



"Modern Railways System 1933 - 1945 and their use as Different Trains"



"How the NS used Modern Railways for the Annihilation of the Jews in Europe presented on the Example of Alma Rosè"

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.





Alma Rosé was not only a fantastic violinist, she was also innovative artist when it came to the presentation of her concert programs with the Viennese waltz girls in blue costumes and with dancers, an early form of staged scenic concerts.

Alma Rosé grew up in this political and intellectual environment and experienced the Great War and its consequences as a child. And Alma Rosé became a gifted violinist who was mainly taught by her father. She founded her own women's chamber orchestra, the "Wiener Walzermädeln" based on the model of the women's string quartet by violinist Marie Soldier-Roeger, to which Gustav Mahler's girlfriend, violist Natalie Bauer-Lechner, also belonged. The concert programs of the women's orchestra bore the modern signature of Alma Rosé, combining modern new music, light music and classical music with means of the performing arts such as dance and the use of costumes. It can therefore certainly be said that these concerts already contained scenic elements to deepen the music.

Alma Rosé has also performed several times with her women's chamber orchestra in Carinthia. The music critic of the Carinthian daily newspaper "Free Voices", Dr. Cadorna, wrote about the concert given on January 3, 1938 in the small music hall in Klagenfurt on January 5, 1938 under the heading "Theatre Concert" a concert review that subjected the work of Alma Rosé and the members of the women's chamber orchestra to a serious critical appraisal: "On a guest performance tour to Italy, the Viennese violinist Alma Rose paid us a short visit with her performing and dancing group. The artist, well known by her name, prepared a very enjoyable evening for the not very numerous visitors - most of whom didn't want to defy the nightly cold - the violinist and her eight very clean Viennese waltz girls, who probably took their costume color from the beautiful 'blue' Danube formed as a very well practiced chamber orchestra. Violins, violoncello, two pianos and also a harp united in the most beautiful Viennese waltzes, such as 'Tales from the Vienna Woods', 'Viennese Blood', 'Wine, Women and Song', 'Gold and Silver' (Lehár) become a sonorous, often also quite spirited performance. One heard in this composition, from Alma Rosé as the first violinist, a rhythmically sharp and effective rendition of the 'Rosenkavalier' waltz, one also had nothing against encountering the melodious 'Ave Maria' by Bach-Gounod, a jubilee number of the Viennese radio, in the concert hall, because it was performed

very sonorous by Alma Rosé, who is also a technically skilled violonist, with cello and harp accompaniment. In her own solo, with a Schubert phantasy, the harpist Mimi Bohm presented herself to be an excellent master of her noble instrument and thus gave the whole long program one of the most valuable and perhaps the most interesting numbers. The cellist Iringo Sassy, with pieces by Rubinstein and David Popper, also won a lot of applause for her great technical skill. In the ensemble, the not very voluminous cello was often lost. On the two Bösendorfer grand pianos from the Alois Langer piano house, two confident players performed their musical duties: Gerti Schöttner and Hilde Kettner. The former, a funny little person, brilliantly understood how to give the announced 'cheerful note' to the 'unabridged big city programme' with a few Viennese chansons. The way she expressed the 'Maybe', how she told the story of the 'Tirolerhut' with witty pointing or made her listeners understand: 'On Sunday at half past three my Ferdinand will come to me...', it was all so charming and unerring humor that actually decided the success of the evening. The applause confirmed the victory, the victory of warmth over wintry coolness ... The friendly Viennese waltz girls had also brought along two very good dancers. Poldi Peroutka and Liane Nagypal, solo dancers of the Viennese dance group Bodenwieser, have done their proven school credit in several dance numbers - including a tip-toe rehearsal. The waves of the very pretty and skilfully danced waltz "On the beautiful blue Danube" splashed away over their not very Viennese-sounding names in the all-unifying element of Viennese music and Viennese dance ... Have a good trip on in three-four time!"



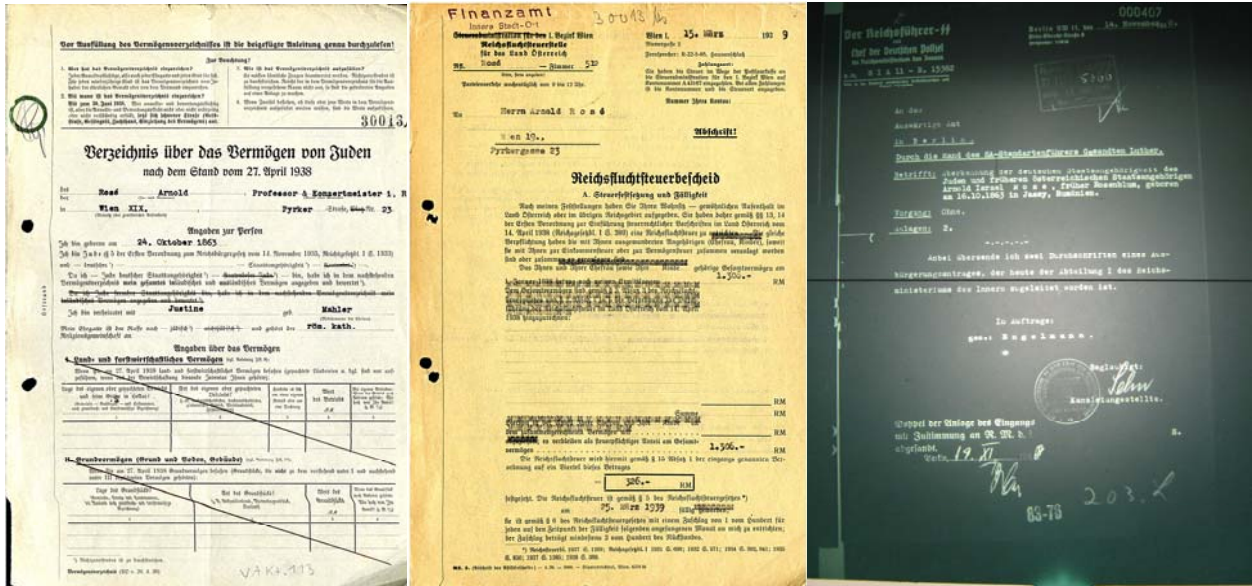
Alma Rosé with the Viennese Women's Orchestra on tour in Italy.

From the criticism it appears that only a small number of audiences followed the concert, so Carinthia is not a soil for new forms of expression of the performing arts in the combination of modern music, light music, classical music and dance combined with costumes. Alma Rosé will conceive this form of concerts for a completely different audience at a place of industrial mass annihilation, rehearsing and performing namely at the concentration and extermination camp of Auschwitz-Birkenau.

In 1933, the National Socialists were democratically left in power in the German Reich, in contrast to the democratic Republic of Austria, because here the Christian-Social Chancellor Engelbert Dollfuss launched a totalitarian exercise of power and established the Austro-Fascist corporate state, which was reigned then by the Christian-Social Chancellor, the native Carinthian Kurt Schuschnigg. The ideological bankrupt estate gave up its existence on the night of March 12th to 13th, 1938 with the annexation to the National Socialist German Reich. As the National Socialists had come to power democratically in the German Reich, so they did not need to seize power because supposedly democratic forces handed it over to them on a silver platter, so to speak, at the latest when on March 24, 1933 in the German Reichstag members such as Theodor Heuss - later the first President of the Federal Republic of Germany - voted for the enabling law of the National Socialists, thus giving the Nazis a democratic majority to eliminate democracy in the Weimar Republic. This fact of the parliamentary democratically legitimized seizure of power by the National Socialists with the roll-call vote on the "Law to Eliminate the Distress of the People and the Reich" in the second session on Thursday, March 23, 1933, paved the way for the National Socialists to their totalitarian rule. The complete cast of votes in the Reichstag was 538, 444 members of the Reichstag voted in favor of the Enabling Act, with 94 votes against from the Social Democratic Party alone. The bill was introduced by the National Socialist German Workers' Party and the German National People's Party. And on page 45 of the minutes of the meeting, the yes votes of the members of the German state party are noted, including the yes vote of Theodor Heuss as Dr. Heuß in the writing of the original document.

Armed with this power, the Nazis began a rapid ideological restructuring of the German Reich, because National Socialism had announced its claims to totality for all areas of German life. This also happened in the spirit of their ideology of the supremacy of the master races over a life unworthy of living. And on April 7, 1933, number 34 in Reichsgesetzblatt I, the "Law for the Restoration of the Professional Civil Service" was published. This law formed the basis for the exclusion of persons of Jewish origin. And in 1933, the brother of the concertmaster of the Vienna Philharmonic, Eduard Rosé, was affected. At the age of 75, Eduard Rosé was removed from the Weimar Music Academy, his wife Emma Marie Eleanor, Gustav Mahler's sister, died in 1933, so that he and his two sons now had to eke out their lives in Weimar.

In Europe in the 20th century, racism was also scientifically justified by the National Socialists in order to provide a supposedly legal basis for the Nuremberg Race Laws and anti-Semitism. Such works have also been published by renowned German authors, such as the political scientist and National Socialist Otto Koellreuter in his work "Grundriss der Allgemeine Staatslehre / Outline of the general theory of the state" from 1933 in the publishing house of J.C.B. Moor. In 1936 Heinrich Krieger's "Racial Law in the United States" was published by the well-known Berlin publishing house Junker and Dünnhaupt. Krieger's book was also based on the US-American Constitution. Koellreuter and Krieger were, so to speak, intellectual promoters of racism and anti-Semitism.



After the annexation of the Austrofascist corporate state to the National Socialist Germany, Arnold Rosé had to create an inventory of his assets. The National Socialist administration used this confiscated property in 1939 to pay the Reich Flight Tax in the amount of 1,306 German Reichsmarks before he was subsequently expatriated in 1940.

On the basis of their so-called scientific nature, the following laws were put into effect on September 16, 1935 with Reichsgesetzblatt I No. 100, namely the "Reich Citizenship Law" and the "Law for the Protection of German Blood and German Honor", which was the next step the disenfranchisement of the Jewish population in the German Reich had been carried out. In terms of indexing, these laws were and are known as the so-called "Nuremberg Laws".

The fact that Arnold Rosé courageously presented himself as an opponent of National Socialist ideology in public 19 years before Austria's annexation by the National Socialists was punished for his courage no later than March 12, 1938 after the violent military and political execution of the annexation by the National Socialists. To this end, the Führer and Reich Chancellor issued a decree on March 13, 1938, which regulates the swearing-in of civil servants. From now on, Jews are no longer allowed to be civil servants because they cannot prove that they are of German blood. And as a member of the State Opera Orchestra, which also makes up the Vienna Philharmonic according to the association's statutes, concertmaster Arnold Rosé is a professional civil servant. The basis for this is formed by the laws of the German Reich of April 7, 1933 and September 16, 1935, which have now also been applied retrospectively - and thus illegally - in the former Austro-Fascist corporate state after its connection to the National Socialist Reich. But whether a law was applied unlawfully or legally, that played no role in the still existing sham democracy of the National Socialist German Reich. Arnold Rosé was thus dismissed as concertmaster of the Vienna Philharmonic.

Since April 23, 1938, the decree issued by the Führer and Reich Chancellor on April 23, 1938 to transfer the administration of justice in Austria to the Reich applied to all property rights. The following laws were subsequently put into effect by decree of the Führer: The Reich Citizenship Law of September 15, 1935 and the first ordinances of the Reich Citizenship Law and the implementation of the Law for the Protection of German Blood and German Honor of November 14, 1935. On April 26, 1938 the ordinances on the registration of Jewish assets came into force, on May 20, 1938 the ordinance introducing the Nuremberg Race Laws and on May 31, 1938 and August 26, 1938 the ordinances on the reorganization of the Austrian professional civil service.

Thus, all pseudo-legal preconditions had been created to start with the planned professional and financial disenfranchisement of Jews, including members of the Vienna Philharmonic, who were of Jewish origin, in the former Austrian fascist corporate state. In addition, the Jewish population had to fill out "lists of Jewish assets as of April 27, 1938" just like Arnold Rosé, whose wife Justine, Gustav Mahler's sister, had died in August 1938. After that, Alma Rosé took care of her father. At that time Alma Rosé was still married to the Czech violin virtuoso Váša Příhoda and therefore had a Czechoslovak passport, which also gave her protection under international law. And so she was able to help her father to flee from Vienna to London in 1939. **Arnold Rosé was subject to the Reich Flight Tax imposed on March 15, 1939 because he had previously given up his residence in Vienna in the Austrian state of the now German Reich. However, the Reich flight tax was not an invention of the National Socialist sham democracy, but was introduced on December 8, 1931 with the "Fourth [emergency] decree of the Reich President to secure the economy and finances and to protect internal peace" (RGBl. 1931 I, pp. 699-745) was put into effect, but was used to disenfranchise the Jewish population in terms of property rights. Arnold Rosé avoided paying this Reich flight tax by leaving the country just in time, which subsequently led to the Gestapo officially putting him on the wanted list. On November 14, 1940, the expatriation proceedings against Arnold Rosé were completed and German citizenship was confirmed by the Reichsführer of the SS, Heinrich Himmler, with the file number B.Nr. S I A 11 - R. 15382 withdrawn. So both Arnold Rosé and his daughter Alma were able to finance themselves their escape from the persecution by the Nazis at a great expense. Those of Europe's Jewish population who did not manage to flee were killed in ghettos, concentration and extermination camps, also as they were members of the Roma and Sinti, the Carinthian Slovene population, homosexuals, priests and religious, Jehovah's Witnesses, people from the political resistance, and those who fought in Spain, forced labourers, deserters, conscientious objectors, victims of revenge, resistance fighters and partisans, the disabled, the mentally ill and what the National Socialists called "anti-socials". And the data processing programs, which could already be used at this time electronically with the punch card system, were supplied by the US company IBM.**

In the last phase of his life, Eduard Rosé found himself in this National Socialist system of extermination. As a cellist, he had occasionally played in the Rosé Quartet with his brother Arnold. Eduard Rosé's wife Emma Marie Eleanor, Gustav Mahler's sister, died in Weimar on May 15, 1933. Eduard Rosé was court concert master in the Weimar Court Theatre Orchestra until 1926 and taught cello at the Grand Ducal Music School in Weimar until he was dismissed in 1933 because of his Jewish origins. In 1939 he was deprived of the radio because the decree of September 20, 1939 prohibited Jews from owning radios. On September 19, 1941, the ordinance on wearing the "Jewish star" came into force. Eduard Rosé resisted wearing the Jewish star and was arrested by the Gestapo as a result. The name Rosé had already been put on record by the Gestapo because of his brother Arnold. **Eduard Rosé was tortured by the Gestapo in custody and fined for alleged forgery of documents and other alleged crimes. In addition, he had to move into a Jewish home that was right next to his home. On September 20, 1942, at the age of 83, he was transported from Leipzig by Transport XVI/1, č. 730 deported to the Theresienstadt concentration camp and murdered there. In the death notice dated from January 24, 1943, enteritis and intestinal catarrh were listed as the illness and cause of death, which was due to poor nutrition, hygienic conditions and inadequate medical care in Theresienstadt.**

So in 1939 Alma Rosé played again in London with her father in the world-famous Rosé Quartet, for which she had previously worked, for example in the Rosé Quartet's concerts at the Salzburg Festival in 1936. In London, Arnold Rosé had the quartet newly formed, he himself played the violin on the first podium, Alma Rosé the second violin, the violist was Anton Ruzicka and on the cello Friedrich Siegfried Buxbaum, now a former Philharmonic player, who, like Arnold Rosé, was able to manage his escape from Vienna. **Alma Rosé replaced the violinist Julius Stwertka, one of those retired Vienna Philharmonic members who, together with his family, were about to be deported from Vienna to the Theresienstadt concentration camp on August 27, 1942 after his pension was withdrawn by the Vienna Philharmonic Association. He was also briefly involved in recreational activities there before he died there on December 17, 1942.**



ARNOLD ROSÉ (from 1881 to 1938 leader of the Vienna Philharmonic Orchestra) and his daughter Alma, who now live in London.

Arnold und Alma Rosé after the flight in 1939 from Vienna to London.

But the fate will not be kind to Alma Rosé either. Due to a lack of work - father Arnold could literary spoken only keep his head above the water with donations from Bruno Walter and Arturo Toscanini and had to sell his valuable violin, as asylum seekers both were also banned from performing in Great Britain - Alma Rosé accepted an engagement in Holland in the hope that nothing could happen to her - after the divorce from Váša Přihoda, she entered into a sham marriage with the Dutchman Constant August van Leeuwen Boomkamp as some kind of protection from persecution. But after the illegal occupation of the neutral Netherlands by the German Wehrmacht, Alma Rosé had to go into the underground, where she gave illegal house concerts in

order to be able to finance her escape to Northern America. The Netherlands were no longer a safe country for people of Jewish origin, as the musicians of the Concertgebouw Orchestra of Jewish origin, who were deported to Theresienstadt. **In December 1942, Alma Rosé's attempt to escape to France failed and she was arrested. In July 1943, Alma Rosé was deported from the Drancy internment camp to the Auschwitz death camp under the name of her Dutch husband. There she was assigned to the so-called medical department in Auschwitz - Hygienic and Bacteriological Examination Centre of the Waffen-SS, South-East - under the direction of Dr. Josef Mengele, who considered interest on her for medical experiments. Facing imminent death, Alma Rosé now revealed herself as a violinist and wanted to play a violin one more time in her life, before she expected to be killed. A corresponding high-quality violin was organized for her as quickly as possible. And with the quality she performed on the violin and her way of making music secured her survival at the moment. This kind of something like a prelude to exist now between life and death and the first concerts in the so-called medical department went well for Alma Rosé, so she got the artistic and musical direction of the women's orchestra in the Auschwitz-Birkenau women's camp, and the camp management was constantly looking for female musicians who were able to meet the musical demands of the management of the camps in Auschwitz and Auschwitz-Birkenau - it's hard to believe that by the fact the barbarism, which was given by these people caused and were responsible for that, because they knew what they were doing!**



The final station of Alma Rosé's artistic work was the Auschwitz-Birkenau annihilation camp. There she worked with the Women's Orchestra of Auschwitz-Birkenau, the members lived and worked in the barracks on the left side of the tracks next to the watchtower.

The practice barracks for the imprisoned female musicians was located in the women's camp in Auschwitz-Birkenau in the immediate vicinity of the selection ramp, that means in the centre across from the three railway tracks that

had been laid out, on which two deportation trains carrying Jewish victims could be unloaded at the same time. The third track was used for shunting the locomotives. When the singer Karel Berman was deported from the Theresienstadt concentration camp to the Auschwitz-Birkenau extermination camp in the fall of 1944, according to his report, the SS doctor Mengele himself was at the ramp and carried out the selection. First the women and the children were separated from the men. Then they were asked about the professions of those who had arrived, because the camp administration was looking for Jewish people among the deported Jews who were suitable for forced labor in the surrounding factories. **Karel Berman claimed to be a laborer and was subsequently assigned to the command of the incinerators in the crematoria, which were located right next to the gas chambers. An extermination unit always consisted of a team for managing the gas chamber and a team managing the crematorium, these buildings had been erected into the underground. Thus, the gassing and subsequent incineration of the Jewish victims in the camp complex were largely invisible.** The route from the selection ramp to the gas chambers was about a thousand meters. The extermination units, each consisting of a team for the gas chamber and the crematorium, were located at the end of the tracks on the left and right at the women's and men's camps in Auschwitz-Birkenau. **Since the practice barracks for the imprisoned musicians in the women's camp in Auschwitz-Birkenau was located in the centre across from the tracks of the selection ramp, the Jews who had arrived with the transports could certainly hear scraps of music from the rehearsing women's orchestra, which in turn feigned a degree of normality.**

The aim of the camp authorities' for use of music was to provide a musical stimulus in the form of rhythm to the imprisoned leaving and returning from forced labor, simply to increase productivity. **But Alma Rosé had something else in mind with the members of the orchestra, to save the lives of the members of the women's orchestra through the musical quality to be achieved. Artistically, Alma Rosé continued the musical work of her Vienna Women's Orchestra now also here at Auschwitz-Birkenau, for the musicians costumes were made from blue-dyed bed sheets in the color of the beautiful "blue" Danube - the waltz by the Viennese Jewish composer Johann Strauss (son) was also found in the concert program like Beethoven's first movement from his fifth symphony - the first bars were the signature melody of the BBC's German program during the Second World War, which was also secretly overheard in concentration camps, or a potpourri by Antonín Dvořák, whose music was also part of the degenerate music in the Third Reich belonged as well as the operetta "The White Horse Inn".** Fania Fénelon, which was a member of Alma Rosé's women's orchestra, characterized it as follows: "Our SS is very selective! In fact, they like music, but don't understand anything about it". Herbert Thomas Mandl, the violinist imprisoned in the Theresienstadt concentration camp, put it similarly, saying that the leisure activities in the Theresienstadt concentration camp had been created by the Jewish prisoners themselves - neither invented nor ordered by the SS camp management! Mandl was secretary of the Jewish self-government of the men's section of the Theresienstadt concentration camp and was a violinist and active musician in the "Freizeitgestaltung" at Theresienstadt's leisure time activities. In dealing with the SS camp administration, Mandl was aware of one thing "that the SS was not culturally tainted". **In Alma Rosé's programs for the Auschwitz-Birkenau women's orchestra, dance played an important role, as she did in the staged concerts up to March 1938 with her women's chamber orchestra "Wiener Walzermaedeln".** It was also some kind of "Playing for Time", as the American playwright Arthur Miller later put it in the title of his screenplay for the 1980

television film of the same name, "Playing for Time". **And Alma Rosé has almost entirely succeeded in the work of saving life facing death with the help of music. Only three musicians died in the concentration camp, including Alma Rosé herself, who died in Auschwitz on April 5, 1944 as a result of poisoning. The circumstances of Alma Rosé's death pointed to murder by poisoning, so that the SS doctor Josef Mengele himself ordered an autopsy with the clinical diagnosis of meningitis and that in an extermination camp where thousands of people were murdered every day. The diagnosis of the at Auschwitz imprisoned doctor Manca Švalbová moved towards methyl alcohol poisoning, as Alma Rosé confirmed to her that she had been drinking vodka, and in Auschwitz most alcohol involved also methyl alcohol.**



The rehearsal barracks of the women's orchestra in Auschwitz-Birkenau conducted by Alma Rosé.

The fate of Gustav Mahler's niece, **the violinist Alma Rosé, first became known to the general public through the biographical novel "Sursis pour l'orchestre" by Fania Fénelon by Marcelle Routier and then through the film "Spiel um Zeit / Playing for Time" based on the screenplay by Arthur Miller. And a debate ensued around both works that rightly continues to this day. Because the German translation of the book by Fania Fénelon caused a stir. If the French original is taken literally, there are several puns in it, loosely translated the title in German then means "suspension for the orchestra". But the publisher decided for the title "Das Mädchenorchester in Auschwitz / The Girl's Orchestra", which alone does not do justice to the fact that women were members of the orchestra from a younger age to a middle age - Alma Rosé was 37 years old when she was deported to Auschwitz. In English two translations are used namely "The Musicians of Auschwitz" and "The Women's Orchestra of Auschwitz", only the latter does justice to the situation. In the book, Alma Rosé is also accused of Germanism and proximity to the Nazis, both of which are justified to be rejected, since the Rosé family has been proven**

to be republican democrats and pacifists. Arthur Miller's "Spiel um Zeit / Playing for Time" was hotly debated because of actress Vanessa Redgrave's critical stance on Israel, but this did damage to the discussion of the important topic, because it is important that such a topic from the story with a cultural background deserves a broad discussion.



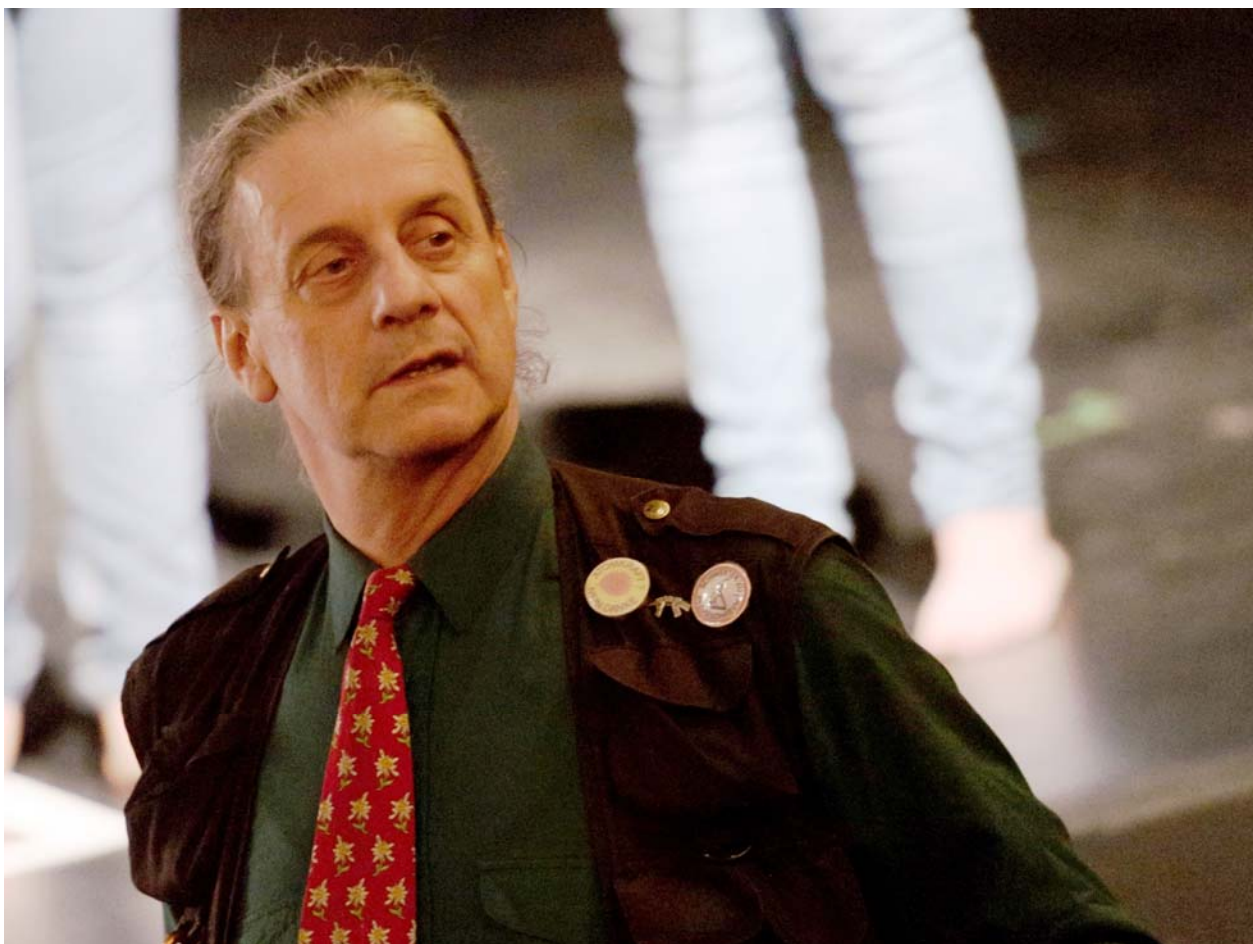
The rehearsal barracks of Alma Rosé's women's orchestra in Auschwitz-Birkenau seen from the place of the complex of gas chambers on the right side of the watchtower.

In addition, it is always problematic when, instead of a differentiated view to the theme, keywords are used that do not do justice to the topic, as in the case of the Auschwitz women's orchestra, just as the keywords for the music ordered in the concentration camps do not do justice to a differentiated view. Because in the Theresienstadt concentration camp there was no music ordered, on the contrary, the SS camp administration in Theresienstadt banned music and the use of musical instruments. The Jewish prisoners fought for their own leisure activities, which first took place secretly in the underground and were then officially legalized, so to speak. And the propaganda film "THERESIENSTADT - A documentary from the JEWISH SETTLEMENT AREA" was only made under the direction of the imprisoned actor Kurt Gerron after the SS had not been able to make their own film at first.

Anita Lasker-Wallfisch - she was the cellist in Alma Rosé's women's orchestra from Auschwitz - aptly characterized the fate of Alma Rosé in an interview with the German radio of the Hessischer Rundfunk: "Gustav Mahler stood by her cradle, Josef Mengele by her stretcher".

In any case, Alma Rosé has succeeded in reviving her artistic conception of the "Viennese Waltz Girls" at the highest possible musical level, even in such a place of horror as Auschwitz.

In any case, the following members of the Rosé family survived the Nazi era and the Second World War: Arnold Rosé in English exile in London and his son Alfred Rosé in Canada, Eduard Rosé's sons, Wolfgang and Ernst, managed to escape to the USA .



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]
- KRIEGSGEFANGENEN – 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]
- "The Servants of All Lords" Arnoldstein 2012 [60]
- "'... I receive a pension from the Wiener Philharmoniker subsidy whose amount shall be fixed by the General Assembly in accordance with the available resources ...' AS THE GENERAL ASSEMBLY OF THE VIENNA PHILHARMONIC DEVALUED THE PENSIONS OF THEIR JEWISH MUSICIANS BEFORE THE DEPORTATION IN THE CONCENTRATION CAMPS SHOWN WITH DOCUMENTS FOR ASSET RECOVERY AND QUESTIONS FOR RESTITUTION" – Arnoldstein 2013. [61]
- "Political Murder – the instrumentalization of politics in the 18th, 19th, 20th and 21st century" Arnoldstein 2013. [62]
- WAR AND LIAR or THE THIRD WAR AT THE BALKANS AS A RESULT OF THE DOUBLE MURDER OF SARAJEVO or THE BREAK OF INTERNATIONAL LAW BY THE IMPERIAL AND ROYAL WEHRMACHT AND THE VIENNESE MINISTRY FOR FOREIGN AFFAIRS IN BELGIUM IN AUGUST 1914 (Arnoldstein 2014). [63]
- Members of the Vienna Philharmonic in The Great War and The Salzburg Festival 1918 (Arnoldstein 2014). [64]
- WAR CRIMES and WAR RESISTERS (Arnoldstein 2015). [65]

- WOMEN AT WAR: 'La Soldate Femme' Women-Soldiers in The Great War – Helen Keller: 'Strike Against The War!' (Arnoldstein 2016). [66] [67]
- „DEAR FRIEND!": Arnold Schönberg and his piece „Gurrelieder“ and the proposed performance in Switzerland by the "Kriegspressequartier" (Central Railway Station Klagenfurt 2017). [68]
- THE LAST BATTLE OPERATOR: Victorious Commander instead of peacebringing Emperor and King Charles (Arnoldstein 2017). [69]
- The New Year's Concert of the Vienna Philharmonic, its cultural-political origins, its predecessors and forerunners in the context of the former combatants and war invalids in the First World War (Central Railway Station Klagenfurt 2017/2018). [70]
- Hidden History – Fate of War-Disabled in Austria – Deafness, Blindness and Deafblindness in The Great War 1914–1918 Vienna. [53]
- Viktor Ullmann – Priča in Žrtev Apokalipse Goriški muzej Kromberk, Nova Gorica 2018–2020. [71]
- "'... I receive a pension from the Wiener Philharmoniker subsidy whose amount shall be fixed by the General Assembly in accordance with the available resources ...' AS THE GENERAL ASSEMBLY OF THE VIENNA PHILHARMONIC DEVALUED THE PENSIONS OF THEIR JEWISH MUSICIANS BEFORE THE DEPORTATION IN THE CONCENTRATION CAMPS SHOWN WITH DOCUMENTS FOR ASSET RECOVERY AND QUESTIONS FOR RESTITUTION, NEW DOCUMENTS TO THE PERSONS WOBISCH, KERBER, STRASSER, MANKER AND THE CASE OF PROF. ERICH MELLER" Klagenfurt Central Railway Station 2018–2019. [72]
- Viktor Ullmann – School of Form Klagenfurt Central Railway Station 2019–2020 [73]
- War and War Disability Klagenfurt Central Railway Station 2020[74]
- Disobey Any Military Work! - About Military Work, Compulsory Social Service, Compulsory Military Service, Non-Violence, Conscientious Objectors, Deserters, Murderers and Privatization of War - Helen Keller and Wilhelm Jerusalem as a Part of Global Pacifism Klagenfurt Main Railway Station 2020-2021 [75]
- „INVALID 2020“ About War and Invalidity and Children's Soldiers in Carinthia and the Partition of Carinthia as a Follow-Up of the First World War, Central Railway Station Klagenfurt 2020-2023.

Films

- "Viktor Ullmann – Way to the Front 1917" Documentary Film, Book and Director: Herbert Gantschacher, Editor: Erich Heyduck; ARBOS-DVD Vienna-Salzburg-Klagenfurt-Arnoldstein 2007.
- "Spuren nach Theresienstadt – Tracks to Terezín" Documentary Film about the survivor of the Holocaust Herbert Thomas Mandl, Interview and Director: Herbert Gantschacher, Camera: Robert Schabus, Editor: Erich Heyduck/DVD in German and English; ARBOS, Wien-Salzburg- Klagenfurt, 2007.
- "The Emperor of Atlantis or The Disobedience of Death" Documentary Music Theatre about the opera of Viktor Ullmann, Book and Director: Herbert Gantschacher, Sound-engineering: Roumen Dimitrov, Editor: Erich Heyduck, Montage: Dieter Werderitsch; ARBOS-DVD Vienna- Salzburg-Klagenfurt in German 2009, in English 2010, in Italian 2010, in Czech 2015.
- "Leni Birnbaum-Jerusalem - From Vienna to Ma'oz Hayyim" ISBN: 978-3-9503173-8-1 ARBOS-Edition Vienna-Salzburg-Klagenfurt 2018

Literature

- Christian Martin Fuchs: "The Trip into the Dream" – 1992
- Burgis Paier: "Love is no Tomato Juice!" – 1993
- Dževad Karahasan: "About the Exile in an Open Society" – 1994
- Dževad Karahasan: "Speech for the award of the Bruno Kreisky Award" – 1995
- Alfred Goubran: "Music for eyes and ears" – 1995
- Dominik Maringer: "Music in Tanzenberg" – 1996. ISBN 3-85378-459-3
- Jean-Jacques van Vlasselaer: "The Emperor of Atlantis" – 1996
- "Theatre Crossin Borders: 'The Emperor of Atlantis'. First production of the CD and Premiere at Terezín" – 1996
- Johannes Birringer: Media & performance: along the border – 1998. ISBN 0-8018-5852-6
- Michael Ausserwinkler: "Speech for the Culture Awards 1998"
- Beate Scholz: "Delicatessen!" – 1999
- Carolin Walker "The Project Kar" in: Thomas Heinze "Arts Funding: Sponsoring – Fundraising – Public-Private-Partnership" – 1999. ISBN 3- 8258-4344-0
- Gerhard Ruiss: "Spent commitments" – 1999

- Guido Fackler: "Voice of the camp – Music in Concentration Camps" – 2000
- Hans-Günter Klein: "Live in the moment, live in eternity. The lectures of the symposium of the 100th Birthday of Viktor Ullmann" – 2000. ISBN 3-89727-099-4
- Alf Krauliz, Marion Mauthe, Lukas Beck: Rooms on the move – 10 years Donaufestival. 2002. ISBN 3-211-83864-3
- Herbert Arlt: "Trans: documentation of a cultural polylog test in the WWW" – 2002. ISBN 3-86110-324-9
- Michal Caban, Šimon Caban, Jan Dvořák: "Baletní jednotka Křeč" – 2003. ISBN 80-86102-10-6
- Elena Makarova, Sergei Makarov, Victor Kuperman: "University Over the Abyss, The story behind 520 lecturers and 2,430 lectures in KZ Theresienstadt 1942–1944" – 2004. ISBN 965-424-049-1
- Jan Vičar: "IMPRINTS Essays on Czech Music and Aesthetics" – 2005, ISBN 978-8024409894 (Department of Musicology of Palacký University Faculty of Philosophy in Olomouc), ISBN 80-903589-0-X (Togga)
- Eva Zwick: "Hearing. 'Hearing Rooms' in Deaf Theatre" – 2007
- Dario Oliveri "Musica e cultura nel ghetto di Theresienstadt – 2008, ISBN 9788883023583
- Jana Unuk: "The Vilenica 2010 Prize Winner Dževad Karahasan", pages 9, 13, 17[76] – 2010. ISBN 978-961-6547-50-5
- Rafael Ugarte Chacón "Theatre und Deafness" pages 195–203, transcript Edition Bielefeld 2015 ISBN 978-3-8376-2962-0
- Gabriela Vojvoda "Room and Construction of Identity in the Novels of Dževad Karahasan" pages 241–253, LIT edition Berlin 2014 ISBN 978-3-643-12737-2
- Irene Suchy & Susanne Kogler "Scores of the Bodies" Gestures in Composition and Performance, Irene Suchy "Signs and Art" (p.19-21) about performances of paintings of Albin Egger-Lienz and poems of August Stramm, Verlag Bibliothek der Provinz, Weitra 2018, ISBN 978-3-99028-633-3
- Barry Davis "The Sounds of Theresienstadt live on" essay in the Jerusalem Post published on 2019-12-07, page 12 [77] [78]
- Jean-Jaques Van Vlasselaer "Music in the Nazi Concentration Camps" p.569-580, in "Music in Context – Commemorative for Peter Revers" Hollitzer Edition, Vienna 2019 ISBN 978-3-99012-553-3 [79]

External Links

- TRANS for Cultural Studies (<http://www.inst.at/trans/9Nr/gantschacher9.htm>) WorldWideWeb - Reality – Tool – Interaction – The Internet Chamber Opera It was raining yesterday evening by Eberhard Eyser (Music) and Eberhard Schmidt (Libretto) after to two stories written by Fernando Namora
- TRANS for Cultural Studies (http://www.inst.at/trans/15Nr/10_5/gantschacher_2_15.htm) "The Limits of Virtual Reality – Viktor Ullmann – Georg Friedrich Nicolai – Andreas Latzko"
- Viktor Ullmann „The Emperor of Atlantis or The Disobidience of Death“ at the American Legion Building in Hollywood, Los Angeles (<http://articles.latimes.com/1998/nov/09/entertainment/ca-40848>) reviewed by the Los Angeles Times
- Cecilia Porter about Ullmann and "The Emperor of Atlantis or The Disobedience of Death" Feuilleton (<https://www.washingtonpost.com/archive/lifestyle/style/1998/11/01/an-opera-fortified-by-hardship/46308db9-072e-4197-84f5-3706e6804bab/>) in the Washington Post
- Viktor Ullmann "The Emperor of Atlantis or The Disobedience of Death" at the United States Holocaust Memorial Museum (<https://www.washingtonpost.com/archive/lifestyle/1998/11/10/opera-for-a-death-camp/2225ae1d-f250-4aa9-8906-d04c9aa41573/>) reviewed by the Washington Post
- Barry Davis "The Sounds of Theresienstadt live on" Essay (<https://www.pressreader.com/israel/the-jerusalem-post/20181207/281840054745163>) published by the Jerusalem Post
- [https://search.onb.ac.at/primo-explore/search?institution=43ACC_ONB&vid=ONB&tab=default_tab&search_scope=ONB_gesamtbestand&mode=basic&displayMode=full&bulkSize=10&highLiterature=byandabout]
- Herbert Gantschacher in the catalogue of the Austrian National Library Herbert Gantschacher (<https://portal.dnb.de/opac.htm?method=simpleSearch&cqlMode=true&query=iddn%3D123048656>) in the German National Library catalogue

References

1. "SbZ – Konzert: "Verfemte Musik" in Siebenbürgen – Informationen zu Siebenbürgen und Rumänien" (<http://www.siebenbuerger.de/zeitung/termine/13268-konzert-verfemte-musik-in.html>). Siebenbuerger.de. Retrieved 2015-02-09.
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