learned this book from my students".

So now John Cage was trained by both Gustav Mahler and his teacher Arnold Schoenberg and developed so-called music happenings like the "Music Circus" written in 1967, which is similar to the music happening at the Kreuzberg in Klagenfurt given in 1900. About it Natalie Bauer-Lechner gave testimony in her manuscript and typescript, which appeared in an edited and revised book form two years after Bauer-Lechner's death in 1923. The Salzburg Festival brought John Cage's "Music Circus" to its Austrian premiere in 2011, with the festival director and pianist Markus Hinterhäuser commenting: "A farmer's mooing cow has the same value as an aria at Cage's 'Music Circus' by Anna Netrebko". The whole work of Cage reads it like a set of instructions from Gustav Mahler's musical experience at Kreuzberg in Klagenfurt, written down by Natalie Bauer-Lechner in her original manuscript and original typescript about Gustav Mahler's musical visions. And with John Cage the circle to Gustav Mahler and his use of bells, cowbells and hammer in Mahler's own works closes in this way.

Anyway, Carinthia became a centre of modern music in a lot of aspects till the year 1935, the year Alban Berg died.

The connection of Carinthia to the centres of the world through the modern railway network, first through the Southern Railway and then through the Tauern Railway.



The country of Carinthia and his railways in the year 1909.

As early as the 19th century, Carinthia was also internationally connected to European transport routes with the Southern Railway, which originally started in Budapest, because at that time gradients and tunnels of this type could not yet be mastered by a railway. And so the Southern Railway ran where the slightest gradient and gradient was to be expected, from Budapest to Veszprém from Marburg / Maribor, via Dravograd / Unterdrauburg; Bleiburg / Pliberk, Klagenfurt / Celovec, Villach / Beljak, Spittal, Lienz to Toblach / Dobbiaco along the Drau / Drava river to Franzensfeste. Therefore, the southern railway between Marburg / Maribor and Toblach / Dobbiaco and on to Franzensfeste / Fortezza was also referred to as the Drautalbahn or Pustertalbahn. Only the structural engineering achievements of the railway engineer Carl Ghega had made a southern crossing of the Alps possible. So Mahler could logically opt for a domicile in Carinthia because of the existing modern transport connections by train in the north to Vienna and Salzburg, but also to the south to Venice and Trieste.



The birthplace of Hugo Wolf at Windischgrätz / Slovenj Gradec.

Hugo Wolf and his Music in Relation to Carinthia.

The birthplace of Hugo Wolf is at Windischgrätz / Slovenj Gradec, his mother comes from Wolfsbach / Ovčja vas / Valbrune, and she is a Carinthian Slovenian from the valley called Kanaltal, his father is originated from Windischgrätz / Slovenj Gradec, so the geographic biography of the family of Hugo Wolf goes from the southwest to the southeast of the landscape of Carinthia.

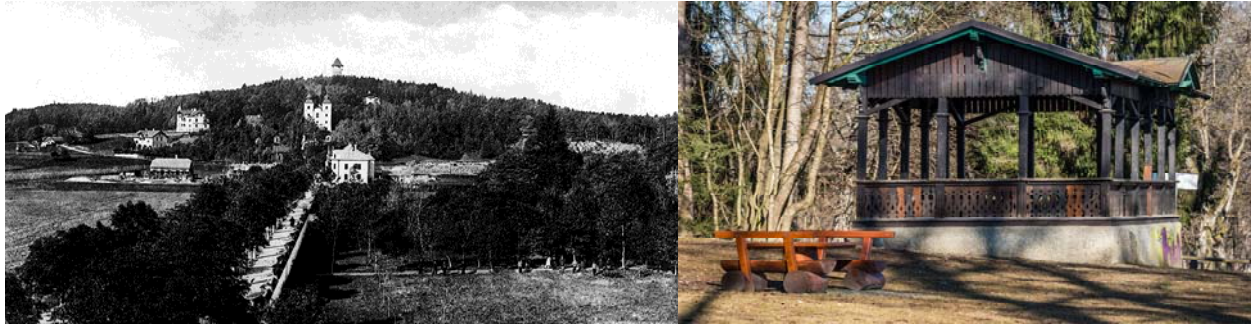
Carinthia and its landscapes are also a starting point for *Hugo Wolf's* musical creativity. He made **his first visit to the theatre in Klagenfurt, there he saw the performance of the opera "Belisario" by Gaetano Donizetti. Hugo Wolf was already composing as a teenager, his father Max was his first music teacher. Hugo Wolf then went to Vienna to study music, where he studied together with Gustav Mahler - both were born in 1860 - at the Vienna Conservatory.** Gustav Mahler became a critical companion of Hugo Wolf throughout his life. In 1903 Hugo Wolf died. The Imperial-Royal Court Opera proposed to present in 1911, in the last year of Gustav Mahler's direction, Hugo Wolf's comic opera "The Corregidor" with a libretto by the women's rights activist and author Rosa Mayreder, but there was no premiere under Mahler's direction.



The house of the Villa Antonia at Mayernigg and the connecting landing bridge at the lake Wörthersee with a view to the other side of the lake and the community of Krumpendorf. When Gustav has arrived at the railway station of Krumpendorf, he took a boat to cross the lake Wörthersee to the Villa Antonia.

The life and artistic work of Gustav Mahler in relation to Carinthia and the landscapes around the river Drava, the Southern Railway and in particular the Villa Antonia in Mayernigg at the lake Wörthersee.

For **Gustav Mahler**, the province of Carinthia became a central creative location for composing his musical works. As the director of the Imperial-Royal Court Opera in Vienna and internationally recognized conductor, he did not have enough time during the playing season to work as a composer. After summer stays in Steinbach at the lake Attersee in Upper Austria and the lake in Aussee in Styria - where Gustav Mahler also met the philosopher, reform educationalist and pacifist Wilhelm Jerusalem, Mahler went in search of a place where he could continue his compositional work pursue and also make explorations in the landscape.



The mountain of the Kreuzberg in Klagenfurt on the picture of the left side at the time of Gustav Mahler's stay at Mayernigg, on the picture the pavillon at the second lake on the mountain of the Kreuzberg and the meadow, there Mahler heard polyphony as a result of a musical happening composed of countless works of ring games and swings, also shooting galleries, Punch and Judy shows, military music, even a men's choir had settled there, all on the same meadow in the wood played all at the same time an unbelievable music-performance without mutual consideration. Such a form of musical happening decades later were created by the US-american composer John Cage.

Gustav Mahler commissioned his sister Justine, the singer Anna Mildenburg and the violist Natalie Bauer-Lechner to look for a suitable plot of land at the lake Wörthersee in Carinthia. And the three women found what they were looking for on a bike tour in August 1899 in Mayernigg. They also received support from the Viennese architect Friedrich Theuer, who had the Villa Schwarzenfels built nearby, only twenty minutes away from the ground on which Gustav Mahler's house with a composing house was to be built according to plans - Mahler had a composing house already at the lake Attersee. The house on the lake Wörthersee should also be big enough for both guests and staff to be able to spend time in the house without any problems. Theuer hosted Gustav Mahler and his commissioning women in his Villa Schwarzenfels. As in 1899, the Villa Antonia in Mayernigg, also located at the lake Wörthersee, was rented for 1900, while Mahler's house was built directly at the lake in Mayernigg, and nearby the composing house, which was also planned. Mahler's workplace was as early as in 1900 to his disposal at the Villa Antonia.

Arriving at the train station in Krumpendorf at the lake Wörthersee, Mahler had himself taken by boat across the lake Wörthersee to the landing stage of the Villa Antonia: "With the first strokes of the oar, the theme, or rather the rhythm and the type of introduction to the first movement of the seventh symphony, came to mind".

At Mayernigg on the lake Wörthersee, Mahler composed the main part of his musical works in two sections. In 1900 Mahler completed his fourth symphony during his time in the Villa Antonia with the remarkable bells as characterizing elements, just as he also worked out the beginning and rhythm of the seventh symphony here with the remarkable herd bells as a characterizing basic element through the entire symphony, which on a walk with Natalie Bauer-Lechner and Arnold Rosé from Mayernigg on the Kreuzberg, there were at the upper pond on the meadow "Countless works of ring games and swings, also shooting galleries, Punch and Judy shows, military music, even a men's choir had settled there, all on the same meadow in the wood played all at the same time an unbelievable music-performance without mutual consideration.

'Do you hear it?' exclaimed Mahler, "That's polyphony and that's where I got it! Even when I was a child in the Jihlava Forest, I was so moved by it -- regardless of whether it was in such a tumult or in a thousandfold birdsong, in the howling of the storm, in whispering of the waves or in the crackling of the fire. Just like that, the themes must come from completely different directions and be so completely different in rhythm and melody. Everything else is just polyphony and disguised

homophony!" wrote Natalie Bauer-Lechner in her original manuscript and original typescript on Gustav Mahler's musical vision.

This vision was first to found in the fourth symphony, but was then worked out musically on a grand scale in the seventh symphony. This form of Mahler's polyphony was still practiced decades later on the meadow by the upper pond on what is now known as the Kreuzbergl, the Military band of Carinthia, a folk music combo, fairground attractions with an announcer, and from time to time even a movie scene was filmed there adapted to modern times, as the backdrop with the city as a background was ideal for it. **Gustav Mahler worked this form of polyphony into his fourth symphony, which he finished composing at the Villa Antonia, and to an even greater extent in his seventh symphony, the theme and compositional plan of which he also wrote down during his time at the Villa Antonia.**

Mahler composed the first three songs of the five "Kindertotenlieder" based on poems by Friedrich Rückert as well as other songs based on poems by Friedrich Rückert. Since 1901 he had his own house at the lake with the composing house, which had been built in 1900 at Mayernigg. Up until 1907 he composed also at Mayernigg the Fifth, Sixth, Seventh and Eighth Symphonies as well as the second part of the "Kindertotenlieder" whose cycle he completed at Mayernigg.

Several facts were decisive for Gustav Mahler deciding his favor for the region of Carinthia. **As director of the Imperial-Royal Court Opera in Vienna and as an internationally recognized and active conductor, the place where he spent the summer had to be connected to international traffic. And at that time, Carinthia was connected to the European railway network with the Southern Railway going to Franzensfeste and the Tauern Railway to Salzburg. For example, in August 1906 Mahler conducted Mozart's opera "The Marriage of Figaro" at the Mozart Festival - the predecessor of the Salzburg Festival. And Mahler could easily reach Salzburg by train. Thus, for Mahler, Carinthia fulfilled all the mobility criteria of the modern age.**

Another important reason for the decision to build a house in the region of Carinthia was the nature also in the complete region of the river Drava. **And along the river Drava Mahler moved as a hiker but also as a cyclist.** He cycled into the Rosental, around the lake Wörthersee, on the Loiblpass with a stop at the inn named as "Deutscher Peter". He cycled to Villach, on to Mittewald above Villach, where he had lunch in the restaurant there, and from there he continued to Bleiberg, spent the night there in the inn "Zum Mohren", and then headed for the Dobratsch on the next morning rise. Mahler was so impressed by the Dobratsch that he undertook a second tour up the Dobratsch, but this time in a combination with wagon and train and spent the night in the summit house of the Austrian Alpine Club. **Mahler also traveled to the South of Tyrol by bicycle and train,** where he got off in Toblach / Dobbiaco. Carinthia's identity-creating river, the Drava, has its source in Toblach, on the Toblacher Feld. And from Dobbiaco Gustav Mahler made his way to the Dolomites to the Drei Zinnen mountain range. Mahler was already familiar with this area from previous trips. **Thus, the empathetic person, conductor, composer, musician, mountaineer, hiker and cyclist Gustav Mahler is the complete form of his personality.** "Bike ride to Viktring. Mahler avoids every beetle on the road: **'More and more,' he says, 'I become aware that the beetle is also an individual whose life has to be respected.** Just as we are in our existence depend a hundred times on the protection of so-called higher living - such as our earth, which is certainly such a higher living individual." This is what Natalie Bauer-Lechner wrote in her handwritten notes on Gustav Mahler and about the first summer in 1900 in the Villa Antonia at Mayernigg.



View to Toblach / Dobbiaco from the house at the Southern Railway rented by Gustav Mahler after he has left Mayernigg.

And nature, like human nature, flows into the musical work of Gustav Mahler, who is modern in the best sense of the word, up to date as a person and as an artist. In addition, the landscape of the country on the course of the river Drava and the international transport connections made Carinthia attractive for Gustav Mahler.

Gustav Mahler also reacted to epidemics with great caution. When cholera was raging in Hamburg in 1892, Mahler traveled back to his place of work as Kapellmeister at the Hamburg City Theatre with the utmost caution. **This is probably what prompted Mahler to later build his house at the lake Wörthersee in Mayernigg with a little composing house in the forest.** In a letter to the music writer Max Kalbeck of June 22, 1901, Mahler from Mayernigg writes: "There is not much to notice of scarlet fever here at the lake; and even if - J'y reste! You see, that is also a bit of faith, although it is also a knowledge that man's true enemies are not outside but within him". **And yet an epidemic will ensure that Mahler had abruptly left Mayernigg with his family when his daughter Maria Anna fell ill first: "We have terrible bad luck! About it verbally! Now my older one has scarlet fever - diphtheria!"** writes Mahler to the physicist Arnold Berliner on July 4, 1907. **And a short time later his older daughter Maria Anna died, who first contracted scarlet fever and then diphtheria and died at the age of four on July 12, 1907 in Mayernigg . That was reason enough to give up the domicile in Mayernigg and look for a new one, namely in Toblach, with this region he was already familiar with from his tours into the Dolomites.** And on the Toblacher Feld he rented a place near the train station in the Trenker Hof and had another composing house built in the forest above, this time made entirely of wood. And Dobbiaco is also connected to the international transport routes by rail via the Southern Railway. And so Toblach also became Mahler's last summer recreational and musical workplace before he died in 1911.



The House of Gustav Mahler at Toblach / Dobbiaco at the Southern Railway. From here Mahler was in few minutes at the train station.

Alban Berg, a Composer from Carinthia.



On the picture on the left there is the so-called Berghof, which belonged to the parents of Alban Berg at lake Ossiachersee, today a part of the city of Villach. During financial problems after the First World War the Berg family had to see the Berghof. On the picture on the right there is to see the house of the so-called Waldvilla in the village Auen of the community of Schiefeling at the lake Wörthersee. There Alban Berg lived and worked together with his wife Helene, he bought the house in 1932 by an auction.

Alban Berg was born on February 9, 1885 in Vienna, but **Alban Berg's homeland is Carinthia. Berg spent most of his youth on his parents' farm at the lake Ossiacher See, the family estate also known as "Berghof", today it is a part of the city of Villach.** Berg studied music in Vienna, of course, where he found himself in a circle of people interested in the latest developments of new music, analyzed the latest music in a style of a musicologist - including work analyzes such as the composition guide "Gurre-Lieder" about the composition of his teacher Arnold Schoenberg in the years 1912/1913 - just as precisely as he started himself composing. **In his young age Berg became a real fan of Gustav Mahler's music and collected memorabilia of the composer and conductor, including Mahler's original manuscripts, Mahler's draft score for the Ninth Symphony, a photograph of the Mahler sculpture done by the visual artist Auguste Rodin and Gustav Mahler's baton, with whom the composer himself conducted the Viennese premiere of his fourth symphony in 1902, which Mahler had finished composing in the Villa Antonia in Mayernigg at the lake Wörthersee. After the concert, Berg literary spoken stole Mahler's baton.** On March 31, 1913, the conductor Arnold Schoenberg had to stop in Vienna the concert in the Großer Musikvereinssaal after two songs composed by Alban Berg with postcard texts written by Peter Altenberg and before Gustav Mahler's "Kindertotenlieder" were set in the programme. The concert became a part in music history from the perspective of a "scandal concert" or "slap concert". **Alban Berg's admiration for Gustav Mahler was then expressed in Berg's composition of the "Three Orchestral Pieces op. 6", which he completed on August 23, 1914,** a month later, when the Hapsburg Monarchy had slowly kindled a world conflagration with the war first against the Kingdom of Serbia, which then led to an illegal invasion of the German army of the Hohenzollern Dynasty the k.u.k. Wehrmacht (imperial and royal armed forces) of the Hapsburg Monarchy in Belgium. **During the Great War, Berg was drafted into military service in August 1915 in the k.u.k. Wehrmacht, he wrote to his wife Helene about the daily situations in the war on the Eastern Front: "We lie next to each other in a huge barracks, where 80 people sleep together. The bed is like a stone. The cleaning facilities are really naïve! ... The toilets are nauseating".** However, since he suffered from chronic asthma, he was sent to Vienna, there he was transferred into the Ministry of War and remained in service until the implosion of the Hapsburg Monarchy and the

end of the "Pig War" as he said in a letter to his wife Helene: "I don't think you will find an enraged anytime anti-militarist soon like me now!". During the years of the Great War, Berg had been working on his opera "Wozzeck" based on a fragment of the play by Georg Büchner. His experiences as a soldier, such as the background noise in the overcrowded bunkhouses, have found their way into the composition of the opera.



A view from the place of the house of the Waldvilla into the direction of the lake Wörthersee.

And it was here in Auen that Berg also worked on his violin concerto, which he composed on behalf for the US-american violinist Louis Krasner. The creation of the work was overshadowed by the death of the 18-year-old Manon Gropius, who was the daughter of the director of the State Bauhaus in Weimar, Walter Gropius, and Gustav Mahler's widow, Alma. Alma and Gropius married in 1915. Thus, the violin concerto was entitled with "To the Memory of an Angel" and the form of a requiem in a strict form of the twelve-tone structure interspersed with musical quotations that characterized the life and death of the young woman suffering from polio, polio was at that time also in 1935 a worldwide widespread epidemic disease, just like scarlet fever and diphtheria, Mahler's older daughter Maria Anna died from it a few decades earlier in 1907 in Mayernigg at the lake Wörthersee. **Berg used the Carinthian folksong "A little Bird on the Plum Tree / Ein Vogerl auf'm Zwetschgenbaum" in his violin concerto, a musical reference to his origin. And so his Violin Concerto became a double requiem, on the one hand for Manon Gropius but also for Berg himself, because a few weeks after the completion of the composition, Alban Berg died on December 24, 1935, after an insect bite in the summer, which led to an abscess and finally to blood poisoning. Berg's death mask was taken off by Gustav Mahler's**

Folksongs in a Translation in the Musical Work of Alban Berg ("A little Bird on the Plum Tree / A Vogerl auf'm Zwetschgenbaum") and Anton Webern ("The Day has passed / Der Tag ist vergangen" and "A little Bird comes flying / Kommt ein Vogerl geflogen")

A little Bird on the Plum Tree

A little bird on the plum tree woke up,
Otherwise I would have overslept in my loved one's bed.

(Citation by Alban Berg in the Violin Concerto)

The Day has passed

The day has passed,
The night is already here;
Good night, o Mary,
Stay with me forever.

The day has passed,
The night is coming;
Give eternal rest
To the dead.

(Used by Anton Webern for his song "The Day has passed")

A little Bird comes flying

A little bird comes flying
Sits down on my foot
Has a note in its beak
Greetings from my mother

Has a note in its beak
Greetings from my mother

Dear little bird, fly on
Take my greetings with a kiss
'Cause I can't go with you
because I have to stay here

'Cause I can't go with you
because I have to stay here

And the little bird flew on
Over mountains and valleys
And the children at the window
Sadly watched him go

And the children at the window
Sadly watched him go

(Used by Anton Webern in musictheoretical lectures)

Folksongs in the Originals in the Musical Work of Alban Berg ("A Vogerl auf'm Zwetschgenbaum") and Anton Webern ("Der Tag ist vergangen" and "Kommt ein Vogerl geflogen")

A Vogerl auf'm Zwetschgenbaum

A Vogerl auf'm Zwetschgenbaum hat mi aufgeweckt,
sonst hätt' i verschlaf'n in der Miazle ihr'n Bett.

(Citation by Alban Berg in the Violin Concerto)

Der Tag ist vergangen

Der Tag ist vergangen,
Die Nacht ist schon hier;
Gute Nacht, o Maria,
Bleib ewig bei mir.

Der Tag ist vergangen,
Die Nacht kommt herzu;
Gib auch den Verstorbnen
Die ewige Ruh.

(Used by Anton Webern for his song "Der Tag ist vergangen")

Kommt ein Vogerl geflogen

Kommt ein Vogerl geflogen
Setzt sich nieder auf meinen Fuß
Hat 'nen Zettel im Schnabel
Von der Mutter ein Gruß

Hat ein Zettel im Schnabel
Von der Mutter ein Gruß

Liebes Vogerl fliege weiter
Nimm meinen Gruß mit und einen Kuss
Denn ich kann dich nicht begleiten
Weil ich hier bleiben muss

Denn ich kann dich nicht begleiten
Weil ich hier bleiben muss

Und das Vogerl flog weiter
Über Berge und Tal
Und die Kinder am Fenster
Sahen traurig ihm nach

Und die Kinder am Fenster
Sahen traurig ihm nach

(Used by Anton Webern in musictheoretical lectures)

Anton Webern, also a Composer from Carinthia.



The so-called farm yard Preglhof of the Webern family in Schwabegg / Žvabek. At this place the composer Anton Webern grew up, from here he used the train on the Southern Railway from Ravne na Koroškem / Gutenstein to Klagenfurt / Celovec, there went to school, to the gymnasium. But he used the Preglhof and Carinthia for working on his compositions and used it for his alpine tours into the mountains of the High Tauern, the Karawanks, the Kamnik-Savinja Alps, the Carnic Alps, and the Julian Alps.

Although Anton Webern was born on December 3, 1883 in Vienna, **his home was the Preglhof in the Carinthian municipality of Schwabegg / Žvabek. Anton Webern's father Carl and grandfather Friedrich worked in the mining industry, his grandfather had married to Schwabegg / Žvabek. When Anton Webern's father was called to Klagenfurt as a mining councilor in 1894, it was also certain that Anton Webern would attend the humanistic gymnasium, today the gymnasium Nr. 1 in Klagenfurt, because with the southern railway there a direct train connection from Ravne na Koroškem / Gutenstein to Klagenfurt / Celovec existed. In 1902 he graduated from the gymnasium in Klagenfurt and then he went to study music in Vienna, but spending as much time as possible at the Preglhof in Carinthia, because "there is peace and it is quiet", as he himself expressed it. And since Webern himself, like Gustav Mahler, was a friend of the mountains and an excellent mountaineer - the Karawanken, the Steiner Alps and the Julian Alps were right on his doorstep, so to speak, he had even more reasons to keep coming back to Carinthia, but then also to the Hohen Tauern or the Dolomites. In addition, the country and landscape in Carinthia were a source of inspiration for musical creativity.** He received his first piano lessons from his mother Amalie, during the time he attended school in Klagenfurt he received composition lessons and learned to play the cello. In Vienna he studied musicology at the University of Vienna and composition with Arnold Schoenberg. Webern developed into a grandiose music analyst but also music teacher. He was also in demand as a conductor, especially of the works of Gustav Mahler. Thus, several paths to new music were opened to him. He also stayed at the Preglhof in Carinthia as often as possible, and he also used this time to compose.

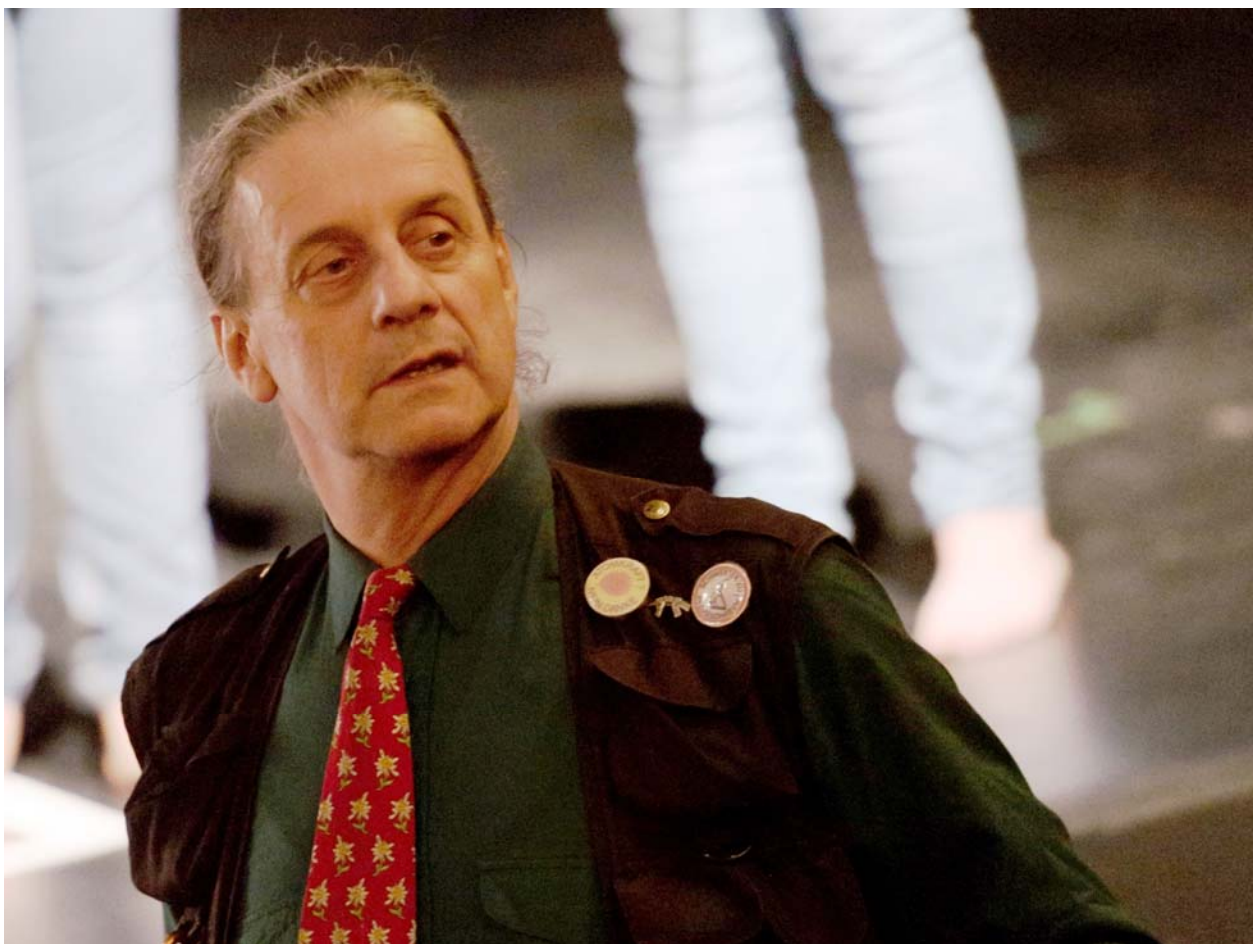
With the early death of his mother Amalie in 1906 - she is buried at the cemetery in Schwabegg / Žvabek like almost the entire family except of father Carl, who found his last resting place in Klagenfurt-Annabichl - he then also dealt with music at the Preglhof. **In the Pieces for Orchestra, Op. 6, Webern used the ringing bells of the Roman Catholic Church in Schwabegg / Žvabek as a leitmotif in the composition, but he also determined the tempo of the individual pieces through the meter of the bells. It was very important for Anton Webern to take over the tempi through the specified metronome of the tempi in the score; Webern himself had repeatedly**

pointed out how important the metronome of the tempi was to him. And from the series of existing bells from the church in Schwabegg / Žvabek, Webern developed the themes for the six orchestral pieces, combined with the overtone series of the individual bells and their mood. These series can be found in Webern's composition, which were originally determined in their entirety by an extra-musical event, namely the death of the mother. And the ringing of the bells as part of the funeral then leads to the formal unity of the composition. No note was placed arbitrarily or accidentally, but arranged in a strict form according to certain considerations. Thus these pieces for orchestra also became a kind of requiem for his deceased mother. Webern was already familiar with this art of compositional technique from Gustav Mahler's fourth and seventh symphonies.



The mother of Anton Webern, Amalie died in the year 1906. Webern brought his composition "Pieces for Orchestra" op. 6 into relation to the dead of his mother by the use of the sound of the bells of church in Schwabegg / Žvabek and used them as a leitmotiv.

Webern also became a formative conductor of the works of Gustav Mahler, which impressed and influenced Webern in his compositional work. **"With Gustav Mahler we reach the modern age", Anton Webern characterized the importance of Mahler years later in a lecture on April 3, 1933, just as he also discussed the work of Hugo Wolf in the same lecture - Wolf's work consisted of two complementary parts, the work analysis as a music writer and his own artistic work, because Webern already found the ambiguity of the chord in the musical analysis of Hugo Wolf, from which the chromatic scale can be derived.** Anton Webern dedicated the pieces for orchestra op. 6 to "Arnold Schoenberg with the greatest admiration to my teacher and friend MCMIX". The pieces of Op. 6 by Anton Webern, completed in 1909, were then accepted by Arnold Schoenberg for the world premiere for the concert on March 31, 1913 at the Großen Musikvereinssaal in Vienna. Only 35 days earlier, on February 13, 1913, the world premiere of Arnold Schoenberg's "Gurrelieder" based on the text by the Danish poet Jens Peter Jacobsen was a complete success in the Großer Musikvereinssaal under the conductor Franz Schreker. The young Viktor Ullmann had attended the premiere of the "Gurrelieder". Years later, deeply impressed, he reported to his girlfriend Anny Wottitz in a letter dated November 11, 1917 during World War I from the Isonzo front: "A complete stranger next to me called out after Gurrelieder II: 'Must that be a person...'"



About Mag. art. Herbert Gantschacher

Herbert Gantschacher (born December 2, 1956, at Waiern in Feldkirchen in Kärnten, Carinthia, Austria) is an Austrian director and producer and writer.

Education

Born on 2nd of December at Waiern in Feldkirchen in the State of Carinthia in the Republic of Austria. From 1963 to 1967, he visited the Primary School in Klagenfurt (Karl-Renner-Schule) and the State Conservatory in the academic subjects early musical education choral singing and composition. From 1967 to 1972, he visited the Gymnasium at Tanzenberg. From 1972 to 1976, he visited the Second Gymnasium at Klagenfurt and graduated there. From 1977 to 1980, he studied Directing at the Academy for Music and Performing Arts at Graz in the department of Performing Arts with Prof. Walter Czaschke (now University of Music and Performing Arts Graz). He graduated with honors in 1980 and in 1988 he got the M.A., Magister Artium (Master of Arts). From 1980 to 1988 he worked there also as a lecturer (among the students the theatre director Martin Kušej).

Artistic activities

Gantschacher worked for the Schauspielhaus in Graz, the Salzburg State Theatre, the Tyrolian State Theatre Innsbruck, the Danubiefestival in Krems, the Chamberopera in

Vienna, the Theater an der Winkelwiese in Zürich, the festival "Musica Iudaica" in Prague, the "Kulturbrauerei" in Berlin, the Polish festival "Theatre without Borders" in Szczecin, the National Theatre of Kosovo in Priština, the National Arts Centre in Ottawa, the Concordia-University in Montreal, the United States Holocaust Memorial Museum in Washington D.C., the Museum of The Holocaust in Los Angeles, the festival „musica suprimata“ in Sibiu/Hermannstadt and Cluj-Napoca/ Klausenburg[1] in Romania, the Felicja Blumenthal International Music Festival[2] at the Tel Aviv Museum of Art and the Singapore Arts Festival.

In Dresden Gantschacher worked for the "Staatschauspiel", the "kleine Szene" of the Semperoper, the "Dresdner Zentrum für zeitgenössische Musik" and the "Festspielhaus Hellerau".

Also in Stockholm he worked for some institutions as the Kulturhuset and the Royal Swedish Opera (Kungliga Operan).

Gantschacher worked also in cities Erfurt, Odessa, Sankt Petersburg, Helsinki and Bergen, there he worked as a lecturer at the University of Bergen in the section of theatre research[3] and at the Saint Petersburg Conservatory[4]

Herbert Gantschacher is the artistic director of The European and International Visual Theatre Festival VISUAL with deaf and hearing artists and deaf-blind [5] in Vienna and Austria. He is also the artistic director of the theatre- and research-project "War = daDa". For that research work he created the projects entitled "Witness and Victim of the Apocalypse" [6] (Exhibition and book about Viktor Ullmann in World War I and the influence of the experiences of war to his music especially to the opera The Emperor of Atlantis or The Disobedience of Death ARBOS, Vienna-Salzburg-Klagenfurt-Arnoldstein-Prora 2007/2008). [7] A Czech translation of the book has been published at Prague and a Czech version of the exhibition has been presented at the City Archives of Prague in the Clam-Gallas Palace in 2015. [8] A Russian translation of the book has been published at St. Petersburg and a Russian version of the exhibition has been presented at the Russian Museum of the city of Kingisepp and at the House of Composers in St. Petersburg in 2016. [9] A Slovenian translation of the book has been published at Nova Gorica and a Slovenian version of the exhibition has been presented at the museum Grad Kromberk of the Goriški muzej in Nova Gorica in 2018 and 2019. [10] A Hebrew translation of parts of the books has been published at Tel Aviv for performances of the original score of Viktor Ullmann's anti-war opera "The Emperor of Atlantis or The Disobedience of Death" for the Felicja Blumenthal International Music Festival in the Tel Aviv Art Museum.

Other activities

From 1980 to 1988 Gantschacher was a lecturer at the *Academy for Music and Performing Arts* in Graz (today University for Music and Performing Arts Graz) and gave also a seminar about the Faust-writings of Goethe, one of his students has been the theatre and opera director Martin Kušej.). 1999 Gantschacher was a lecturer at the Institute for Theatre Research of the University Bergen in Norway. [11] In 1999, 2000 and 2016 Gantschacher was a lecturer at the Saint Petersburg Conservatory Rimsky-Korsakov in Russia. [12] In 2018 Gantschacher was the curator of the masterclass project "School

of Form" together with Zvi Semel at the JAMD – Jerusalem Academy of Music and Dance about the composer and musician Viktor Ullmann and the one-armed war-disabled pianist Paul Wittgenstein with masterclasses for voice (Therèsè Lindquist), violin and chamber music (Annelie Gahl) and composition in classical and jazz style (Wolfgang Pillinger). [13] [14] In the Academy Year 2022 / 2023 Herbert Gantschacher is the of the masterclass project "Celebrated - Ostracized - Annihilated - Rediscovered & Reperformed" (Composers and their music, musicians once celebrated and performed, then ostracized, annihilated, then rediscovered & reperformed; Masterclasses on vocal music, orchestral works and the art of composition of Gustav Mahler and Alban Berg, the expulsion and annihilation of musicians from the Mahler family through Nazi-terror, the ostracized composer Alban Berg with an excursus to the musical work of the composer Gustav Mahler, Alban Berg, Anton Webern and Hugo Wolf related to Carinthia along the river Drava and its river system in addition to the southern railway system with new research work and results on the artistic work of these composers with excursions to Natalie Bauer-Lechner, Erwin Stein, Arnold, Eduard and Alma Rosé) together with Zvi Semel at the JAMD - Jerusalem Academy of Music and Dance.

Gantschacher worked on a lot of conferences as lecturer and director in Vienna at the International Conference "The Unifying Aspects of Culture" (2003), in Villach "On the Eve of the Apocalypse" (2004), in Nötsch "Art and War" (2005), in Villach "The Great War – The Forgotten War" (2005), "The Great War – The Great Dying" (2006), "The Great War – The Last Victory" (2007), "The Great War – Long Live the Republic!" (2008) and in Nötsch and Arnoldstein "Art.War.Music" about music and The Great War. From 2014 to 2019 he is the curator of the international project "War=daDa" in Nötsch, Arnoldstein (Austria), Prague (Czech Republic), Kingisepp, [15] Saint Petersburg (Russia), Kobarid, Bovec, Lepena (Slovenia), Cividale, Redipuglia, Spilimbergo, Venice (Italia). [16]

Due to his research work Gantschacher reconstructed the Digital Wilhelm Jerusalem Archive in the year 2018 eighty years after its destruction by the Nazis as a part of the memorial year Austria 1918–2018 in a digital form for the department of manuscripts at the national archive of the state of Israel in the national library at the Hebrew University in Jerusalem. [17] [18] Also in 2018 Gantschacher built the Digital Arnold Schönberg Archive in the House, Court and State Archive of the National Archives in Vienna, there he put together for the first time all preserved original documents about the composer Arnold Schönberg and his military service in the First World War from 1914 to 1918 as a digital archive and completed the biography of the composer Schönberg. [19]

For the Austrian Broadcasting Corporation ORF Gantschacher worked as a director for radio drama.

From 1994 to 1999 Gantschacher was a member of the Arts Council of the Government of Carinthia. Since September 2013 he was again a member of the Arts Council of Carinthia till 2018. [20] And from 2013 to 2014 he was the chairman of the Council for Performing Arts of the Government of Carinthia too. [21] 2018 he became the curator of the projects of the State of Carinthia of the memorial year "Austria 1918–2018" and the follow-up projects till 2023. [22] [23]

Since 2015 he works as a columnist for the Kleine Zeitung, one of the most

important newspapers of Austria.

Awards

For his theatre works Gantschacher got some important awards:

- Musictheatreperformance of the year 1993 in the Czech Republic for production of the opera "The Emperor of Atlantis or The Disobedience of Death" by Viktor Ullmann [24]
- Maecenas-Price 1994 for the project "Kar", music theatre in the mountains in cooperation with the Verbund-Company [25]
- Maecenas-Price 2002 für the project "Theatretraps in the Underground of Vienna" [26]
- European Label 2002 for innovative language projects [27] [28]
- Maecenas-Price 2003 für the project "Dada in Tramline 1 & Tramline 2" [29]
- Nomination for the Bank Austria Art Prize 2012 [30]
- Award of The UNESCO for the Visual Theatre Library for the "development of human rights for all" 2012 [31]
- Award by the Federal Minister Gabriele Heinisch-Hosek for the theatre project "Sense of Touch – Sense of Smell – Sense of Taste" about the culture and communication techniques of the deaf-blind with deaf-blind students and five sensed students in 2014 [32]
- Award by the Federal Minister Sonja Hammerschmid for the theatre project "Layers of History" [33]
- Arteco-Price the project "Different Trains" (three operas on a moving train through Europe on stations in Belgium, Germany, Czech Republic, Slovakia, Hungary and Austria dealing with the theme of deportation and death during the Holocaust) [34]
- "Cerec-Award" of the Financial Times [35]

Works

Publications

Essays about theatre

- "Signer and Rossini – two brothers in spirit?" – 1992
- "Crossing Borders" – 1993
- "The new music theatre project KAR – a cooperation between industry and art" – 1994
- "Music Theatre at the concentration camp of Terezín by the example of the composer Viktor Ullmann and its significance for our time" – 1994
- "The Emperor of Atlantis – Lecture for CINARS 1994 in Montreal" – 1994
- "About the Open Form of Theatrical Art of Theatre – Lecture about the new opera house in Linz" – 1996
- "Memories and present, music and language, original and draft" – 1996
- "Music, Theatre, Dance in Austria – Lecture for CINARS 1996 in Montreal" – 1996
- "Art crossing Borders" 1997 "For years, the mirror is imposed! About the correspondences of cultural behavior" – 1998
- "The Art of Dialogue" – 1998 "Memory as a mirror of ideology" – 2000
- "WorldWideWeb – Reality – Tool – Interaction" – [36] in: TRANS – Internetmagazine for Cultural Studies Nr.9 – 2000
- "That there is this attempt of political change in the world definitely" – 2004
- "Victim myth Austria" – 2005
- "The Rescue of to be forgotten! – The correspondence between the Austrian-Jewish philosopher Wilhelm Jerusalem and the American deafblind author Helen Keller" – 2009
- "The Archivist" Laudation for Hubert Steiner 2017. [37]
- "Promoting Cultural Education" essay about the new school-youth-theatre project as a contribution of the State of Carinthia to the memorial year of the Republic of Austria "Austria 1918–2018", gift 1/2018, Vienna 2018, ISSN 1992-2973 (<https://www.worldcat.org/search?fq=x0:jrnl&q=n2:1992-2973>)[38]

- "Peace Education, School Education, Cultural Education" essay about the school-youth-theatre project "The Peace Education of the Individual and of the Society", Klagenfurt 2019. [39]
- "Deafness and Deafblindness in the First World War" essay about Helen Keller, Wilhelm Jerusalem, Werner Mössler, Viktor Ullmann and wardisabled deaf, blind and deafblind persons (together with Gabriele Laube), Vienna 2019.

Books

- "Crossing the Borders" – Das Zeichen 22/1992 – ISSN 0932-4747 (<https://www.worldcat.org/search?fq=x0:jrnl&q=n2:0932-4747>)
- "Plurality instead of Uniformity (Klagenfurt on other tracks)" – Kärntner Druck und Verlagsgesellschaft 1996 – ISBN 3-85391-138-2
- "Tracks to Victor Ullmann" with essays written by Viktor Ullmann, Herbert Thomas Mandl, Dževad Karahasan, Ingo Schultz and Herbert Gantschacher published by ARBOS – Company for Music and Theatre / (Vienna: edition selene 1998), ISBN 3-85266-093-9
- "Forms of life" (a theatre book written by Herbert Gantschacher and Dževad Karahasan) – edition selene 1999 – ISBN 3-85266-041-6
- "The Mirror of History – The Past as Ideology" (3rd Prora Conference) – Stiftung Neue Kultur Berlin 2000
- Co-Editor of "The Unifying Aspects of Cultures" – LIT 2004 – ISBN 3-8258-7616-0
- "I Carry the Flag or War = daDa" – Peter Lang Europäischer Verlag der Wissenschaften 2006 – ISSN 0941-1488 (<https://www.worldcat.org/search?fq=x0:jrnl&q=n2:0941-1488>), ISBN 3-631-55038-3
- "Witness and Victim of the Apocalypse" (Book for the exhibition about the composer Viktor Ullmann in World War I and the influence of the experiences of war to his music especially to the opera "The Emperor of Atlantis or The Disobidience of Death") – ARBOS, Vienna-Salzburg- Klagenfurt-Arnoldstein-Prora 2007/2008
- "From the Austrian-Hungarian Wehrmacht to the German Wehrmacht" – ARBOS, Vienna-Salzburg-Klagenfurt-Arnoldstein 2009
- "Forward, Don't Forget!" in "Dirty Bucket K..." [41] edited by FreiraumK, Drava Verlag-Založba Drava Klagenfurt/Celovec 2013, ISBN 978-3- 85435-710-0 [42]
- "VIKTOR ULLMANN ZEUGE UND OPFER DER APOKALYPSE – WITNESS AND VICTIM OF THE APOCALYPSE – Testimone e vittima dell'Apocalisse – Prič in žrtev apokalipse – Svědek a oběť apokalypsy" – Complete original authorized edition

in German and English language with summaries in Italian, Slovenian and Czech language, ARBOS-Edition ISBN 978-3-9503173-3-6, Arnoldstein-Klagenfurt-Salzburg-Vienna-Prora-Prague first edition 2015 and second edition 2019 with a new preface. [43]

- Viktor Ullmann – Svědek a oběť apokalypsy 1914–1944, ISBN 978-80-86852-62-1 Archiv hlavního města Prahy 2015.
- Герберт Ганчахер Виктор Ульман – Свидетель и жертва апокалипсиса, ISBN 978-5-8392-0625-0 «Культ-информ-пресс» Санкт- Петербург 2016. [9] [44]
- At the broadcasting house in the Argentinierstraße was a studio for radiodramas – IN: BROADCASTING HOUSE ANTHOLOGIE Commemorative edited by Gerhard Ruis and Ulrike Stecher, Edition AutorenSolidarität, Vienna 2017.
- VERBORGENE GESCHICHTE HIDDEN HISTORY Скрытая история , ARBOS-Edition, ISBN 978-3-9503173-4-3, Arnoldstein – Klagenfurt – Salzburg – Vienna 2018. [45]
- KRIEGSGEFANGEN – KRIEGSINVALID / PRISONER OF WAR – WAR-DISABLED / военнопленные – инвалиды войны ARBOS-Edition, ISBN 978-3-9503173-7-4, Arnoldstein – Klagenfurt – Salzburg – Vienna 2018.
- Viktor Ullmann – Priča in Žrtev Apokalipse (dodatno besedilo Aneja Rože, spremno besedilo Marko Klavora, prevod Angela Žugič) Goriški muzej Kromberk, ISBN 978-961-6201-74-2, Nova Gorica 2018
- ВИКТОР УЛЬМАН СВИДЕТЕЛЬ И ЖЕРТВА АПОКАЛИПСИСА – Viktor Ullmann Zeuge und Opfer Apokalypse – Witness and Victim of th Apokalypse – Testimone e vittima dell' Apocalisse – Priča in žrtev apokalipse – Svědek a oběť apokalypsy ARBOS-Edition, ISBN 978-3- 9503173-6-7, Arnoldstein – Klagenfurt – Salzburg – Wien 2018.
- "I am the Death, I have survived" – Meetings with Karel Berman musica reanimata Berlin, mr-memorandum Nr.99, December 2019. [46]
- Peacebuilding. Weapons are creating no Peace, and Weapons are not secure any Jobs | Friedensbildung. Waffen schaffen keinen Frieden, und sie sichern auch keine Arbeitsplätze | La cultura di pace. Le armi non portano la pace, e nemmeno garantiscono posti di lavoro | Mirovna vzgoja. Orožje ne prinaša miru in tudi ne zagotavlja delovnih mest in Werner Wintersteiner, Cristina Beretta, Mira Miladinović Zalaznik (Hrsg. | a cura di | ur.): Manifest|o Alpe-Adria. Voices for A European Region of Peace and Prosperity | Manifest|o Alpe-Adria. Stimmen für eine Europa-Region des Friedens und Wohlstands | Voci per una regione europea di pace e prosperità | Glasovi za evropsko regijo miru in blagostanja. Löcker Edition, Vienna 2020 (edition pen Nr. 151). ISBN 978-3-99098-027-9.

- Caelo in terram - Himmel auf Erden - Heaven on Earth - A sort of comedy piece and presumption of innocence with prologue, epilogue and a main act, ARBOS-Edition, ISBN 978-3-9503173-9-8, Wien-Graz-Klagenfurt 2021.
- Disobey Any Military Work! together with Strike Against the War! by Helen Keller and The War Is Over, But Peace Has Brought Us No Relief. by Wilhelm Jerusalem (both texts are translated into German by Herbert Gantschacher), ARBOS-Edition, ISBN 978-3-9503173-5-0, Wien- Salzburg-Klagenfurt 2021.
- Some Notes about the Lives of Wilhelm Jerusalem and Theodor Herzl and the transcription and edition of the letters of Helen Keller and Wilhelm Jerusalem from the original facsimiles translated into German plus the first publication of The Deafblind Author Helen Keller from the original Hebrew into English and German by Edmund Jerusalem translated by Michael Jerusalem and Herbert Gantschacher plus The Deafblind Author, Pacifist and Human Rights Activist Helen Keller connected with the edition of the letters of Helen Keller and the Vice- President of US-President Franklin D. Roosevelt, Henry Wallace, ARBOS-Edition, ISBN 978-3-9519833-0-1, Wien- Salzburg-Klagenfurt 2021.
- „The Emperor of Kaiser von Atlantis or The Disobedience of Death“ by Viktor Ullmann (Music and Libretto) Original text of the libretto for the first time published in the German Original with translations in English, Polish, and Czech Language edited by Herbert Gantschacher with essays written by Herbert Gantschacher and the conception written by Dževad Karahasan und Herbert Gantschacher. ARBOS-Edition, ISBN 978-3-9519833-1-8, Vienna-Salzburg-Klagenfurt 2022.
- „Turning Points“ essay written by Herbert Gantschacher published in „Perspectives on Current Affairs in Carinthia 1989-2022“, essay about the themes of human rights and citizen's rights before and after 1989 and 2022 in relation to arts and culture seen on the example of the poets Vasily Aksyonov, Yevgenia Ginzburg, the singer Karel Berman, and the artistic work of the composer Viktor Ullmann. Published in the Carinthia Documentation Special Edition 04 in the year 2022. Kärnten Dokumentation Sonderband 04, ISBN 3-901258-29-9, Klagenfurt am Wörthersee 2022.

Translations

- "Disconnected – Kein Anschluß" by Willy Conley. 2000
- "On the edge of the desert" by Dževad Karahasan. 2003
- "Banquet" by Dževad Karahasan. 2005
- "The Universal Drum – Trommeln allerorts" by Willy Conley. 2011
- "Strike Against The War!" by Helen Keller. 2013–2014[47]

- "Salem and the Stubborn Wizard" a picture story about peace from the year 2003 from Damascus by Muḥammad Dib. 2017–2018, ISBN 9954-0-0040-2. [48]

Theatreplays

- "Agnus Dei" draft of a libretto based on a story by Francisco Tanzer, 1987 in: Austrian National Library – Austrian Literature Archive. [49]
- "The Couple" (in cooperation with Francisco Tanzer) 1987/1988 in: Austrian National Library – Austrian Literature Archive. Tanzer [50]
- "Late Afternoon in Paradise". Chamberopera (together with Walter Müller). Music: Stefan Signer – 1992
- "The Language in Space" – 1994
- "The Singing Of The Fools about Europe" together with Dževad Karahasan – 1994
- "Rehearsals on Dialogues" – 1996
- "19182338 – The number You have called is disconnected". Music theatre. Music: Werner Raditschnig – 1998
- Books Translations Theatreplays "I Can See Something You Cannot See" – 2000
- "Chronicle 1933–1945". Dokumentary Theatre about the biographies of Robert Ley and Victor Klemperer (together with Katharina and Jürgen Rostock) – 2000
- "Snow and Death". Dramatization of the novel "The Ring of Shahrijar" by Dževad Karahasan – 2002
- "The Death of Empedocles". Dramatization of the Fragments written by Friedrich Hölderlin (in cooperation with Dževad Karahasan) – 2005
- "Banquet". Transmission of the Librettos of Dževad Karahasan from the Bosnian Language. Music: Herbert Grassl, Bruno Strobl and Hossam Mahmoud – 2005
- "A First Step" – 2008
- "Wilhelm Jerusalem – Helen Keller – Letters" – 2008, published as Visual Theatre Library Volume 1; ISBN 978-3-9503173-0-5 ARBOSEdition © & ® 2010–2012
- "Heaven on Earth" – 2012
- "Pig Alm" – 2013 [51]
- "Talking Gloves" a visual theatre play about the painter Albin Egger-Lienz and the poet Dichter August Stramm – 2014/2018 [52] [53]

- "The Four Seasons" a theatre play about sensual understanding of the deafblind – 2018 [54] "The Five Senses" a theatre play about the human senses from the perspective of deafblind persons with music from the deafblind Laura Bridgman – 2019 [55]
- "M.a.r.s.h." a theatre play for body and bewegte moved voice - 2020 World Premiere at the Anschlussdenkmal Oberschützen in the State of Burgenland in Austria on May 8th and 9th 2020 [56]

Exhibitions

- "Witness and Victim of the Apocalypse – The Austrian Composer Viktor Ullmann in World War I as an artillery observer witnessing the poison gas attack at the Isonzo front on 24 October 1917 in Bovec (Flitsch / Plezzo), and in World War II as victims of murder by poison gas on 18 October 1944 in Auschwitz" – Arnoldstein 2007, Prora 2008, Prague 2015, Kingisepp 2016, St. Petersburg 2016, Nova Gorica 2018-2022 [7]
- "From The Austro-Hungarian Wehrmacht in The German Wehrmacht" – Arnoldstein 2009, Prora 2010 [57] and Central Station Klagenfurt 2022-2024
- "About Images and Card Counterfeiters – The Paris Commune in the 19th century, Lenin 1917 and 1918, Austrian school atlas 2008" – Arnoldstein 2010 [58]
- "Disobey Any Military Work!" – Arnoldstein 2011 [59]
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