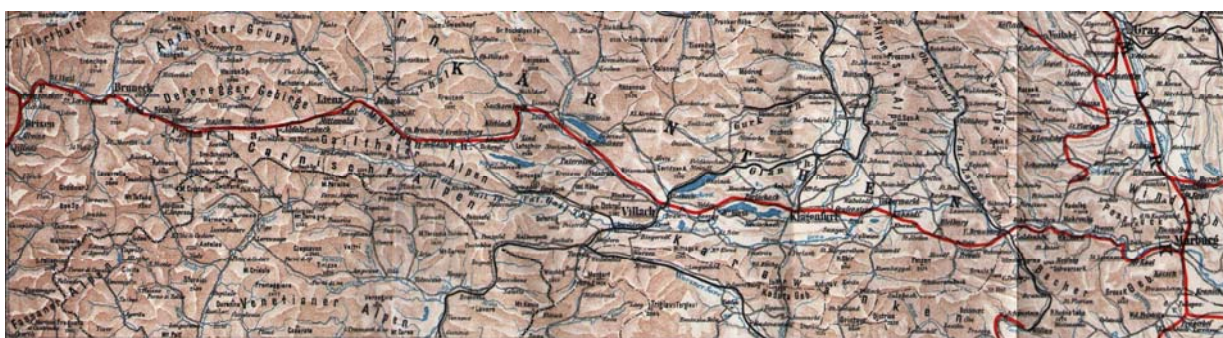




"Celebrated - Ostracized - Annihilated - Rediscovered & Reperformed"

(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)



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.

Academic-artistic team: Prof. Dr. Michael Klinghoffer (president of the JAMD - Jerusalem Academy for Music and Dance), Prof. Dr. Zvi Semel (dean of the faculty of performing arts at the JAMD - Jerusalem Academy of Music and Dance), Univ.Ass. Michael Mautner (University for music and performing arts "Mozarteum" Salzburg), Univ.Ass. Dr. Alexander Drčar (University for music and performing arts "Mozarteum" Salzburg), Peter Mahler and Rolf Holub (eye-witness and lecturers, Klagenfurt), Mag.art. Herbert Gantschacher (ARBOS - Company for Music and Theatre Vienna-Salzburg-Klagenfurt).

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.



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tlv **פורום תרבות אוסטרי**

Austrian Cultural Forum Tel Aviv

About the Conception of the Project, about Hugo Wolf and Gustav Mahler, Alban Berg and Anton Webern. A Preface by Herbert Gantschacher.



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.

The often used form of keywording in history, art and culture leads again and again to a very shortened, sometimes also usual, usually connected with nasty point of views used into situations, related to arts and culture.

We are talking especially about the State of Carinthia in the Republic of Austria, its relationship to its cultural production and its artists. It is undisputed that Carinthia is a country that can look back on a large number of works in modern arts productions from the middle of the 19th century, even also or especially in the modern age, be it in the visual arts starting with the so-called Nötscher Circle with the visual artists Anton Kolig, Franz Wiegeler and Sebastian Isepp in its centre or in contemporary literature, which has originated, among others, winners of the Büchner Prize and the Nobel Prize for literature.

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. 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, today's

state of Burgenland in the Republic of Austria was part of western Hungary until 1921, and the most part of it only became part of the Austrian republic through a referendum. 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. For this, even the poet Robert Musil is still stamped a citizen of the city of Klagenfurt, although he was born in the Carinthian capital in 1880 and only spent a few weeks here and never set a foot on Klagenfurt's soil again.

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.

And almost the fact will be neglected that **Gustav Mahler composed most of 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. **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 enviromenty, 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.**



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.

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.

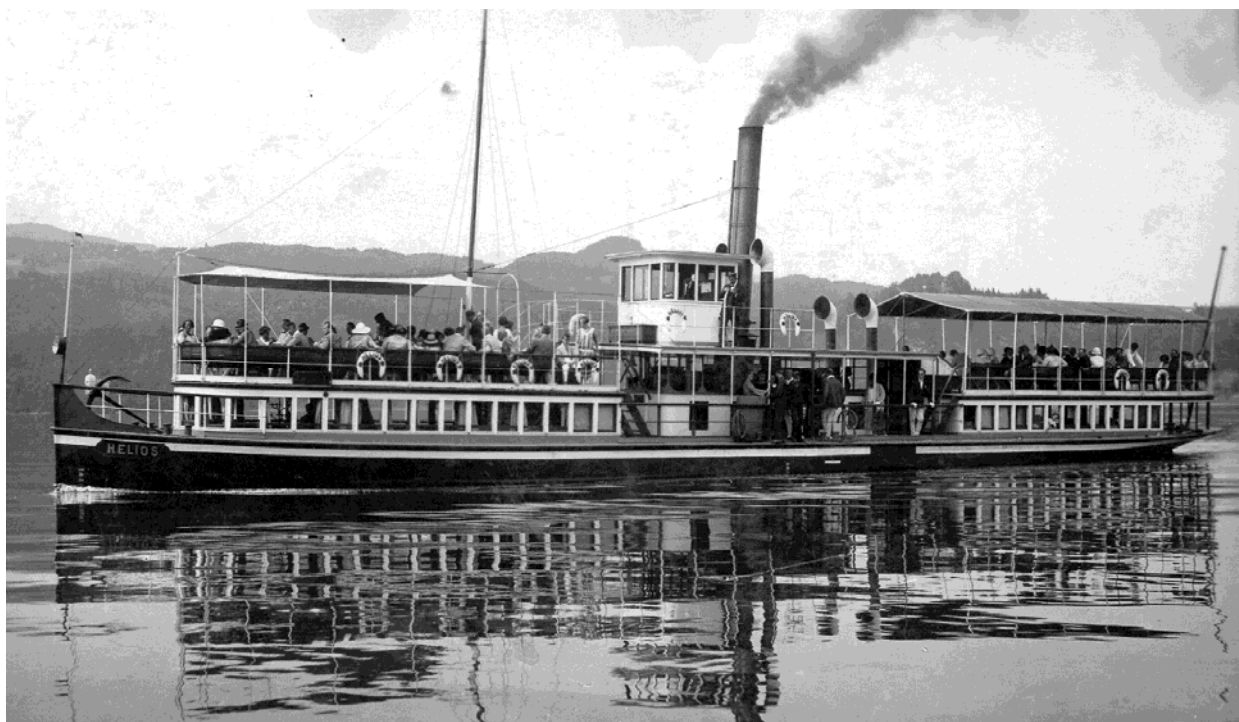
And the concertmaster of the Vienna Philharmonic, Arnold Rosé, also found himself at the Villa Antonia in Mayernigg on the lake Wörthersee, for example to work with Mahler on the preparation of the work samples for his Fourth Symphony with the Vienna Philharmonic or to take long walks with Gustav Mahler 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.**

The concertmaster of the Imperial-Royal Court Opera orchestra and the Vienna Philharmonic, the violinist Arnold Rosé, and his brother, the cellist Eduard Rosé, were in a close private relation to Gustav Mahler. Arnold Rosé visited Gustav Mahler in the Villa Antonia at Mayernigg in the summer of 1900 in order to work with Mahler on his compositions in a practical way, specifically on the violin solo in the scherzo of the third movement of the fourth symphony, the score of which Mahler dedicated to Arnold Rosé. Arnold Rosé was also married to Mahler's sister Justine, who died in 1938. Alfred Rosé was married to Mahler's younger sister Emma Marie Eleanor, who died in 1933. So the two sisters of Gustav Mahler were spared what happened to their husbands Alfred Rosé and Arnold Rosé as well as the daughter of Arnold and Justine Rosé, Alma, during the reign of terror of the National Socialists.



Shipping at the lake Wörthersee at the turn from the 19th to the 20th century. In summer 1899 Gustav Mahler's sister Justine, the singer Anna Mildenburg, and the viola player Natalie Bauer-Lechner in admission of Gustav Mahler searched for a place at the lake Wörthersee to build a house. For this reason the three women travelled by bicycle and ship and found a place at Mayernigg.

Anyway, Carinthia became a centre of modern music in a lot of aspects till the year 1935, the year Alban Berg died. As the Austro-Fascist corporate state largely banned the new music, at least from the radio programs, the new music was able to continue to exist more or less in secret until 1938, as can also be seen from the fate of Anton Webern. **In January 1938 the grandiose violinist Alma Rosé gave a concert with her chamber orchestra "Wiener Walzermädeln" at the small music hall in Klagenfurt.** Alma Rosé had previously performed several times with her women's chamber orchestra in Carinthia. It was a kind of scenic concert, as it was developed since the 1990s by Herbert Gantschacher and ARBOS - Company for Music and Theatre together with Carinthia's chamber orchestra "ensemble Kreativ" consisting of members of the Carinthian Symphony Orchestra to create new forms of concerts with new music, as it is being further developed today by the chamber orchestra "arbos-ensemble" of ARBOS - Company for Music and Theatre, including visual theatre and the Sign Language of the Deaf.

Little is known to the general public is the fact that Arnold Rosé, solo violinist and concertmaster of the Vienna Philharmonic, was a staunch republican

democrat. As a musician and concert master of the Opera Orchestra and the Vienna Philharmonic, he was one of the thirty Austrian signatories of the **Manifesto against Nationalism and National Socialism and for a Democratic Europe** written by Romain Rolland and Georg Friedrich Nicolai, among whom were the composers Josef Matthias Hauer and Erich Wolfgang Korngold and Egon Wellesz, but also the philosopher, reform educationalist and pacifist Wilhelm Jerusalem or the poet Stefan Zweig were among the signatories. So the daughter of Arnold Rosé, Alma Rosé, grew up in a political and intellectual environment.

The fact that Arnold Rosé had courageously presented himself in public as an opponent of the National Socialist ideology 19 years before the Nazi annexation of Austria was punished by the Nazis for his courage no later than March 12, 1938 after the violent military and political execution of the annexation. He was dismissed as concertmaster of the Vienna Philharmonic, he was able to flee to London with his daughter Alma Rosé after paying the Reich flight tax and was expatriated. Brother Eduard Rosé could not escape the subsequent reign of terror of the Nazi dictatorship, he was deported to the Theresienstadt concentration camp and murdered there in January 1943. Alma Rosé also fell into the clutches of the Nazi dictatorship after she gave concerts in Holland. After the occupation of Holland and France, she was transferred to the Auschwitz extermination camp in 1943 from the Drancy French internment camp. There she first came to the department for human experiments led by Dr. Josef Mengele. When she identified herself as a musician and wanted to play one more time a violin before her death, she was convincing with her performance in this prelude to life and death, so that she was entrusted with the leadership of the Auschwitz-Birkenau women's orchestra. And Alma Rosé's work of saving lives with the help of music in the face of death was nearly complete successful, only three musicians died in the concentration camp, including Alma Rosé herself, who died of poisoning in Auschwitz on April 5, 1944, the circumstances of Alma Rosé's death suggested murder by poisoning, so that SS doctor Dr. Josef Mengele himself commissioned an autopsy with the clinical diagnosis of meningitis, done in an extermination camp, where thousands of people were murdered every day. The diagnosis of the doctor Manca Švalbová, who was imprisoned in Auschwitz too, tended towards poisoning by methyl alcohol, because Alma Rosé confirmed to her that she had drunk vodka, and in Auschwitz mostly methyl alcohol was used for such kind of alcohol. **Anita Lasker-Wallfisch - she was the cellist in Alma Rosé's women's orchestra of Auschwitz - aptly described the fate of Alma Rosé in an interview with the German radio of the Hessische Rundfunk: "Gustav Mahler was at her cradle, Josef Mengele at her bier".** Anyway, Alma Rosé has succeeded in reviving her artistic conception of the "Viennese waltz girls" at the highest possible musical level, even in a place of horror like Auschwitz.

And yet at this time there was a very remarkable reception of Gustav Mahler's music by the Palestine Symphony Orchestra, founded in 1936, today's the Israel Philharmonic Orchestra. From 1937, Mahler's works were regularly performed in Palestine during the Second World War. The founding of the JAMD - Jerusalem Academy of Music and Dance also had a connection with Austria in the 1930s, when musicians who emigrated from Vienna founded this important institution for the training of young musicians in Jerusalem. And at the concentration camp of Terezin the singer Walter Windholz and Rafael Schächter on the piano presented in June 1943 as a part of the "Freizeitgestaltung" (leisure time activities) in a concert programme songs composed by Johannes Brahms, Bedřich Smetana, Franz Schubert, Viktor Ullmann, Hans Krása and the "Songs of a Wayfarer" composed by Gustav Mahler. After the Second World War, Leonard

Bernstein, together with the Israel Philharmonic Orchestra, made a significant contribution to Mahler becoming an integral part of the concert scene. In this context, Bernstein's collaboration with the Vienna Philharmonic and the singer Thomas Hampson on the symphonic work and the songs of Gustav Mahler is also noteworthy. And it was Leonard Bernstein's plan during the Waldheim affair to perform music of Gustav Mahler with the Vienna Philharmonic in Israel. The Austrian Federal President Kurt Waldheim had concealed his knowledge of the Nazi crimes and the deportations of Jewish people for decades. And here Bernstein wanted to set a cultural-political counterpoint with concerts by the Vienna Philharmonic in Israel. But it did not come to that, because Waldheim rejected such an initiative with the words, "You do that to me too", which also makes it clear whose spirit child Waldheim was.



Greeting card sent in the year 1902 from Mayernigg at the lake Wörthersee.

Gustav Mahler was the ancestor and inventor of Music Bolshevism. With this misleading announcement, the exhibition "Degenerate Music" began to settle accounts with composers and musicians who obviously did not orient their musical work on the Germanic sound law, the triad alone - but now a Germanic triad is not a musical language but just an arbitrarily invented term. to put the music into the service of the propaganda of the National Socialist ideology. Carinthian daily newspapers such as the "Free Voices" and then the "Kärntner Volkszeitung Deutsches Grenzblatt" reported most frequently on "Degenerate Music" and National Socialist cultural policy by means of music.

Although he resigned as President of the National Socialist Chamber of Music, **Richard Strauss remained to be the very first propagandist of National Socialist cultural policy.** With his composition "Festive Prelude Op. 61" he opened the Reichsmusikwoche programmatically on May 22, 1938. The Reichsmusikwoche comprised several cultural-political aspects of National Socialism, the 125th birthday of the anti-Semite and racist Richard Wagner was chosen as the opening day. Ideologically, Adolf Bartel's text "The German Decline" from 1913 corresponded to the composition "Festive Prelude Op. 61" by Richard Strauss from 1913, which he composed in a new arrangement for 1938 for the opening of the Reichsmusikwoche.

As another highlight was the presentation of the exhibition "Degenerate Music", focusing on Gustav Mahler belittled as the fundamental evil in 20th century music. Before on the turn from the 19th to the 20th century Gustav Mahler was the patron of Richard Strauss' musical career as a conductor and composer. The exhibition "Degenerate Music" turned into a general accounting against the music in Central Europe in the last centuries. A special display board was dedicated to the composers Anton Webern and Ernst Krenek. The exhibition literally says about Webern: "Anton Webern, a 'master student' of Arnold Schönberg trumps his trainer by a whole lot." The title page of the score of Alban Berg's "Wozzeck" was shown under the title "Whoever eats from Jews" in the exhibition "Degenerate Music" and made specific reference to the early death of Alban Berg in 1935, not in the sense of the Piety but as an expression of the most worst inhuman propaganda.

Richard Strauss was eloquently silent about all of this, but set visible and above all audible signs for the ideology of the National Socialists as a conductor, composer, functionary and signatory of appeals.

Years before, Alban Berg had already made statements about Richard Strauss and Gustav Mahler: "The critics who accuse Mahler of the too large orchestra and the titanic, this critics admire the power of the *Alpensymphonie / Alpine Symphony*. But the real power is with Mahler. The *Alpensymphonie / Alpine Symphony* only creates tremendous noise - a real hell of noise".

A year before the exhibition "Degenerate Music" in 1937 the exhibition "Degenerate Art" was presented in Munich and Berlin, arranged by the painter and National Socialist cultural politician Adolf Ziegler, who was not a relative of Hans Severus Ziegler, the curator of the exhibition "Degenerate Music". Thus, after the Berlin Nazi book burning in 1933, the National Socialist cultural policy had taken a further publicly effective step towards propaganda.

While there were no significant number of personalities in the field of the visual arts who behaved as National Socialists, this was different in the fields of literature and especially in music. Composers and conductors of classical music and contemporary modernism, as well as music circles, officialy supported the National Socialist cultural policy in music, such as the conductors Karl Böhm, Wilhelm Furtwängler, Hans Knappertsbusch, the composers and conductors Richard Strauss, Hans Pfitzner, Werner Egk, Carl Orff and the great orchestras of the Großdeutsches Reich / Greater German Reich such as the Berlin and Vienna Philharmonic, who did everything to play a role as special orchestras inside the Nazi cultural policy.

The programmatic ideological orientation of the Salzburg Festival under National Socialist leadership was given by Friedrich Rainer, the Carinthian Gauleiter of the National Socialist German Workers' Party in Salzburg, who was then appointed as the Reich Governor of Carinthia in 1940. The Carinthian teacher and hobby historian Friedrich Rainer gave the very first celebratory programmatic speech at the opening of the Salzburg Festival in 1938 and thus gave Carinthia a pioneering role in the cultural propaganda of the Großdeutsches Reich / Greater German Reich. The National Socialist cultural policy was innovative in relation to the use of the Salzburg Festival as part of National Socialist propaganda. This tradition of a programmatic speech at the opening of the festival was resumed in 1964. And after the end of the Salzburg Festival at the end of August 1938, the exhibition "Degenerate Art" was officially opened and presented by Gauleiter Dr. Rainer at the Festival House on September 6, 1938.

The great propaganda success, but also the public success of the two exhibitions "Degenerate Art" and "Degenerate Music", led in spring of 1939 to both exhibitions in the Vienna Künstlerhaus as a double exhibition. The double

exhibition "Degenerate Art and Music" in Vienna was distinguished by two special features. They were the most popular exhibitions in the Viennese art and cultural life of the National Socialist cultural policy. The part of the exhibition on "Degenerate Music" was specially equipped for the Vienna exhibition with a particularly large number of audio samples. In addition, the propaganda for the Germanic triad received ample financial support from the Reichsmusikkammer, which was brought into line, so that at the Reichsmusiktage in Düsseldorf in 1939, a large retrospective of musical propaganda could be staged again for the birthday of the furious anti-Semite and equally furious racist Richard Wagner. These were also the last Reich Music Days of the National Socialist cultural policy, because on September 1, 1939, war was staged by the Nazis and raged, the extermination campaign by the German Wehrmacht in Europe began, and millions of people, mainly Jews, were murdered in the concentration camps and death factories of the SS. The "Lexicon of Jews in Music" published by the Nazis commented on this with the following words: "The purification of our cultural and thus also our musical life of all Jewish elements has taken place. Clear legal regulations in Großdeutschland / Greater Germany ensure that the Jew on the artistic territories may not be publicly active either as a practitioner or as a producer of works, neither as a writer, nor as a publisher or entrepreneur ". Anyone who had not yet been expelled from the German Reich, such as the musician and composer Erwin Stein - who became known as the arranger of Gustav Mahler's fourth symphony for chamber orchestra and co-founder and co-publisher of the music publisher of the Universal Edition - was now at the point of physical extinction. Surviving in this totalitarian system was pure luck. The loss of culture in Europe was correspondingly as big as possible. Fortunately, the Nazis and their allies were unable to reach for a final victory. and so the German Reich surrendered on May 8 and 9, 1945 after it had reduced Europe to rubble, just as the Japanese Empire surrendered militarily on September 2, 1945 after the atomic bombs were dropped on Hiroshima and Nagasaki.



Station of Oberdrauburg at the Southern Railway into the direction of Lienz, Toblach / Dobbiaco, and Franzensfeste / Fortezza.

It will take decades to repair this damage in music, at least in concerts and performances. From the abundance of artistic production, I will only mention two examples corresponding to Gustav Mahler and Alban Berg. Gustav Mahler's tenth symphony remained unfinished, the work was carried out over decades to create a version that started with Ernst Krenek in the 1920s. After that, the National Socialist cultural policy ensured that Mahler disappeared into oblivion and that thoroughly. Very soon after 1945 the musical work of Gustav Mahler was revisited, whereby the philosopher but also the composer Theodor W. Adorno made significant contributions with his precise analytical lectures since the beginning of 1960s - Adorno was a composition student of Alban Berg, with whom he played on two pianos for four hands also some of Mahler's symphonies on two pianos for four hands including the sixth symphony arranged by Alexander Zemlinsky for two pianos for four hands. The musical work on the preparation of a version of Mahler's tenth symphony was also resumed, which was then performed for the first time in 1980 by the conductor Simon Rattle and the Bournemouth Symphony Orchestra. This version was created by Deryck Cooke, Berthold Goldschmidt, Colin Matthews and David Matthews. Alban Berg's opera "Lulu" also remained unfinished, either the opera existed as a fragment since the premiere at the Zurich Opera House in 1937 or the "Lulu Symphony" - today known as the "Lulu Suite for coloratura soprano" - was performed until the 1970s. It was the work of the composer Friedrich Cerha who completed the third act of the opera. The three-act complete opera "Lulu" was premiered on February 24, 1979 in the Paris Opéra Garnier by the conductor Pierre Boulez, staged by Patrice Chéreau with set design by Richard Peduzzi and costumes by Jacques Schmidt. The Austrian premiere was then conducted by Friedrich Cerha himself in the 1981/1982 season at the Graz Opera House, staged by Hans Hollmann, in the set by Wolfgang Mai and with costumes by Hanna Warteneck, who was my professor of costume studies at the Graz University of Music and Performing Art - today the Graz Art university, it was there at the Graz Opera House that I saw Berg's opera "Lulu" on stage for the first time.

For decades after 1945, the Salzburg Festival was ruled by conductors who were gifted by God and selected by the Führer, such as Furtwängler, Böhm and Karajan. Only after the death of this triumvirate it was possible there to make a break and create the Gerard Mortier's directorship of the Salzburg Festival, and that happened late in the 20th century in the 1990s.

For decades, modern visual art and modern music have formed a corresponding unit in the Tel Aviv Museum of Art through the collections, which also include those of the visual artist Markus Mizne and the pianist Felicja Blumental, as well as the Tel Aviv Museum of Art hosts the Felijca Blumental International Music Festival. It was there in the Tel Aviv Museum of Art at the Felijca Blumental International Music Festival on March 30, 2019 Viktor Ullmann's anti-war opera "The Emperor of Atlantis or The Disobedience of Death" in the composer's original version in a production directed for puppet theatre produced by ARBOS - Company for Music and Theatre for the first time in Israel 75 years after Ullmann's murder in the gas chamber in Auschwitz-Birkenau on October 18, 1944 with the poison gas Zyklon B, which is related to the poison gas blue cross from the First World War. During the First World War on October 24, 1917, Ullmann was an artillery observer who witnessed the poison gas attack in the theatre of war in the Upper Isonzo Valley near Bovec with green cross and blue cross.

National Socialism was not an invention of the German Reich, National Socialism was the result of the policy of the Archduke Hapsburg in the Imperial and Royal Monarchy and was politically exported to the German Reich later after the First World War, so to speak. The topic of "degeneration" is not an invention

of the National Socialists either, but also a result of the cultural policy of the Imperial and Royal Monarchy, on this subject Max Nordau wrote his main cultural and political work in 1892 with the title "Degeneration".



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

Carinthia's presence in the new music of the twentieth century remained interrupted for several decades from 1935 onwards. It was the composer and pianist Friedrich who, starting in 1968, provided new impulses for Carinthia with his "Musikforum Ossiach". For us young people living in Carinthia, the musical excitement was particularly extraordinary, the concerts with pianist Keith Emerson and his group "The Nice" and with Alvin Lee and his group "Ten Years After". In 1969, Keith Emerson performed classical music on the piano and on the Hammond organ, such as the intermezzo from Jean Sibelius's "Karelia Suite", Bach's "Brandenburg Concertos" or the song "America" from Bernstein's "Westside Story" with the famous line "Nobody knows in America, Puerto Rico is America". Because thanks to Friedrich Gulda and his innovative form of a music genre-breaking festival with the "Musikforum Ossiach" we the young people living in Carinthia got the opportunity to hear and see those musicians that we only knew as legendary figures from a few records. In 1969, guitarist Alvin Lee performed his grandiose solo in the song "I'm going home" at the legendary "Woodstock" festival with "Ten Years After". And Ossiach was also within reachable for us by bicycle. So we cycled to Ossiach to see Alvin Lee, who also gave a workshop there on classical guitar music in connection with polyphony and polytonality. I was already familiar with music through the basic musical training at the Carinthian State Conservatory through lessons in singing and composition technique through to thorough bass writing. That was the amazing thing for me that the guitarist Alvin Lee from rock music also had a solid education in classical music. Gulda also brought the group "Pink Floyd" as a replacement program for the proposed "Deep Purple". Gulda originally wanted to bring Jon Lord's "Concerto for Group and Orchestra" to Ossiach with the Munich Chamber Orchestra conducted by Eberhard Schoener, but unfortunately "Deep Purple" was already fully booked for the summer of 1971, so "Pink Floyd" came as a Replacement program at Ossiach.

Gulda's programmings in the direction of jazz music were also phenomenal, such as with the saxophonist John Surman or the concert "Noon in Tunisia", which combined elements of jazz and folk music from Tunisia in a great line-up with George Gruntz on piano and e-piano, Jean-Luc Ponty on violin, Sahib Shihab with soprano saxophone, flute and tambourine, Eberhard Weber on double bass, Daniel Humair on drums, Salah

El Mahdi with Ney, Darbouka and Bendire, Jelloul Osman with Mezouded, Tabla and Bendir, Mokta Slama with Zoukra and Bendir as well Hattab Jouini with Tabla, Dabouka and Bendir produced by Joachim-Ernst Berendt.

Austria's avant-garde new music was also found in Gulda's "Musikforum" Ossiach, such as the Carinthian composer Dieter Kaufmann or Otto M. Zykan, who then became known to a broad public in Austria for his extremely modern and extravagant advertising for the shoe company "humanic", in one of his films Zykan used also the Austrian Sign Language of the Deaf in one of these commercials.

Friedrich Gulda's "Musikforum" only lasted two years in Ossiach and then later in Velden at the lake Wörthersee, was also monitored by the CIA and was then replaced in a kind of cultural coup by the festival "Carinthischer Sommer" under the direction of Helmut Wobisch, the self-confessed was a member of the National Socialist Party and a member of the SS and played an inglorious role in the expulsion of the Jewish members of the Vienna Philharmonic. From March 1, 1933 on he was a member of the NSDAP and from November 1934 on also a member of the SS, Wobisch was primarily responsible for the expulsion of Jewish musicians from Vienna starting after March 12, 1938, he was also the managing director of the Vienna Philharmonic. Wobisch was dismissed without notice on May 1, 1945, he was reinstated on April 8, 1951, the US authorities in Berlin had withwashed Wobisch. Later on because of music festivals like "Woodstock" in particular, American politics was in turmoil and wanted to prevent it from spreading further at any costs. Something similar happened in Eastern Europe when the music festival of the avant-garde music band "Plastic People Of The Universe" continued to take place underground during the Prague Spring and after August 1968 in the Prague winter and continued to exist despite surveillance by the KGB and local secret services. Later in 1976 the musicians of "Plastice People Of The Universe" were arrested and sentenced as "troublemakers". This was the reason for the establishment of the "Charter 77", which Czechoslovak musicians loyal to the regime responded to with the "Anti-Charter 77", the figurehead of which was the pop singer Karel Gott. In 1989 this system was politically and economically bankrupt, and as a learned wryneck, Karel Gott also had a great career in the new political and economic system.

So Friedrich Gulda introduced me to modern new music but also to classical music through the great rock musicians. We had heard about the so-called scandal concert in Vienna on March 31, 1913 in our music class, but Igor Stravinsky's "Le sacre de printemps" stuck to one name and the premiere in 1913 also turned into a scandal, although I wasn't entirely clear where the scandal could lie, because Stravinsky's music is modern in the best sense of the word, as is the choreography by Vaslav Nijinsky of Sergei Diaghilev's dance company. So while classical music was also boring folk music on Austrian radio in the 1960s - simply in the way it was played, Gulda's presentation of the genre of music was varied and impressive. After a break of more than thirty years, Carinthia made a name for itself again in music. **However, the end of the "Musikforum" fragmented modernity in Carinthia in the area of "Performing Arts" for years.** There are then individual initiatives that worked and work on Carinthia's importance in the field of new music, such as Dieter Kaufmann and his ensemble, in particular Herbert Gantschacher and ARBOS - Company for Music and Theatre with the chamber orchestras "ensemble Kreativ" and the "arbos-ensemble" **or also the Resurrection of Friedrich Gulda's "Musikforum" in Viktring with the award of the Gustav Mahler Composition Prize under the direction of Paul Gulda. Viktring is very close to Mayernigg, Gustav Mahler's central place of creation of his musical works in Carinthia, or the Alban Berg Music School in Schiefpling am Wörthersee, in this community you can also find Alban Berg's Waldhaus in Auen.**



This house at the Southern Railway near Toblach / Dobbiaco rented by Gustav Mahler. The picture was taken during the research work on the project, on the picture the acting Minister of Education of Carinthia at this time, Rudolf Altersberger.

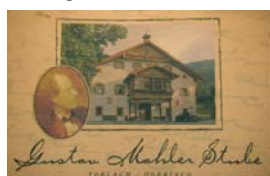
In 2004 the conductor Simon Rattle and the choreographer Royston Maldoom presented how modern interpretations of 20th century music can also be prepared for an audience with the production of Stravinsky's "Le sacre de printemps" with the Berlin Philharmonic and 250 children living in Berlin and young people from 25 countries that there is access to modern music and modern theater for everyone, not just for an elite group of visitors to theaters, concerts, opera houses and museums.

In addition, art, theatre and music must be presented and tested in spaces, which were not created a priori for this purpose, such as at train stations with music theatre, concerts but also exhibitions, as happened in 1998 as a European opera project with three operas on a moving train through Europe on the trail of the Holocaust with the play "19182338 the number You have dialed is disconnected" by Werner Raditschnig (music) and Herbert Gantschacher (libretto), the dance opera "La vieille dame et la fille nomade" by Peter Swinnen (music) and Lydia Chagoll (libretto) in connection with Steve Reich's "Different Trains" played as a scenic concert by the "ensemble kreativ" produced by ARBOS - Company for Music and Theatre, which has also been permanently presenting and performing at Klagenfurt Central Station since 2017. Or opening up new sound spaces, as happened with the mountain opera "Kar" by Herbert Lauermann (music) and Christian Fuchs (libretto) in 1994 in 2300 meters above sea level on the Reißbeck in Carinthia in the lower hollow of the dam of the Great Mühlendorfer See. Or performing scenes on original theatres of war from the First World War in the Alpe-Adria region, from the high alpine landscape of the mountains to the Adriatic Sea.

In modern music and rock music, projects like Uri Caine with his arrangements of materials by Gustav Mahler such as "Urlicht" or "Mahler in Toblach" or the project "Lulu" as a continuation of Alban Berg's grandiose opera are carried on Singer Lou Reed and the rock formation "Metallica". "Metallica" became famous with their song "One" based on the anti-war novel "Johnny Goes to

War / Johnny Got His Gun" by Dalton Trumbo based on a true story from the First World War. The Western front was so badly injured by an artillery shell that he became deaf and blind, lost arms and legs as well as his eyesight and hearing, so that he only had a sense of touch. And still he can communicate with the help of the Morse code that he has learned to communicate as an observer. "Metallica" often play this song with the Chinese pianist Lang Lang. "Metallica" are also known through their collaboration with the San Francisco Symphony Orchestra. The rock band and the symphony orchestra also played compositions of so-called modern classical music such as the "Scythian Suite" by Sergei Prokofiev or "The Iron Foundry" by Alexander Mosolov. The pianist and organist Keith Emerson, who appeared at Guldas "Musikforum" with the group "The Nice", founded later the group "Emerson, Lake & Palmer" together with Greg Lake and Carl Palmer, "Pictures at an Exhibition" by Modest Mussorgsky from 1970 and "Fanfare for the Common Man" by Aaron Copland from 1977 were also recorded for rock band. **And the German rock band "Tote Hosen" did nothing else when they gave the concert "Degenerate Music" together with the symphony orchestra of the Düsseldorf Robert Schumann Musikhochschule on the occasion of the 75th anniversary of the opening of the propaganda show "Degenerate Music" .**

This also requires the basics in order to be able to deal with such projects. In addition, the Carinthian State Conservatory was able to provide me with the basis for music as early as in the 1960s. And then there was also the fundamental learning to analyze works of music and literature, as they are brought together in the art form opera. In addition, the professor for German language und literature, Wolfgang Jack, was able to provide the basics in German lessons with the analysis of opera works at the Gymnasium Nr. 2 in Klagenfurt, whereby the basic requirement must be that music and libretto have to be congruent in operas. This did not and demonstrably does not apply to Richard Wagner, this is the reason why I have not yet a single work of Richard Wagner in my phonogram collection. Richard Wagner's proven weakness existed and exists probably also due to his practiced racism and anti-Semitism. In the 1970s in Klagenfurt's Gymnasium Nr. 2, at the beginning of the Bruno Kreisky era, practiced the most modern teaching methods, which were used to impart cultural education as a tool for future work and professions. As I already said, Wolfgang Jack gave us a German lesson that not only taught us the German language but also the modern language theories of Noam Chomsky, but also the arts, culture, history, even contemporary history in connection with dramatic literature, if I think of Max Frisch's drama "Andorra". As early as in 1972, at the age of 16, through our knowledge of the play "Der Stellvertreter" by Rolf Hochhuth, we became aware of the involvement of the Catholic Church in the Nazi dictatorship and the annihilation of European Jews in the Holocaust. I personally told Rolf Hochhuth about this at a meeting in his Berlin apartment, he was very astonished that there were such progressive teaching staff in Austria's southernmost province as early as in the 1970s. And the same applied to the music lessons in which Ernst Scherzer gave us the space to present our music. And this also included the rock band "Deep Purple", whose musicians all went through classical training and repeatedly quote in musical citations Johann Sebastian Bach, Joseph Haydn or Ludwig van Beethoven in their music. **And Ernst Scherzer also re-founded Friedrich Gulda's "Musikforum" in Viktring in the 1990s. This is how historical and cultural events correspond to one another.**





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

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.

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 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.



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.

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.

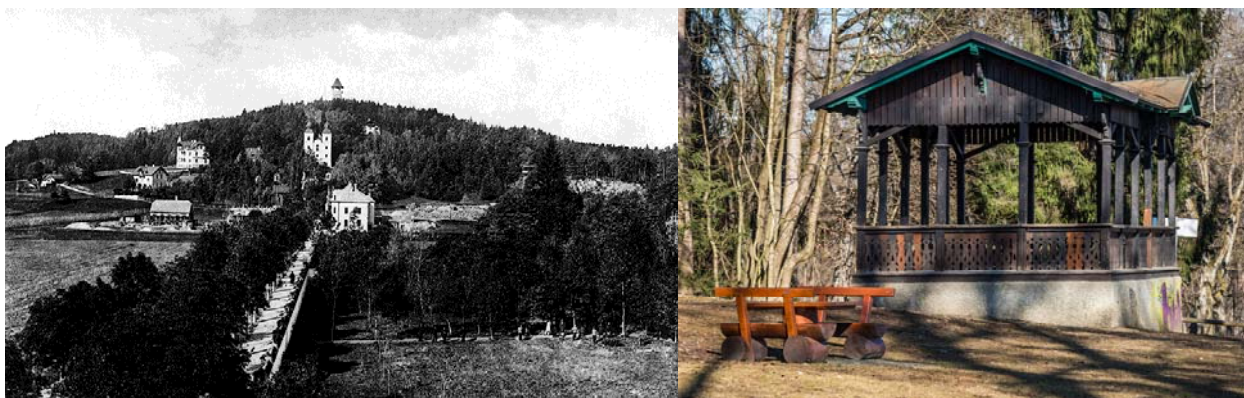
Gustav Mahler commissioned his sister Justine, the singer Anna Mildenburg and the violist Natalie Bauer-Lechner to look for a suitable plot of land at the lake Wörthersee in Carinthia. And the three women found what they were looking for on a bike tour in August 1899 in Mayernigg. They also received 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.



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.

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.



The mountain of the Kreuzbergl 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 Kreuzbergl 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.

'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**

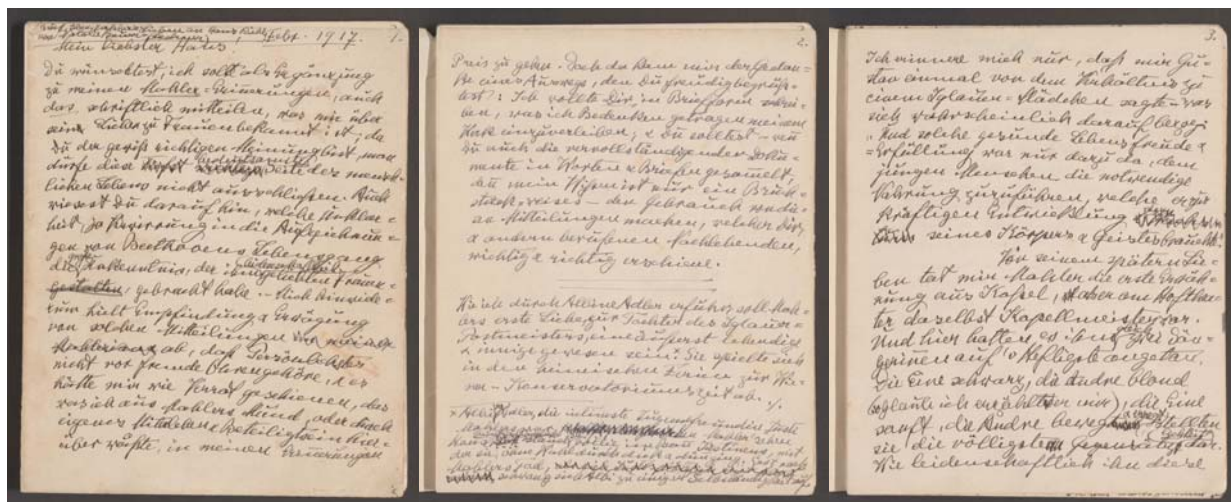
Salzburg by train. Thus, for Mahler, Carinthia fulfilled all the mobility criteria of the modern age.

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.

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 musician, violist and pacifist Natalie Bauer-Lechner.



Facsimiles of the correspondence of Natalie Bauer-Lechner about Gustav Mahler preserved at the Austrian National Library in Vienna.

Up until Gustav Mahler married Alma Schindler, who was nineteen years younger than he and the daughter of the painter Emil Schindler, **Mahler and Natalie Bauer-Lechner, who was two years older than he, were in a real true modern relationship.** As a musician herself, namely a violist in the ladies' string quartet of violinist Marie Soldier-Röger, she recognized the modernity of Gustav Mahler's music very early and defended it against unqualified criticism from musicians' circles. In Vienna, Bauer-Lechner advocated equal access for women to education in general. She was active in the circles of the social reformer Engelbert Pennerstorfer and the reform pedagogue, philosopher and pacifist Wilhelm Jerusalem for the advancement of women - in the best sense of the word, as Wilhelm Jerusalem remarked in a lecture held on January 10, 1900, "in your deepest being you should stay women. The female soul has an ability that the male soul does not have at all or not to the same degree". In 1907, Bauer-Lechner published the book "Fragments. Learned and Lived", in which she also campaigned for the emancipation of women. The First World War made Bauer-Lechner an active pacifist, and her text "On the War" published in 1918 led to a treason trial with a prison sentence. During her lifetime, almost nothing was known about her friendship and relationship with Gustav Mahler. Only after her death in 1921 the EP Tal & Co. edition published an edited version of her memoirs about Gustav Mahler, edited and rewritten by Johann Killian with a preface written by the music critics Paul Stefan. The edited and rewritten book differs so much from the existing preserved original manuscript and original typescript, both keep safe at the Austrian National Library as the handwritten remarks of Nathalie Bauer-Lechner about Gustav Mahler and his love to women.

The fact that the arch-conservative multiple monarchy of the Archduchy of Austria at the turn of the 19th and 20th centuries also occasionally shows modern sides can be seen in the work of individual personalities and is also due to those, such as the psychologist and psychiatrist Sigmund Freud - his first appointment and his habilitation Freud owes this to the pediatrician Max Kassowitz, who made him to the head of the Department of Neurology at the First Public Children's Hospital, of which Kassowitz was director. The reform of education represented by the philosopher Wilhelm Jerusalem arose from scientific and practical research based on three deaf-blind women, the French

Marie Heurtin and the two American deaf-blind women Laura Bridgman and Helen Keller. Jerusalem received the honorary title "Moses of the Deaf-Blind" from Helen Keller, whose literary talent he discovered. Even the conservatively acting visual arts in Vienna got a shot of modernism, although Vienna's artistic modernism with, for example, as the picture with a black square created by Kasimir Malevich or the Russian ballet in Paris, directed by Sergei Diaghilev, with the world premiere of Igor Stravinsky's "Le Sacre de Printemps" or Eric Satie's "Parade" with librettos by Jean Cocteau in a stage design by Pablo Picasso. The same applies to literary creation in the Hapsburg monarchy, and at the beginning of the World War, which was slowly developing from a minor war to a major war, the poets got excited about war propaganda, if there hadn't been exceptions to the rule like Andreas Latzko or Stefan Zweig, who mutated from a propagandist of the war into a pacifist, or the poetic and political critic written down by Karl Kraus mainly in his publishing "Die Fackel" on the multiple Imperial and Royal Monarchy but also on the democratic Republic of Austria and strongly also on the Austrofascist corporative state dictatorship. On the other hand, modern music was first present in the Multiple Hapsburg Monarchy and then also in its successor states. So there was a string quartet in Vienna consisting only of women with the violinist Marie Soldier-Roeger, on the second violin first Ella Finger-Bailetti and later on Elsa Planck, the violist Natalie Bauer-Lechner and the cellist Lucy Herbert-Campbell. The existence of such string quartet composed only by women was something like a revolutionary act, because the women's rights were absolute no theme for the ruling dynasty of the Hapsburg dynasty. **But the avant-garde of modern music was at home in the centre of the European continent.** And Gustav Mahler did his part for it as a composer and performer on two continents.



The Dean of the department of Performing Arts at the JAMD - Jerusalem Academy of Music and Dance, Dr. Zvi Semel together with the retired Minister for Environment of the State of Carinthia in the Republic of Austria, Rolf Holub at the house Villa Antonia in Mayernigg.

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.



The landscape around the house of the Waldvilla of Alban Berg in the community Schiefeling at the lake Wörthersee.

In 1918 Alban Berg and the young musician and composer Viktor Ullmann became founding board members of Arnold Schönberg's "Association for Private Musical Performances / Verein für musikalische Privataufführungen". As Berg worked on lectures for the association, Viktor Ullmann was responsible for producing and organisation of the composer's seminars.

The hardship after the Great War in the Republic of Austria was great, so that Alban Berg was first forced to run his parents' Berghof at the lake Ossiacher See as a farm again for two years before Berg's father then had to sell the farm in 1921. But the buyer's son, a certain Dr. Lewy, was a admirer of the music of Alban Berg. And so it happened that Alban Berg was given the Debishaus, which was part of the Berghof, for his stays in Carinthia.

And Viktor Ullmann, like Berg, was an admirer of Gustav Mahler's compositions. In 1918, Ullmann had arranged Gustav Mahler's sixth symphony in a version for piano for four hands, which was then performed on May 18, 1918, the anniversary of Mahler's death at the home of Alfons Wallis in the third Vienna District at the adress Hauptstraße 1 as a private musical performance. However, this musical work done by Viktor Ullmann has not been preserved. Viktor Ullmann was already familiar with Alban Berg since the time of the First World War. In a letter dated June 12, 1917, he asked his girlfriend Anny Wottitz about new compositions by Berg, "and ask whether Berg op. 2 has been published. These are songs taken from Mombert's cylce of poems 'Glowing'. It would be

very important". The world premiere of Alban Berg's opera "Wozzeck" took place on June 15, 1924 in the form of a concert at Frankfurt. Hermann Scherchen conducted "Wozzeck" during the 54th German Music Festival of the General German Music Association. And "Fragments" from Berg's "Wozzeck" were rehearsed by Ullmann for a philharmonic concert at the New German Theatre / Neues Deutsche Theater in Prague conducted by Zemlinsky on April 19, 1925. And in 1926 Ullmann first saw Berg's "Wozzeck" on the stage of the Czech National Theatre in Prague. This finally made him a "Bergian", so to speak, as Ullmann noted on a postcard to Alban Berg in January 1927: "Your Bergian, Viktor Ullmann". And between the years 1927 and 1929, Viktor Ullmann visited Alban Berg twice in Carinthia in the Debishaus at the lake Ossiacher See.



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

Finally, in 1932, the Bergs bought the so-called "Forest Villa / Waldvilla" in Auen am Wörthersee, which today belongs to the Carinthian municipality of Schiefing. The "Waldvilla" then became a permanent residence of the Bergs. Here Berg worked on his opera "Lulu" based on his own libretto based on the two tragedies "Erdegeist" and "Pandora's Box" written by Frank Wedekind. And Berg had already proved to be an excellent librettist with his own libretto for his opera "Wozzeck". Alban Berg was working on the opera "Lulu" and in the summer of 1934 composed a symphony in five movements from the parts of the opera that had already been completed. Erich Kleiber conducted the premiere of the "Lulu Symphony" on November 30, 1934 in Berlin. So Berg used a similar procedure with the opera "Lulu" as he had previously done with his opera "Wozzeck". as fragments of the opera have been performed in advance. Only for the opera "Lulu" did Berg create a five-movement symphony, which was described by National Socialist music critics on December 5, 1934 in the music journal "Signale" by Hans Paasche under the title "Self-control and self-criticism": "We experienced another non-music already swept away by the new will of the times, for which only those who are interested and mourning the loss

of a bygone era are grateful. Their noisy applause could not cover up the real fiasco because it was too forced. - With all clarity: we welcome every opportunity to discuss a work that is honestly struggling for new artistic territory from the basis of tradition; it may be as bold as it may. But we defend ourselves all the more resolutely against the spirit of decomposition, especially in such a prominent place as in Germany's first opera house. Let's not follow Kleiber. Suffice it to say that the Staatskapelle overcame all technical difficulties. also the singer Lillie Claus from Vienna was condemned to 'sing' the contorted melody lines". National Socialist music criticism and cultural policy had broken the baton over Alban Berg and Erich Kleiber, at least in Berlin, but Berg's "Lulu Symphony" was performed by the Czech Philharmonic under the conductor Karel Ančerl in Prague and the music journal "Signale" published a review written and published by Dr. H. Wien-Claudi, who wrote the following critics of under the title "From Prague's musical life": "Ten subscription concerts of the Czech Philharmonic were very interesting, which, in addition to well-known works from older and more recent literature, featured Hindemith's impressive symphony from 'Mathis der Maler', which shows this composer from a completely different, almost romantic side, deviating from his previous direction; Alban Berg's thrilling 'Lulu Suite'".

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 younger daughter, Anna Mahler.

The poet Soma Morgenstern remembered about his friend Alban Berg and his Carinthian dialect when Berg spoke about Theodor W. Adorno's singing skills: "He's not a singer," said Berg, "as me too. But false he doesn't sing" / "Er ist hålt ka Sanger, aba dos bin i a net. aba foalsch singt er nit". Adorno was a composition student of Alban Berg during his first stay in Vienna, and together they also performed Mahler's works for two pianos for four hands, including Mahler's sixth symphony arranged for two pianos by the composer and conductor Alexander Zemlinsky. Adorno studied composition in Vienna as Berg's student in the 1920s. Adorno was not only an epoch-making philosopher but also a veritable composer. And it was also partly due to Adorno that, after 1945, Gustav Mahler, Alban Berg, Anton Webern and also Arnold Schoenberg were made well known again to a broad public in Austria and Europe. Adorno's second time in Vienna in the 1960s was then also increasingly devoted to his philosophical work, including the Vienna lecture "Aspects of the New Right-Wing Radicalism", which he gave on April 6, 1967 by the invitation of the Association of Socialist Students in Austria at the University of Vienna.

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**

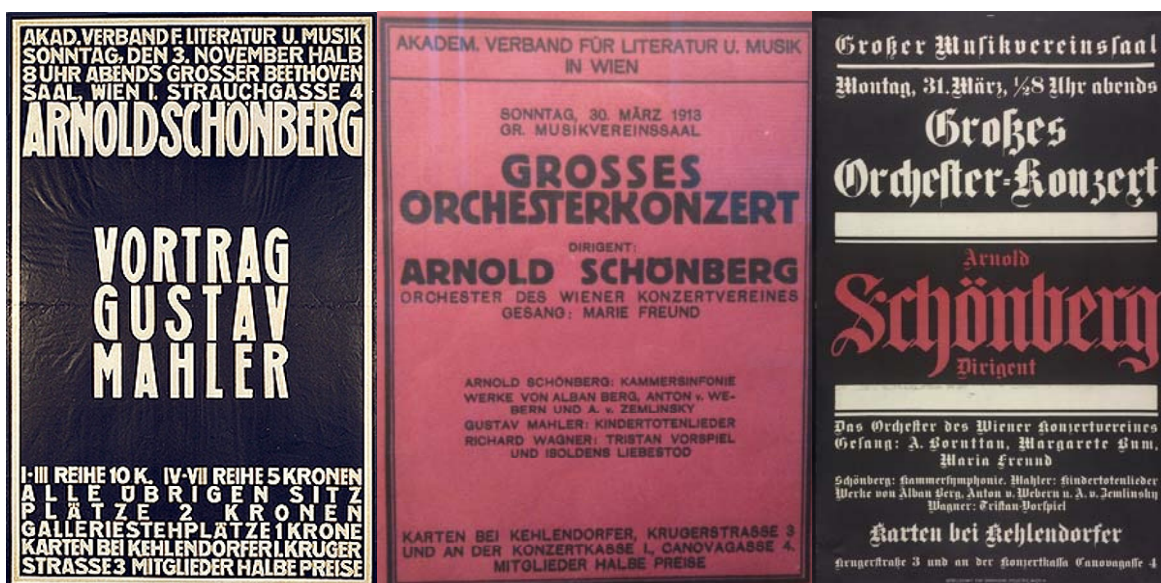
pointed out how important the metronome of the tempi was to him. And from the series of existing bells from the church in Schwabegg / Žvabek, Webern developed the themes for the six orchestral pieces, combined with the overtone series of the individual bells and their mood. These series can be found 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...'".



Lecture of Arnold Schoenbergs about Gustav Mahler done on 3rd of November 1912 and both concert programmes given on 30th and 31st of March 1913 with compositions of Alban Berg and Anton Webern. The concert given on 31st of March 1913 made music history as the so-called "Scandal-Concert" or "Slap-Concert".

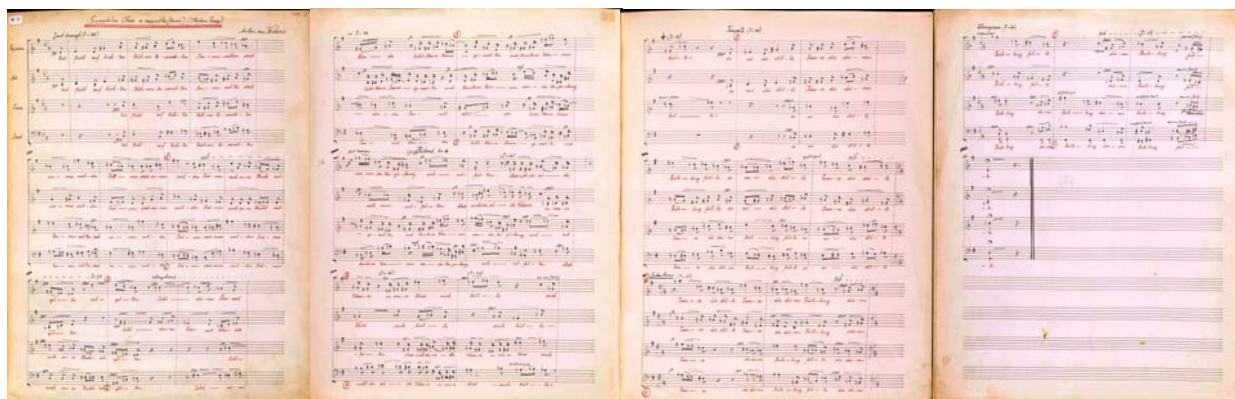
On March 30 and March 31, 1913, Arnold Schoenberg conducted two orchestral concerts with a nearly almost identical program. The program for March 30 was: Arnold Schoenberg "Chamber Symphony", Alban Berg "Orchestral Songs" based on postcard texts by Peter Altenberg, Anton Webern "Six Pieces for Orchestra, Op. 6", Gustav Mahler "Kindertotenlieder", Richard Wagner "Tristan Prelude" and "Isoldes Liebestod". The program for March 31 was: Arnold Schoenberg "Chamber Symphony", Alban Berg "Orchestral Songs" based on postcard texts by Peter Altenberg, Anton Webern "Six Pieces for Orchestra, Op. 6", Gustav Mahler "Kindertotenlieder", Alexander Zemlinsky "Orchestral Songs" based on poems by Maurice Maeterlinck and Richard Wagner "Tristan-Vorspiel". The difference to both concert programs was that Alban Berg's "Orchestral Songs" were divided into both evenings (the first three songs in the first concert program, the other two songs in the second concert program) and that in the first program there were two concert programs with music by Richard Wagner, in the second there was only one composition in the concert program with Wagner, the other piece of Wagner was replaced by the "Orchestral Songs" written by Alexander Zemlinsky based on poems by Maurice Maeterlinck. The concert on March 30, 1913 was a great success, while the concert on March 31, 1913 became in music history the so-called "scandal concert" or "slap concert". The scandal and the slap in the face were deliberately staged on March 31, 1913, in complete contrast to the successful concert the day before on March 30, 1913. Both concerts took place in the Großer Musikvereinssaal. Viktor Ullmann attended the concert on March 31, 1913.

Until 1914 Webern worked as a conductor in Bad Ischl, Teplice / Teplitz, Gdansk / Danzig, Szczecin / Stettin and Praha / Prague, **spending the time between these theatre engagements with composing at the Preglhof in Schwabegg / Žvabek, working on chamber music and songs.** Then when the multiple monarchy of the the Archhouse Hapsburg wanted to ignite a great war at any price - Emperor and

King Franz Josef and his Imperial und Royal Minister of the Imperial and Royal House and exterior (k.u.k. Minister des k.u.k. Hauses und des Äußern), Berthold doesn't agree to a coordinated European action against Serbia solely because of the double murder in Sarajevo, which was a result of the most poorest security measures during the visit of the heir of the Hapsburg thrones. It had to be a major war with breaches of international law and invasions without any declarations of war. And it was precisely for this reason that the multiple monarchy of the Archduchy of Hapsburg produced the corresponding war propaganda. **Hit by the force of this warmongering propaganda, Anton Webern volunteered for the one year military service and trained young recruits to become officer candidates. And when he went home from the service, he continued to compose at his homeland at the Preglhof. Webern witnessed the war and became a pacifist in the Imperial and Royal Monarchy that finally imploded in November 1918.** In 1918, the association for private musical performances was founded on the initiative of Arnold Schoenberg. **For the purpose of this association, Anton Webern wrote a second version of the "Six Pieces for Orchestra, Op. 6" for chamber orchestra, which was first performed in 1920. In Vienna in the 1920s, Webern conducted the workers' symphony concerts and was appointed choir director of the Arbeiter-Singverein. Since 1927 he was a permanent conductor of the Austrian Radio Symphony Orchestra. The composition of the third version of the "Six Pieces for Orchestra, Op. 6", which was completed in August and September 1928, also took place at this time. This new, third version of the "Six Pieces for Orchestra, Op. 6" was included in the program for the German Music Festival, which took place from June 18 to 22, 1933 in Dortmund, before Webern's composition should be performed, it was eliminated with a very short notice, entirely in line with the cultural policy of the National Socialists as an ideological revolution with its claims to totality in all areas of life, including music.**

Anton Webern knew very well how to classify the situation in the German Reich. **In his series of lectures on "The Path to New Music" on March 14, 1933, he took a clear position on this: "What is now happening in Germany is the tantamount to the destruction of intellectual life... But what is yet to come? - Maybe with Schoenberg? - And if it also coincides with anti-Semitism today - who will hire someone in the future who is not a Jew and can still do something?! - 'Cultural Bolshevism' today means everything that has to do with Schoenberg, Berg and me - also with Krenek - around. And what will be destroyed, annihilated by this anti-culture will! But let's exclude politics! - But what kind of conception of art do Hitler, Goering, Goebbels have? - If I've tried, things to you making it clear what has to happen - regardless of whether someone is there or not - it was done in a completely opposite spirit. - It's so difficult to break away from politics, because it's a matter to rescue the own neck! But the task is all the most urgent one, to save what can be saved. How that increases and changes! A few years ago one saw changes taking place in artistic productions - because art has its own laws, it has nothing to do with politics - but one believed that somehow it would work out. Today we are not far from going to jail for being a serious artist. - Or rather: that has already happened! - I don't know what Hitler meant by 'new music' - but I do know that for these people what we call such is a crime. The moment is not far off when you will be imprisoned for writing such things, because *You are a serious artist. At least the own existence now is based on some kind of mercy, economically exposed! Will they turn around in the last hour? - If not, then the spiritual is going to perish*".** Webern was fortunate that there were no spies in the audience of his lectures, because these clear statements about the cultural-political dilettantism of the National Socialist leadership would certainly have led to imprisonment sooner or later. And ten days after this lecture, the

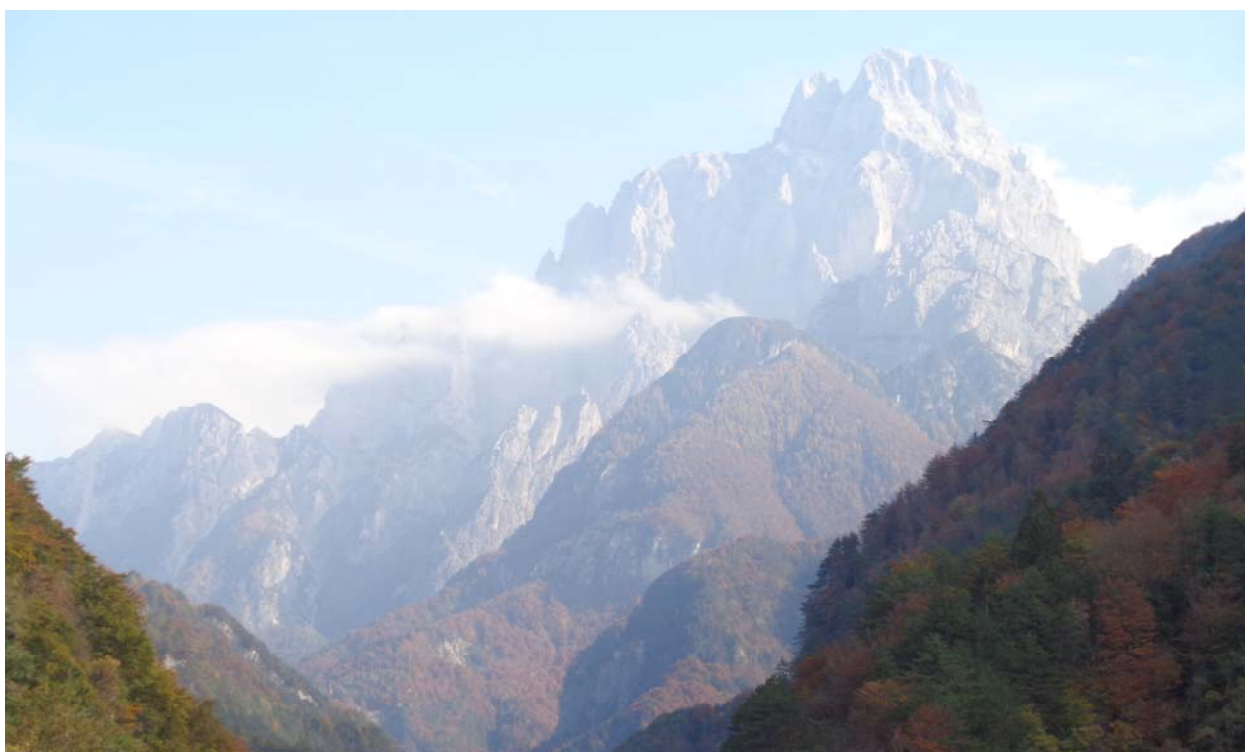
National Socialists democratically came to power in Germany with the Enabling Act of March 24, 1933. All members of the Reichstag voted for the Enabling Act of the National Socialists, including Theodor Heuss, who later became the first President of the Federal Republic of Germany after 1945. Only the Social Democratic Party of Germany voted against it, the deputies of the Communist Party of Germany were not present, they were removed from the Reichstag by the decree restricting freedom of assembly of February 4, 1933. This form of emergency decree already existed in the Weimar Republic and was then retained in succession.



"Escape on light boats" op. 2 composed by Anton Webern at the Preglhof in Schwabegg / Žvabek for choir a capella [canon], facsimile of the original score.

Till March 12, 1938, Webern gave such a series of lectures on New Music in Vienna. **For Webern, Mahler and even before also Hugo Wolf were the pioneering musicians and composers with whom the modern times could be reached.** In one of his lectures, Webern used a very descriptive image for this: "I go into the antechamber to hammer in a nail there. - While I'm going there, the thought arises that I'd rather go out - I let myself drift, get on the tram, come to the railroad, continue and finally come - to America! - That's the modulation! We, Berg and I, have experienced it all at first hand. - I'm not saying this so that it can be my biography, but because I want to show that it is a hard-fought development that was decidedly necessary". And that also meant the state of Carinthia, its landscape, its rivers and its mountains of weavers and the work done by the mountains and weavers on the fabrics. Landscape and surroundings as another school of form, which is supposedly extra-musical in the image but full of tones in the sounds. And on the development of new music, Webern stated: "All works that have been created since the disappearance of tonality up to the establishment of the new twelve-tone law were short, remarkably short. - **Anything longer that was written at that time was based on a text (Schoenberg's 'Expectation' and 'The Happy Hand', Berg's 'Wozzeck'), as something extra-musical.** - With the abandonment of tonality, the most important means of structuring longer pieces was lost. Because tonality was extremely important for bringing about formal unity." And just as the church tones had previously been replaced by the major-minor system, the series of tones now became the system or, as Webern named it, the law. **And these paths of new music in relation of tonality and atonality existed earlier in Gustav Mahler's music with polyphony, then in Viktor Ullmann's music with his pioneering compositional technique of polytonality.** Both Ullmann and Webern had sufficiently studied polyphony, Gustav Mahler and his compositional techniques, Webern as one of the most important conductors of Mahler's works, and Ullmann with his 1918 version of Gustav Mahler's Sixth Symphony for piano four hands, this version has not been preserved. **Another focus of Webern's lectures on New Music were folk**

music and folk songs, as Webern loved to substantiate his brief explanations of New Music with extensive musical examples. It was also about the way how music should be defined, in the words of Anton Webern: "What is music? - Music is language. A person wants to express thoughts through this language, but not thoughts, which are implemented into concepts, *but musical thoughts*. - Schoenberg searched through all the encyclopedias to find the definition: What is a thought? - but he didn't find it. - What is a musical thought? (whistled) 'Comes a bird flying'. That's a musical thought! We can't exist otherwise than by expressing ourself. Music does it in musical thoughts. I want to say something, and it goes without saying that I try to express it in such a way that the others understand". And the sources of folk music and folk song are connected to the country and the landscapes, as Alban Berg also did it by the use of themes from folk songs, as with the Carinthian folk song "Ein Vogerl auf'm Zwetschgenbaum / A little Bird on the Plum Tree" or Anton Webern himself by the use of the ringing bells the Roman Catholic parish church of Schwabegg / Žvabek as a natural series of tones and the metronome of the bells as the peal in his composition "Six pieces for orchestra, op. 6".



The Julian Alps with the mountain of Montasio, 2753 m above the sea level, Anton Webern loved to be in the Julian Alps.

After the invasion of the German Wehrmacht in the night from March 11th to March 12th, 1938 and the takeover of the Austrofascist corporate state into the National Socialist totalitarian German Reich as a pseudo-democracy, the political bankrupt estate of the corporate state chancellors Dollfuss and Schuschnigg was incorporated as Ostmark (only two lists were seated in the German Reichstag after March 24, 1933, the list of the NSDAP and the list of the Führer, and the German people were allowed to choose from these two lists until the staging of the war on September 1, 1939.). **At the ISCM festival of the International Society for New Music in June 1938, Webern's choral piece "Das Augenlicht / The Eyesight" was sung by the BBC choir. Before that, Anton Webern commented on the situation: "This time there will be no 'delegate' from the local section. Their fate and that of the association has not yet**

been clarified. In any case (according to the law) it can no longer be called 'Austrian'. Currently drawing I alone responsible". On the other hand, Viktor Ullmann was present at the ISCM festival in London in June 1938 with his Austrian passport - it was Ullmann's last trip abroad.

Anton Webern survived the Nazi dictatorship by working for the music publisher Universal Edition, for which he created piano scores. Webern's works continued to be published in the Universal Edition, but his works were no longer played in the Greater German Reich. On the other hand, **Webern's works were performed in Switzerland. On March 3, 1943, Anton Webern's "Variations for Orchestra, Op. 30" was premiered in Winterthur under the conductor Hermann Scherchen. Webern received an invitation and was present at the premiere. It was his last trip abroad. There were further concerts with works by Webern in Switzerland on December 3, 1943, Webern's sixtieth birthday, and on December 5, 1944, the latter as a matinee of the Basel section of the ISCM, encouraged by Webern himself.** At the end of the Second World War Webern came to Mittersill im Pongau in the Austrian State of Salzburg, to where he and his family fled with his wife and the families of his two married daughters. Salzburg was occupied by the US Army, as well as Mittersill too. Webern's son-in-law Benno Mattel, in collaboration with the American company cook Raymond N. Bell, ran a lucrative black market with real cigars as well as sugar and coffee. And this was related Anton Webern's fate happened on September 15, 1945. Because in the evening Mattel met Bell again to prepare further deals for the black market. But the meeting was a trap, the black market trade was blown, US soldiers had surrounded the property, and Mattel was arrested. A few minutes later, Webern unsuspectingly came out of the house to smoke the cigar he had gotten from Mattel. Webern ran straight into Bell, who panicked and fired three fatal pistol shots at Webern. The US military courts investigated the incidents, Webern's son-in-law Benno Mattel was sentenced to one year in prison for black market trafficking, and the gunman, US soldier Raymond N. Bell, went out of the incidents unpunished.



The Sella Nevea, another part of the Julian Alps.

Degenerate Music. Degenerate Art.

Gustav Mahler was the ancestor and inventor of musical Bolshevism. With this misleading announcement, the "Degenerate Music" exhibition began its reckoning with composers and musicians who quite obviously did not base their musical work on the Germanic basic law of sound, the triad alone - but now a Germanic triad is not a musical language but just an arbitrarily invented term, to put the music in the service of propaganda of the National Socialist ideology.



The national socialist cultural ideology of the purebred triad named Gustav Mahler as the ancestor of the degenerated music and the cultural bolshevism, the main musical work of it was the opera "Wozzeck" composed by Alban Berg.

The "Degenerate Music" exhibition was a part of the Reichsmusiktage / Reich Music Days, which were held for the first time and replaced the previous "Tonkünstlerfeste". The Carinthian daily newspaper "Freie Stimmen / Free Voices" was the first daily newspaper from the former Austrofascist corporate state to report about the Reich Music Days on March 16, 1938, i.e. only four days after the Austrian corporate state dictatorship had been annexed to the National Socialist German Reich. The daily newspaper "Free Voices" was a German-national daily newspaper in ideological orientation, which first appeared on July 20, 1870, when the iron chancellor Bismarck proclaimed the German Reich in the French Palace of Versailles near Paris, with Bismarck the establishment of the German Reich started, which was then dissolved after 75 years as a bankruptcy estate of the NS dictatorship after the year 1945. When the Austro-Fascist corporate state was militarily annexed to the German Reich of the National Socialists on March 12, 1938, the "Free Voices" referred to as the "Deutsche Kärntner Landeszeitung" appeared in a censored edition. The editors and editors of the "Freie Voices" quickly adapted to the new regime in Carinthia, and the next editions for March 15 and 16, 1938 already had a swastika in the top left corner and the leader's slogan below, "Who loves his people, proves it only through the sacrifices he is willing to make for them.", Adolf Hitler provided. The Carinthian daily newspaper "Free Voices" was published for the last time in the "Great Holy Empire of the Germans" on August 31, 1938.

In its reporting, five days before the start of the Reichsmusikwoche / Reich Music Week, published in the edition of May 17, 1938, the "Free Voices" also gave the Reich Music Days the place that was intended by the National Socialist

cultural policy that had been brought into line: "The Reich Music Days, which took place from May 22 th to 29th of this month under the patronage of the Reich Minister for Public Enlightenment and Propaganda Dr. Josef Goebbels in Düsseldorf for the first time, realize the same festival idea for music as for the theatres in the Reichstheaterwoche / Reich Theater Weeks and for the visual arts in exhibitions in the House of German Art in Munich in recent years". **Since September 1933, the entire cultural production of the National Socialist German Reich had been brought into line. Before that, on May 10, 1933, the National Socialists had set the first major public signal against the freedom of art and culture with the burning of books by critical authors in Berlin; Later, after the annexation of the Austrofascist corporate state dictatorship into the National Socialist Reich, there was a book burning happened on April 30, 1938 at Residenzplatz in the centre of the city of Salzburg, which was then to be followed by a book burning in the city of Villach in Carinthia.** Before that, the course for the end of the freedom of art and culture had already been set in the now German Reich of the National Socialists. On September 22, 1933, the Reich Chamber of Culture Act created an umbrella organization under the auspices of the Reich Ministry for Public Enlightenment and Propaganda with seven individual departments: the Reich Chamber of Fine Arts, the Reich Film Chamber, the Reich Music Chamber, the Reich Press Chamber, the Reich Broadcasting Chamber, the Reich Literature Chamber, and the Reich Theatre Chamber. **The professional associations that had existed until then were dissolved and their members integrated into the new umbrella organization if they comply with the applicable legal provisions, namely the law of April 7, 1933, published in Reichsgesetzblatt I with the number 34 the "Law for the Restoration of the Professional Civil Service".** This law formed the basis for the exclusion of persons of Jewish origin from professional life. In addition, with effect from September 16, 1935, the following laws were put into effect with the Reichsgesetzblatt I No. 100, namely the "Reich Citizenship Law" and the "Law for the Protection of German Blood and German Honour", with which a next step in 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". Taking into account the current legal situation - yes, the National Socialist German Reich was also a constitutional state equipped with a pseudo-democratically elected Reichstag! - Around 250,000 members were recorded in the Reich Chamber of Culture. The importance of the Reich Music Chamber can also be seen in the fact that it had around 170,000 members, making it the largest sub-organization of the censored cultural production that had been brought into line.

Overall, the Reich Music Week was built on three pillars, the Reich Music Days with opera performances and concerts, the exhibition "Degenerate Music" and the musicological conference of the German Society for Musicology. The following could be read in the May 20, 1938 edition of the Carinthian daily newspaper "Free Voices" under the title "Reichstagung des Konzertwesens / Reich Conference of the Concert Industry": "In the context of the Reich Music Days, which were held in Düsseldorf from the 22nd to the 29th of this month a Reich Conference of the Concert Industry will take place on the 28th of this month. For the first time, the Reich Conference brought together all non-profit and commercial concert events with the municipal music commissioners and music directors of the larger cities and with many leading artists". Musical production was synchronized in all areas.

The May 22, 1938, Richard Wagner's 125th birthday, was symbolically chosen as the opening day of the Reich Music Week. Wagner was the central

ideological and propagandistic mouthpiece of National Socialist music and cultural policy, both as an anti-Semitic and racist composer and writer. At the opening, the composer Richard Strauss himself conducted his "Festive Prelude Op. 61", a work for orchestra and organ from 1913, which he rearranged especially for the occasion of the Reich Music Week. That was no coincidence, on the contrary. With the rewriting of his composition "Festive Prelude Op. 61" from 1913 for 1938, Richard Strauss now used musical propaganda in the form of "healthy music" instead of musical-artistic expression, which Strauss had already practiced in 1913 as well as just now in 1938 Adolf Bartels with his speech "Der deutsche Verfall / The German Decline". Richard Strauss already knew Bartels personally from his time as a conductor at the Weimar National Theatre, just there in Weimar was the centre of his activities for the ethnically anti-Semitic German writer, journalist, literary historian, cultural politician and propagandist of National Socialist ideology. As a representative of a local art movement, Bartels and the Weimar curator of the "Degenerate Music" exhibition, Hanns Severus Ziegler, early on propagated anti-democratic and anti-Jewish positions that had become of lasting importance for the cultural policy of National Socialism from 1933 onwards. The triumvirate of Strauss, Bartels and Ziegler already knew each other from their time together in Weimar.



The triumvirate of the Reich Music Week 1938 in Düsseldorf, there the exhibition "Degenerate Music" was presented for the first time, composed of the chief ideologue of German racist culture, Adolf Bartels, the composer and conductor Richard Strauss - honored by Germany in the year 2014 on his 150th birthday with a 10-Euro-Coin, the music of Richard Strauss as the music of Richard Wagner are forbidden to perform in Israel. and the curator of the exhibition and the National Socialist ideologue of the purebred German triad, Hanns Severus Ziegler.

In 1938, so-called square concerts also took place in public spaces all over Düsseldorf. Musicological symposiums and specialist conferences of composers and music teachers on German music and their masters considered the roles of music and state and their embodiment in nationality and race with analysis of the tasks and problems of musical racial style research, whereby the Germanic sound basic law as a triad was justified purely ideologically. **With the presence of the Minister for Propaganda and Public Enlightenment Josef Goebbels, who was at the same time legally anchored President of the Reich Chamber of Culture, and the artistic participation of the composer Richard Strauss as conductor of the opening concert, the positions in the connection between propaganda and music of the Nazi culture were of the highest priority occupied.** As the first President of the Reich Chamber of Music from 1933 to 1935, Richard Strauss was of great influence in National Socialist propaganda.

Richard Strauss came in contact for the first time with Gustav Mahler at the Imperial-Royal Court Opera as its director and conductor of the Imperial-Royal Court Opera Orchestra and the Vienna Philharmonic in Vienna in 1902. In the 1902/1903 season, Mahler put as the director of the Imperial-Royal Court Opera the opera "Feuersnot / Fire Emergency" written by Richard Strauss for November 29, 1902 as a premiere on the repertoire of the Imperial-Royal Court Opera. In 1906 Gustav Mahler made it possible for Richard Strauss to work with the Vienna Philharmonic for the first time. Gustav Mahler thus laid the foundation for Richard Strauss' great career in Vienna. And just at this time the young picture painter Adolf Hitler found himself in the standing row of the Imperial-Royal Opera House, who would be later one of Richard Strauss's greatest patrons.

The exhibition "Degenerate Music" as the third cornerstone of the Reich Music Days in Düsseldorf came to be a general reckoning with the musical creation in Central Europe in the last centuries. This reckoning was carried out by Hans Severus Ziegler, a National Socialist from the very beginning in Weimar and in the German Reich.

In the 18th and 19th centuries, the city of Weimar was ruled by Duchess Anna Amalie and her son Duke Carl August - he had already given the state of Saxe-Weimar-Eisenach its own constitution in 1816 - and by Duchess Marie Pavlovna - a descendant of the great Russian enlightener of German origin, the Empress Catharine II. - in the spirit of the Enlightenment, a city of poets and thinkers together with the neighbouring cities of Gotha and Jena, one also thinks of Hölderlin and Hegel. The work of Wieland, Goethe, Herder and Schiller in literature, of Johann Nepomuk Hummel, Franz Liszt and Richard Strauss - he got his first job as conductor at the Weimar Theatre - in music, of Arnold Böcklin and Franz Lenbach in the visual arts at the art school in Weimar made the country and the city a cultural centre with a real European impact. The city received new impetus with the relocation of the Nietzsche archive and the work of the architect Henry van de Velde, as well as the founding of workers' choral societies. The Social Democratic Workers' Party was founded in 1869 by August Bebel and Wilhelm Liebknecht in the state of Saxony-Weimar-Eisenach, which then merged with the German Workers' Association six years later to form the SPD. The first democratic constitution was drawn up by the National Assembly in the Weimar National Theatre after the First World War in 1919, from which the first democratic republic of the German Reich took its name as the Weimar Republic. In the same year, the State Bauhaus was founded through the merger of the School of Art and School of Applied Arts in Weimar, whose first director, at the suggestion of Henry van den Velde, was the architect Walter Gropius, who had an extramarital relationship with Gustav Mahler's wife Alma from 1910, which he ended in 1915 married four years after Mahler's death. From this marriage came the daughter Manon, born in 1916, who died of polio in 1935, to which Alban Berg set a musical monument with his violin concerto. The marriage between Alma and Walter Gropius ended in divorce in 1920. As one of the first visible signs of political change, the government of the state of Thuringia under the leadership of the conservative Prime Minister Richard Leutheußer cut funding for the State Bauhaus in 1925, after which the State Bauhaus moved to Dessau. In 1926, after the lifting of its ban, the National Socialist German Workers' Party held the first Reich Party Rally in the Weimar National Theatre, this Nazi Party Rally was the first of the NSDAP to be held in the German Reich, before that there were Reich Party Rallies of the NSDAP until 1923 only in the city of Salzburg during the period the Salzburg Festival. Leutheußer's government was then tolerated as a minority government by the "Völkische Liste" - a coalition of the National Socialist

German Workers' Party and the German National Freedom Party - until 1930 in Thuringia, where the first state government with National Socialist participation could to be established. The National Theatre resisted to these political currents and continued to keep contemporary authors such as Carl Sternheim and Ernst Toller in the repertoire. **Politically and culturally, a few years later the ideology of National Socialism in the city of Weimar manifested itself architecturally in the centre with the Gauforum and on the outskirts of the city with the Buchenwald concentration camp, supplemented by the monument to Friedrich Nietzsche designed by the Bauhaus opponent and Nazi cultural politician Paul Schultze-Naumburg as a memorial hall at the instigation of Nietzsche's sister Elisabeth Förster-Nietzsche, who had decades earlier prevented the erection of a monument for her brother by the visual artist and architect, the Belgian Henry Van de Velde, and thus, even before the First World War, as a furious anti-Semite, she helped to pave the way for National Socialism under the abuse of her brother's work.**



For the Nazis Visual Arts and Music were related in the degeneration equal as in the catalogue to the exhibition "Degenerate Music" visual artists and musicians and composers and poets were presented as Ernst Krenek, Anton Webern, Arnold Schönberg, Oskar Schlemmer, Carl Hofer, Paul Klee, Bertolt Brecht or Kurt Weill.

In the background, as early as the 1910s and 1920s in Weimar, Hans Severus Ziegler, together with the ethnic anti-Semitic writer, journalist, literary historian and cultural politician Adolf Bartels, had drawn the lines of a combat association for German culture and German literature. Both early on propagated anti-democratic behavior such as censorship and anti-Jewish attitudes, which then from 1933 shaped the entire cultural policy. The conductor Karl Böhm also professed his support for this alliance of struggles for German culture. Ziegler was appointed State Councilor of the state government in Thuringia and as State Commissioner for the Thuringian state theatres with their cultural and political co-ordination. In 1936 he was appointed General Manager of the German National Theatre in Weimar. In addition, the SS had started planning a concentration camp on the outskirts of Weimar at Buchenwald, which was built there on July 15, 1937 and was one of the largest concentration camps in the German Reich. Thus, with the Buchenwald concentration camp on the outskirts of the city of Weimar, the National Socialists had set their barbaric sign of a culture of unconditional annihilation in the vicinity of the cultural development that had begun during the Enlightenment. This was stopped by the

totalitarian claim to power of the National Socialists and replaced by propaganda and ethnic education in National Socialist diction.

With this outstanding cultural-political position in Weimar, Ziegler started the preparing off the exhibition "Degenerate Music" in order to smash the entire culture that had grown since the middle of the 18th century and turn it upside down. And just as programmatically, Hans Severus Ziegler designed his declaration of war against the new music in his foreword to the exhibition "Degenerate Music" with the following words: "The exhibition 'Degenerate Music' during the Reich Music Days 1938 in Düsseldorf is filled with a special tension, maybe with more or less mixed feelings. One may be convinced that my feeling of responsibility in this area of an outstanding cultural and artistic district is no less than the feeling of responsibility of a National Socialist politician in the purely political areas, in which, of course, all fundamental questions are dealt with more quickly and have been clarified more radically. However, National Socialism has announced its claims to totality for all areas of German life and will never deviate from this. We have experienced an ideological revolution which, given its enormous dimensions, is of course far from over. The change has indeed taken place, but the transformation in all parts of this life has not yet ended. As a statesman and redesigner of German nationality, the Führer did not want to create a new German face simply by giving state life a new form. Rather, he demanded a revolution of the whole human being and his nature. After a long period of degeneration, it was clear from the outset that years and decades of intensive educational work would be necessary to bring about a complete intellectual, spiritual and characterful renewal in Germany ... If today the problem of degenerate music, in the eyes of some contemporaries bold and audacious, I emphasize from the outset that it is and must be done from the high vantage point of National Socialist cultural policy. The first prerequisite for the culture politician remains, of course, according to the Führer's demand, the artistic person, the artistically oriented nature and a strong intuitive ability, but above all the gift of synthetic vision, which gives him priority over many specialties and analytical people. In my opinion, however, it is not an unimportant task to create a receptive group of listeners for the creative people in the people and in the youth through purposeful education, to the resonance of which the lonely creative person as the most outstanding comrade of the people has a right to claim. And it is just as important a task to tell the young musicians, from whom creative talents may develop, as intensively as possible what is truly German about them ... Yes, I think it is far too late, or at least in the commemorative year of Richard Wagner, to remember the fact that Richard Wagner represented Judaism in music to his dear Germans almost three generations ago, leaders disseminated knowledge of race and nationality and on the basis of the most blatant cultural-Bolshevist phenomena of degenerate literature and degenerate art also to draw conclusions about the conditions in an area that, with the best will in the world, one cannot consider outside of any political or cultural-political events. After all, the music in question here is one of the most sacred areas of our inner existence as ethnic people, one of the central areas of our lives. What the literary historian Adolf Bartels explains for the development of German literature must also be applied to other areas of art. As he always emphasized, the degeneracy is not solely due to Jewish influence ... Shouldn't things have looked just as desolate in music as in literature and the fine arts, as Bartels wrote in his famous speech on German decline exclaimed in Berlin in January 1913: 'The marrow is being sucked out of our bones and our souls are being stolen?' Music is stolen from a people whose soul is stolen, and one day nothing will be sacred to them that was sacred to their ancestors ... A crowd cheering almost hysterically on 'Jonny', who had been playing for him for a long time, or at least watching without instinct, has become so mentally and mentally ill and inwardly

so confused and unclear that there can be nothing left for the infinite purity, simplicity and emotional depth of the first bars of the 'Freischütz' overture, which keeps shaking us, but that's not just a biological-medical or even just an aesthetic question, no, that's where a national-ethnic question of honor begins, which we can't avoid and which we finally have to state with the utmost clarity. When Richard Wagner wrote his essay 'Judaism in Music', he already points to the charlatans and shallow imitators of the Jewish music production of his time and proves the solidarity with which Judaism fought all German music and its creators at a time when the Jewish composer still maintained a certain level of style for good reason, we descendants of Wagner should be all the more witty in exposing the much clumsier charlatans of the recent past who have dominated our opera and concert life for decades. But our basic mistake has always been to learn nothing from either political or cultural history, and to instinctively swim along in a stream of rivers and influences, the sources of which, with a little thoroughness, would be so easy to recognize. One is often horrified to think that we have received gifts of poetry, music and portraits from a foreign people, of whom we know very well that they have always harbored an infernal hatred of everything Germanic. We call that an enrichment of our culture, we who see all artistic creation as a revelation of the soul, as a revelation of an infinite love for the people, for the beauty of the fatherland and for the sublimity of our divinity. What irreconcilable opposites, which were talked out of us by the most sophisticated jugglers and the most agile artists and bridged with mock constructions!"

This propaganda was reinforced in the party organ of the National Socialist German Workers' Party, the "Völkischer Beobachter". The next day's own report on the opening of the exhibition on May 25, 1938 in the "Völkischer Beobachter" began under the title "Degenerate music a reckoning" with a guideline: "A person who knows something, knows a given danger, the possibility of a sees a remedy with his own eyes, has the damned duty and obligation not to work 'in secret', but to stand up in public against the evil and to stand up for its healing. If he doesn't do this, then he is a derelict, miserable weakling, who fails either from cowardice or from laziness and incompetence". This guiding phrase from "Mein Kampf" is the guiding principle behind the "Degenerate Music" exhibition, which opened for the Reich Music Days in 1938 in Hall 8 of the Düsseldorf Kunstpalast at the Ehrenhof. The General Director State Councilor Dr. Hanns Severus Ziegler and the Weimar general music director Paul Sixt put the exhibition together. The exhibition was presented by Dr. Ziegler described in his opening speech as "the image of a true witches' sabbath and the most frivolous spiritual-artistic cultural Bolshevism". State Councilor Ziegler explained in his speech, which was dictated by the highest cultural-political sense of responsibility, that the exhibition had been awaited with particular excitement, perhaps with more or less mixed feelings. But one may be sure that his sense of responsibility in this area of an outstanding cultural and artistic district is no less than the sense of responsibility of a National Socialist politician in the purely political areas, in which, however, all fundamental questions were clarified faster and more radically. "If the problem of degenerate music is tackled today, none of the personalities responsible for National Socialist cultural policy have the intention of using this exhibition to attack individual livelihoods or even to make it difficult for German men of music to earn a living. The vantage point from which advances are made here guarantees that clarification will be provided in the interests of the younger generation. Every clear-thinking person must know today that since the time of Heinrich Heine and Ludwig Börne, Judaism has acted as a ferment of national decomposition and that the most sophisticated work of destroying political life has been done precisely with the means of writing, 'pseudo-science', the arts and was done to the press. They also included the

cultural areas in the area of their commercial-business thinking and stamped all cultural and artistic things as commercial goods. Advertising was everything to them, and they were always masters at window dressing. As in all areas of art, Judaism had also created a domain for itself in music. But a people whose soul is stolen is also stolen their music. One day nothing is sacred to him that was sacred to his ancestors. A people that lets its emotional and mental values be trampled on daily without rebelling, that allows itself to be botched up in jewels like folk songs and thus makes a mockery of itself, also loses all moral resistance in political and economic matters. But this isn't just a biological-medical or even just an aesthetic question, no, it's a national question of honour, which we cannot avoid and which we must finally state with the utmost clarity. A radical enlightenment about this disintegration in the field of music is of course difficult, because here the plastic illustrative material is available to a much lesser extent. But those who are able to see connections, emphasized Dr. Ziegler could easily deduce the attitude of the composer from the obvious degenerate 'poetry' of the libretto, for example in the case of the opera music. The law laid down by Adolf Bartels that writing corresponds to nationality applies to all other arts. Jewish music and German music will always be two different things. Degenerate music is basically music that has been de-Germanized, for which the healthy part of the people will have no receptive organ and no feeling. Then the speaker went into the main representatives of musical degeneracy in order to characterize them on the basis of contemporary reports by Jewish writers. He then immediately returned to the positive questions to refer to the leader's exemplary act. But what does the Führer really mean when he speaks of 'Eternal Germany'? He has always done so when he pointed to the masterpieces of the geniuses who for centuries have brought forth our race and our people's power in deepest creative distress. About the atonality and the dissolution of all musical forms, Dr. Ziegler then also some striking formulations. It seems frivolous to want to teach the German people, of all people, whose ears have experienced the highest level of cultivation through our classics, a new ability to hear. Along with a number of leading musical experts and cultural politicians, he professes the view that atonality, as the result of the destruction of tonality, also has its basis in the harmony theory of the Jew Arnold Schoenberg. 'Anyone who goes to Beethoven's school cannot possibly cross the threshold of Schönberg's workshop'. After Staatsrat Dr. Ziegler then went into more detail about the scientific evidence for the degeneration of atonal music, he closed his speech, which was interrupted several times by loud, approving applause, with a confession to the great Germanic-German music, the secret of which Goethe once described: 'The singing lifts like a genius towards heaven and stimulates the better self in us to accompany him'. After the speech, Dr. Ziegler opened the exhibition, and a general tour followed".

In the exhibition, on the first display panel, Gustav Mahler was described as the very first source of the "Degenerate Music" and the Musical Bolshevism, which were hyped up in the music magazines "Melos" and "Anbruch".

In the exhibition, the composers Anton Webern and Ernst Krenek have their own display panel. The exhibition poster caricatured Krenek's opera "Jonny spielt auf" with a black saxophonist dressed in a tuxedo and wearing a Jewish star. In the exhibition, the following is said about Webern: "Anton Webern, a 'master student' of Arnold Schoenberg's, trumps his trainer by a nose."

The title page of the score of Alban Berg's "Wozzeck" was shown in the exhibition "Degenerate Music" entitled with "Who eats from Jews, dies from it" and made a very specific reference to Alban Berg's early death in 1935, not in the sense of the piety but as an expression of the worst inhumane propaganda.



In 1937, the House of the Arts on Königsplatz in Munich presented the "Degenerate Art" exhibition for the first time, followed in 1938 in Düsseldorf by the "Degenerate Music" exhibition, both exhibitions were commissioned by the Reich Chamber of Culture and the Minister for Propaganda and Public Enlightenment, Joseph Goebbels. The ideological patron was the Führer Adolf Hitler, the first president of the Reich Chamber of Culture was the composer and conductor Richard Strauss. Both exhibitions were the most visited cultural presentations during the time of the existence of the National Socialist cultural system.

And the composer and conductor Richard Strauss, who decades and decades ago worked side by side with Gustav Mahler, at least in public, but also alongside with Arnold Schoenberg, Anton Webern and Alban Berg, was silent on all of this at the Reich Music Week in Düsseldorf. Anti-Semitism and racism were not invented by the National Socialists, as the rehearsal book of the Vienna State Opera from 1922 already proved. When Reich Germans stood at the conductor's desk in the house, tribute was paid to anti-Semitism and racism as early as 1922. When the conductor and composer Richard Strauss worked at the Haus am Ring in Vienna, he meticulously avoided any contact with the Jewish répétiteur Erich Meller. For example, it was noted in the rehearsal book for February 8, 1922. And when the conductor Clemens Krauss was working at the State Opera, no rehearsals were scheduled for Erich Meller. Since Krauss obviously could not stand the physical proximity of Jewish artists, no rehearsals with Meller were scheduled for February 25, 1922, for example. And these examples could be continued in large numbers. The bullying of German Nationalist musicians of Reich German origin against Jewish colleagues at the Vienna State Opera had started long before the Nazi dictatorship. Richard Strauss was one of the co-founders of the Salzburg Festival, along with the director Max Reinhardt and his librettist, the poet Hugo von Hofmannsthal. **When the National Socialists came to power in April 1933, Strauss was one of the signatories to the "Protest of the Richard Wagner City of Munich" against Thomas Mann's essay "The Sufferings**

and Greatness of Richard Wagner". In November 1933, Strauss was then appointed as the President of the Reich Music Chamber. In Bayreuth he took over the conducting of the Wagner work "Parsifal" in the same year after Arturo Toscanini's cancellation. After Hindenburg's death, in August 1934, Strauss was one of the signatories to the appeal by cultural workers for a "referendum" on the merging of the Reich President's and Reich Chancellery's offices. In 1943 Richard Strauss dedicated a thank you song to the National Socialist of the first hour, Hitler's lawyer and the butcher of Poland who ruled Kraków's Wawel, Governor General Hans Frank, to which Strauss himself wrote the text: "Who steps in so smart and slim? It is the friend Minister Frank How Lohengrin sent by God has he averted disaster from us. That's why I call out praise and a thousand thanks to my dear friend Minister Frank."



In 1938 the exhibition "Degenerate Art" was presented at Berlin.

And Richard Strauss personally paid a visit to the concentration camp in Theresienstadt, where the Czech conductor Karel Ančerl, as a Jewish prisoner, spent his free time with musicians from the Berlin and Vienna Philharmonics, the Czech Philharmonic, the Amsterdam Concertgebouw Orchestra and young musicians like the Violinist Herbert Thomas Mandl worked. Mandl worked in the central secretariat of the Jewish self-government in Theresienstadt and noticed in the summer of 1944 that prominent visitors had come. **The composer Richard Strauss visited relatives in the concentration camp, because the singer Hedda Grab-Kernmayer came from the same family as Alice, his daughter-in-law.** But he took no steps to free Grab-Kernmayer. Grab-Kernmayer had no privileged status within Theresienstadt, such as the former oboist of the Vienna Philharmonic, Armin Tyroler, had been granted. **After the visit, Strauss got back in the car and left the concentration camp in the direction of Vienna, where he conducted his tone poem "Also Sprach Zarathustra" for a recording of the National Socialist Reichssender with the**

Vienna Philharmonic. In August 1944 he was placed by the Führer on the special list of irreplaceable artists in music together with the composer Hans Pfitzner and the conductor Wilhelm Furtwangler, which freed him from any war obligation. After all, the guide was already familiar with the work of Richard Strauss from his time as a visitor of the Imperial-Royal Court Opera on the standing row in Vienna.

Richard Strauss was eloquently silent about all of this, but set visible and, above all, audible signals for the ideology of the National Socialists as a conductor, composer, functionary and signatory of appeals.

Years earlier, Alban Berg had made a well-founded statement on Richard Strauss and Gustav Mahler: "The critics who accuse Mahler of having an orchestra that is too large and being titanic admire the power of the *Alpine Symphony*. But the real power is in Mahler. The *Alpine Symphony* only makes powerful noise - a real noise".

In the exhibition "Degenerate Music" and the propaganda work "Lexicon of Jews in Music" commissioned by the National Socialist German Workers' Party, Gustav Mahler became the Jewish musical messiah and zealous supporter of Arnold Schoenberg, who was published in the "Lexicon of the Jews in Music" and as early as 1936 was fundamentally defamed in the other main National Socialist propaganda work, "The Jews in Germany": "Schoenberg began composing initially as Wagner epigones (string quartet 'Verklärte Nacht', 'Gurrelieder', etc.), only to distance himself more and more from the traditional basic laws of all musical form and design in the further course of his development and finally from his piano piece op. 11 - to consciously override. 'He throws' - so it says in the comprehensive publication 'Die Juden in Deutschland' - 'the concepts of consonance and dissonance overboard and with it our entire system of harmony, which has developed over a millennium. In his own theory of harmony, he later tried to justify his rabulistic, sophisticated system of discords, which he would like to see set in place of our occidental harmony derived from the triad, also theoretically'. This is the so-called 'twelve-tone music' invented by Schoenberg. In music, this twelve-tone music means the same as the Jewish egalitarianism in all other areas of life: the 12 notes of the piano should be completely equal to each other under all circumstances, they all have to occur equally often, and none of them may have any priority over the others. But that means the complete overthrow of the natural order of tones in the tonality principle of our classical music":

In its reporting about the Reich Music Days, the Carinthian daily newspaper "Free Voices" referred in particular to the work of the music teachers for the future role of music in the Nazi state, which should also be taken into account at the Carinthian State Conservatory in the work with young musicians, the youngest: "The demonstration of the beginner's course at the conservatory, which begins today, Monday, at 7:30 p.m., is intended to introduce the much too little-known new courses for children to the widest circles. These courses are increasingly intended to serve the goals that these days on the occasion of the Reichsmusiktage in Düsseldorf for the musical education of the children were explained as follows: "...The greatest value is placed on making music, which the boys and girls do themselves, as the ultimate goal of all efforts. We want the most loyal listeners of the Educate the works of our great masters They are told that they should never participate in the performance of works by Beethoven and Bachs could participate if they contented themselves with playing the harmonica and similar folk instruments.", quoted from the German daily newspaper "Frankfurter Zeitung" of May 26, 1938. **Among the daily newspapers of what was now the Ostmark, Carinthia's "Free Voices" had the Reich Music Days given the widest space in several reports and thus also increased the importance of music as a propaganda tool for the National Socialists.**

A year earlier, in 1937, the exhibition "Degenerate Art" was shown in Munich and Berlin, which had been arranged by the painter and National Socialist cultural politician Adolf Ziegler, who was not related to Hans Severus Ziegler. Thus, following the Berlin book burning in 1933, National Socialist cultural policy had taken another publicly effective step. In order to get an idea of the extent of this National Socialist hate campaign against art and culture, it is worth paying a visit to the Tel Aviv Museum of Art in Israel today. There are great collections of modern art there today, which give visitors an idea of the immense loss alone Modern art in the Greater German Reich was also due to the fact that the Nazis were not very culturally smacked, as the poet, philosopher and violinist Herbert Thomas Mandl elegantly formulated it, who survived the concentration camps Theresienstadt, Auschwitz-Birkenau, Munich-Kaufering and the death marches. And one of the collectors of modern art was the pianist Felicja Blumental, who together with her husband, the visual artist Markus Mizne, was able to flee Europe just in time before the start of the great Nazi terror and over the years created an impressive collection including Gustav Klimt's "Portrait of Friederike Maria Beer" from 1916. Because the so-called "degeneracy" in the National Socialist terminology affected not only the work of art itself and the artists as a whole, but also the collectors and the public who belonged to it. And the same applies to music with a big difference to the fine arts.



After the end of the Salzburg Festival in the year 1938 the exhibition "Degenerate Art" was presented at the festivalhouse of Salzburg.

While there were no eminent number of important personalities in the field of fine arts who behaved in a National Socialist manner, it was different in literature and especially in music. Composers and conductors of classical music and contemporary modern music as well as music circles openly acknowledged the National Socialist cultural policy in music, such as the conductors Karl Böhm, Wilhelm Furtwängler, Hans Knappertsbusch, the composers and conductors Richard Strauss, Hans Pfitzner, Werner Egk, Carl Orff and the great orchestras of the Greater German Reich, such as the Berlin and Vienna Philharmonics, who did everything possible to play a role as their own orchestra in Nazi cultural policy.

There were only a few exceptions who openly opposed it, such as the conductor Arturo Toscanini, who canceled his participation in the Salzburg Festival for the summer of 1938 after the annexation of the Austro-Fascist Republic of Austria. To this end, Toscanini conducted the concert gala in Tribschen, Switzerland, in August 1938, from which the Lucerne Festival developed.

In addition, Toscanini had previously conducted the inaugural concert of the Palestine Symphony Orchestra, today's Israel Philharmonic Orchestra, on December 26, 1936. And so there was a very remarkable reception of Gustav Mahler's music at that time. From 1937 Mahler's works were regularly performed in Palestine, also during the Second World War. The performance of Mahler's fourth symphony, completed in the summer of 1901 in Mayernigg at the lake Wörthersee, in 1937 by the Palestine Symphony Orchestra found a precisely analyzing critic in Rafael da-Costa. He titled his review of the fourth symphony: "Banned Music Conducted By Refugee" and commented on it as follows: "**Mahler's symphonies are among Hitler's many victims**". And the writer Max Brod added: "**Mahler, so often misunderstood, who even misunderstood himself, will surely find a new home in Palestine**".

The founding of the JAMD - Jerusalem Academy of Music and Dance also had an Austrian connection in the 1930s, when musicians who had emigrated from Vienna founded this important institution for the training of young musicians in Jerusalem. After the Second World War, Leonard Bernstein, together with the Israel Philharmonic Orchestra, made a significant contribution to Mahler becoming a permanent fixture on the concert scene. Also noteworthy in this context is Bernstein's collaboration with the Vienna Philharmonic and the singer Thomas Hampson on the symphonic works and the songs of Gustav Mahler. **And it was Leonard Bernstein's plan in the middle of the Waldheim affair to play works by Gustav Mahler with the Vienna Philharmonic in Israel. The Austrian Federal President Kurt Waldheim had kept secret his complicity in the Nazi crimes and the deportations of Jews for decades. And that's where Bernstein wanted to set a cultural-political counterpoint with concerts by the Vienna Philharmonic in Israel. But it didn't come to that, because Waldheim rejected such an initiative with the words, "You're still doing that to me," which also makes it clear whose brainchild Waldheim was.**

After the Reich Music Week in Düsseldorf - i.e. in 1938, when Kurt Waldheim joined the National Socialist Student Union, the SA and the SA-Reiterstandarte - the fifth Reich Theater Week in Vienna in June 1938 was the first major sign of life in National Socialist cultural policy, **which started on June 12, 1938 by the Vienna Philharmonic in the Vienna State Opera with a performance of Richard Strauss's "Rosenkavalier". Like Richard Strauss, the Vienna Philharmonic plays a central role in the Reich Theater Week, just as Richard Strauss played a central role in the Reich Music Week in May 1938. As conductor for the "Rosenkavalier" Karl Böhm self-sacrificingly stood in for the sick Hans Knappertsbusch. It was not for nothing that Richard Strauss attached so much importance to allowing Karl Böhm to premiere the majority of his last works. Böhm thus celebrated a triumphant return to the Ostmark, in the Republic of Austria Böhm had refused any artistic work. And in the summer of 1938 Böhm conducted Mozart's "Don Giovanni" at the Salzburg Festival as a Toscanini substitute with the Vienna Philharmonic as the orchestra, whose Jewish members had already been removed from the orchestra by operation of law. Böhm was number two on the Führer's chosen list of God-given conductors chosen to take care of Nazi**

propaganda in music. And Böhm had been connected to Hans Severus Ziegler since the 1920s through the National Socialist Combat League for German Culture.

Friedrich Rainer, the Carinthian Gauleiter of the National Socialist German Workers' Party in Salzburg, who was then appointed as the Reich Governor of Carinthia in 1940, set the programmatic ideological orientation of the Salzburg Festival under National Socialist leadership. In his ceremonial address at the opening of the festival 1938, Rainer explained: "There are practically no more unemployed people in the state of Salzburg today. *Art and culture* alone arise from this closed community alone ... The games should be the artistic expression of a decent, brave, honest, loyal and happy people who are aware of the infinity of their racial values. We invite our friends from all cultured peoples of the world to this presentation, who through the magic night of art find their way to the soul of the German people and thus get to know this people themselves and, that be the desire to learn to appreciate and love. Art can only be based on honesty and truth. The international importance of the festival is given by the fact that the truth about the German people *is made known in the language of art with honest means to the rest of the cultural world*".



Two photos of the house of visual artists in Vienna, the Künstlerhaus in the time of NS-dictatorship, in the year 1938 with propaganda for the Anschluss of the austrofascist bankrupt political system of the Republic of Austria to the nationalsocialist German Reich and in the year 1940. As a double exhibition both exhibitions "Degenerate Art" and "Degenerate Music" were presented at the Künstlerhaus in Vienna in the year 1939.

In 1938, the Carinthian teacher and amateur historian Friedrich Rainer gave the very first speech at the opening of the Salzburg Festival and thus gave Carinthia a pioneering role in the cultural propaganda of the Greater German Reich. National Socialist cultural policy was thus innovative with regard to the use of the Salzburg Festival as part of National Socialist propaganda. This tradition of a programmatic speech at the opening of the festival was resumed in 1964.

And after the end of the Salzburg Festival at the end of August 1938, the "Degenerate Art" exhibition was opened in the Festival House, as the "Illustrated Kronen Zeitung" reported on September 6, 1938: "On Sunday, the "Degenerate Art" exhibition was opened in Salzburg by Gauleiter Dr. Rainer solemnly opened. Numerous leading men of the district had gathered for the ceremony. Then the governor, Dr. Reitter on the nature of degenerate art and on this exhibition that the Führer had once opened as a counterpart to the House of German Art. He emphasized that National Socialism sees it as its task to smooth the way for true art, which is conditioned by blood and soil".

Although the National Socialists lacked a vision of art and culture and thus also of music, they still knew exactly how they could use and abuse art and culture for the propaganda of their ideology in the sense of a uniform public enlightenment. Therefore, special importance was given to the next generation, which in turn was due to Hans Severus Ziegler, who at the first Reich Party Congress of the National Socialist German Workers' Party in 1924 - after the lifting of the ban on the party; up to 1923, the Nazi party rallies had always taken place in Salzburg - in Weimar made the proposal to rename the National Socialist youth organization Hitler Youth HJ. Ziegler made use of this invention from 1933 in the German Reich for the basic musical education of the youth in the conformed Nazi Reich. Since 1933, the Reich Theatre Days of the HJ and Reich Musictheatre Days of the HJ have taken place annually. From 1938 onwards, the children and young people from the former Austrofascist estates were actively involved in this form of cultural propaganda in training on the Germanic triad. The National Socialist propaganda sheet "Völkischer Beobachter" wrote in the August 22, 1938 edition: "The Reich Theatre Days of the Hitler Youth, which had to be canceled in the spring due to the reunification of the German Ostmark with the Reich, will now be held from October 23 to 30 in Hamburg. From October 5th to 18th the Reich Musictheatre Days of the Hitler Youth will take place in Leipzig. After the many efforts in music education on the part of the Hitler Youth, this event should also provide valuable suggestions for the future".

The great propaganda success, but also the public success of the two exhibitions "Degenerate Art" and "Degenerate Music" led to both exhibitions being shown as a double exhibition in the Künstlerhaus of Vienna in the spring of 1939. The exhibition was opened on May 6, 1939, one day after the 70th birthday of the artist, musician and composer Hans Pfitzner, whom the Führer described as irreplaceable. The Carinthian newspaper "Kärntner Volkszeitung Deutsches Grenzblatt" praised Pfitzner as a great master and quoted him with a statement on his National Socialist attitude regarding the Germanic triad: "The artistic life of a whole, so to speak, the living existence of art, consists of creators, transmitters and receivers. Only when each of these three factors is exactly what it should be, the full, pure triad of a cultural community resounds. Each of the three has duties and rights". **The "Illustrated Kronen Zeitung" congratulated Hans Pfitzner on his birthday with the key statements on Pfitzner's National Socialist ideas in connection with Pfitzner's work as a composer:** "Even as a militant writer on music, he stood up for the purity of German music against all Jewish and subversive influences ... Pfitzner's opera 'Palestrina' was performed in the State Opera as a birthday homage ... and his cantata 'Von deutscher Seele / From the German Soul' is based on sayings and poems by Josef von Eichendorff and, at the time it was written in 1921, felt like a comforting prophecy for those who were then sorely tried heart of the German people".

And for his birthday, Pfitzner was given the double exhibition "Degenerate Art and Degenerate Music" in the Vienna Künstlerhaus as ordered. The "Illustrated Kronen Zeitung" also reported on this in the current issue: "Saturday, May 6th at 5 p.m. the exhibition 'Degenerate Art and Musik' in the Künstlerhaus, 1st district, Karlsplatz 8. The material in this show has been significantly increased since the 'Day of German Art' in Munich and also refers to earlier conditions in the Ostmark. The exhibition is open from 9 a.m. to 8:39 p.m. Admission RM -.50. Preferential tickets at Gauring, Reisnerstraße 40, and at all Gauring offices. Daily guided tours at 10 a.m., 11.30 a.m., 2.30 p.m., 4 p.m., 5.30 p.m. and 7 p.m. Admission is strictly forbidden to young people under the age of 18". Hans Severus Ziegler was also present in Vienna at the opening of the exhibition and explained the content, nature and development of the special exhibition "Degenerate Music" in lengthy propagandistic explanations. When he was

commissioned by the Ministry of Propaganda organizing the exhibition as part of the Düsseldorf Reich Music Week, he essentially took into account the guidelines on which the exhibition "Degenerate Art" was based.

The Viennese double exhibition "Degenerate Art and Music" was characterized by two special features. They were the best-attended exhibitions in Viennese art and cultural life of National Socialist cultural policy. The part of the exhibition on "Degenerate Music" was specially equipped with a particularly large number of audio samples for the Vienna exhibition.

In addition, the propaganda for the Germanic triad was generously funded by the synchronized Reich Music Chamber, so that at the Reich Music Days in Düsseldorf in 1939, again for the birthday of the furious anti-Semite and equally furious racist Richard Wagner, a large exhibition of musical propaganda was staged.

The Carinthian newspaper "Kärntner Volkszeitung Deutsches Grenzblatt" reported most extensively in the Ostmark in the former corporate state on May 4, 1939 with a detailed preview: "The Reich Music Days 1939, which are held in Düsseldorf in mid-May, bring numerous world premieres of works by today's German composers. No fewer more than 1300 compositions, including 36 operas and 341 symphonies, choral works and instrumental concertos were sent to the work examination committee for selection, which was made according to compositional ability and the strength and maturity of the personality that speaks from the work: no sub-area remained of German musical life is disregarded. The 'Music Days' are not aimed at a narrow circle of experts, but at the broadest public, in order to give the entire population information about what is being achieved and created in the musical field. The events include: 3 symphony concerts, 1 choir-orchestral concert, 2 opera performances, 1 male choir concert, 2 chamber music pieces, 5 work concerts, 3 work celebration hours, 2 folk music events, 1 'Music on the Radio' event, as well as numerous outdoor concerts. Musical performances in conjunction with conferences as part of the Reich Music Days continue: The Hitler Youth, the NS community 'Strength through Joy', the NSDSB, the Reich Association for Folk Music, the German Society for Musicology, the music educators department of the Reich Music Chamber, the Student council for composers of the Reich Music Chamber and the Office for Concerts. There will also be a 'Singing and Speaking' conference, the novelty of which lies in the joint work of theorists, practitioners, scientists and artists. The crowning finale of the Reich Music Days will be a performance of Beethoven's 9th symphony with first forces". The propaganda had not failed to have an effect, the entire music production of the National Socialist German Reich was brought into line under the supervision of the Ministry for Propaganda and Public Enlightenment.

These were also the last Reich Music Days of National Socialist cultural policy, because war was staged and raged on September 1, 1939, the extermination campaign by the German Wehrmacht in Europe began, and millions of people, mainly Jews, were murdered in the concentration camps and death factories of the SS. The "Lexicon of Jews in Music" published by the Nazis commented on this with the following words: "Our cultural and thus also our musical life has been cleansed of all Jewish elements. Clear legal regulations in Greater Germany guarantee that the Jew can focus on the artistic Authorities may not work publicly as a performer or as a producer of works, as a writer, as a publisher or as a businessman".

Those who had not yet been expelled from the German Reich, such as the musician and composer Erwin Stein - who became known as the arranger of Gustav Mahler's Fourth Symphony for chamber orchestra and co-founder and co-

publisher of the music publisher Universal Edition - were now at the mercy of physical extermination. Surviving in this totalitarian system was a matter of luck. The loss of culture in Europe was correspondingly great. fortunately, the Nazis and their allies failed to reach final victory. and so then the German Reich surrendered on May 8th and 9th, 1945, after having reduced Europe to rubble, just as the Japanese Empire surrendered militarily after the atomic bombs were dropped on Hiroshima and Nagasaki on September 2nd, 1945.



The national socialist cultural ideology of the purebred triad presented by Thomas Baumgartner on his painting "At the old master". Two young boys in Nazi costumes visit an old popular musicians, one of the boys is playing the flute, the other one looks bored on the scene. It is also worth to remember that the popular music was misused by the national socialist cultural ideology.

The composer Hans Pfitzner remained a loyal Nazi even after 1945. As late as June 1946, Pfitzner was still justifying anti-Semitism and the Holocaust: "World Jewry is a problem & a racial problem, but not just such, & it will be taken up again, and Hitler will be remembered & seen differently." Such a form of Pfitzner's trivialization of National Socialism speaks for itself and can neither be explained nor tolerated by freedom of expression!



Picture taken from the exhibition "Degenerate Music" in Vienna at the Künstlerhaus in the year 1939, there the exhibitions "Degenerate Art" and "Degenerate Music" were presented as a double exhibition.

It will take decades to repair this damage to music, at least in concerts and performances. From the increasing numbers of artistic production I will only mention two examples corresponding to Gustav Mahler and Alban Berg. **Gustav Mahler's tenth symphony remained unfinished, and work on creating a version began for decades, beginning with Ernst Krenek in the 1920s. After that, the National Socialist cultural policy ensured that Mahler disappeared into obscurity and that thoroughly.** Very soon after 1945, Gustav Mahler's work was dealt with again, whereby the philosopher but also the composer Theodor W. Adorno made significant achievements with his precise analytical lectures from 1960 - Adorno was a composition student of Alban Berg, with whom he played two pianos four hands also played some of Mahler's symphonies on two pianos four hands including the sixth symphony arranged by Alexander Zemlinsky for two pianos four hands. **The work was also resumed on creating a version of the tenth symphony, which was then performed for the first time in 1980 by the conductor Simon Rattle and the Bournemouth Symphony Orchestra.** This version was created by Deryck Cooke, Berthold Goldschmidt, Colin Matthews and David Matthews. **Alban Berg's opera "Lulu" also remained unfinished; until the 1970s, either the opera was performed as a fragment based on the premiere at the Zurich Opera House in 1937, or the "Lulu Symphony" composed by Berg himself - today referred to as the "Lulu Suite for coloratura soprano and orchestra". Only the composer Friedrich Cerha had finished orchestrating the third act of the opera. The three-act complete opera "Lulu" was premiered on February 24, 1979 at the Paris Opéra Garnier by the conductor**

Pierre Boulez in the staging by Patrice Chéreau with stage design by Richard Peduzzi and costumes by Jacques Schmidt. The Austrian premiere was then conducted by Friedrich Cerha himself in the 1981/1982 season at the Graz Opera House in a staging by Hans Hollmann, with stage design by Wolfgang Mai and costumes by Hanna Warteneegg, who was my professor for costume design at the Graz Academy of Music and Performing Arts Art - today The Art University, there at the Graz Opera House where I saw Berg's opera "Lulu" for the first time on stage.

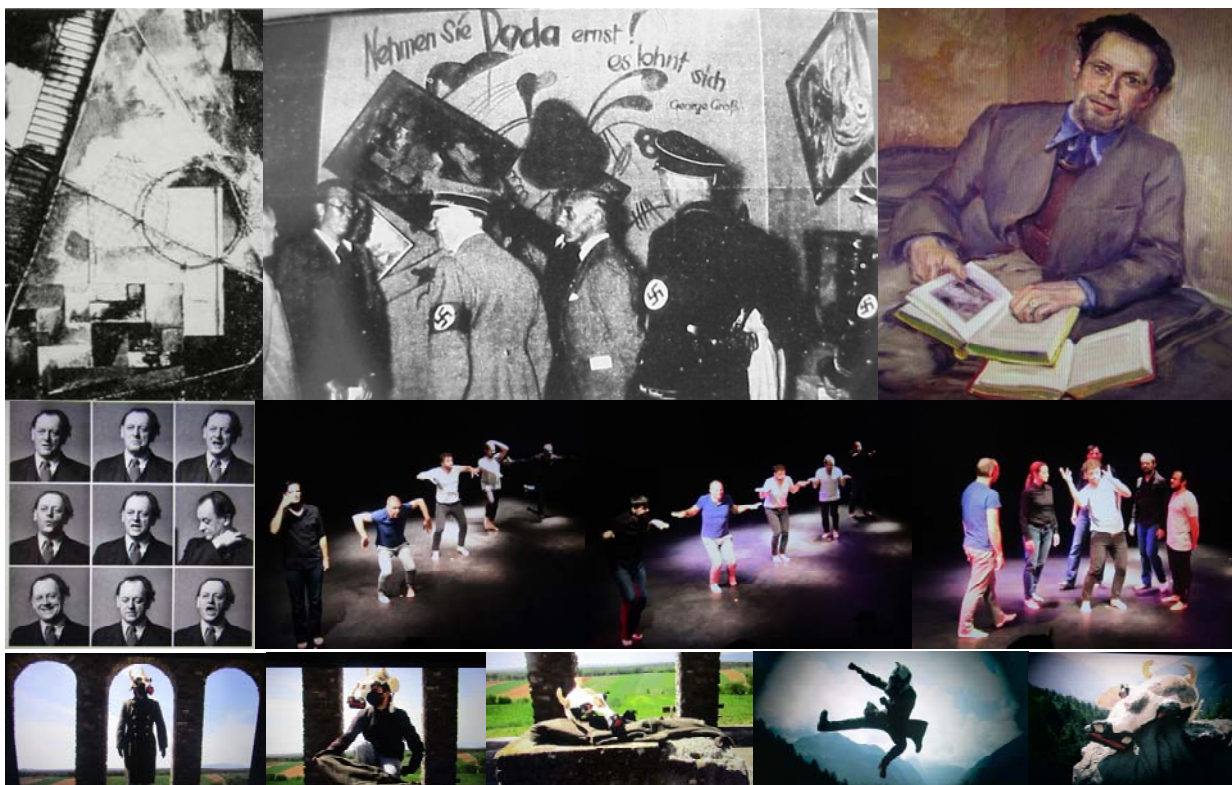


Facsimiles of the catalogue of the exhibitions "Degenerate Art" and "Degenerate Music", memorial concert at the Tonhalle in Düsseldorf happened in 2013 with the rockband "Die Toten Hosen" and the Symphony Orchestra of the Robert Schumann University of Music.

For decades after 1945, the Salzburg Festival was dominated by divinely gifted conductors chosen by the Führer, such as Furtwangler, Böhm and Karajan. Only after the death of this triumvirate with the directorate of Gerard Mortier the break of this domination could happen in the directorship of the Salzburg Festival, and that happened late in the 1990s.

Modern visual arts and modern music have formed a corresponding unit in the Tel Aviv Museum of Art for decades through the collections, which also include those of the visual artist Markus Mizne and the pianist Felicja Blumental, as well as the Felijca Blumental International Music Festival is hosted at the Tel Aviv Museum of Art. There in the Tel Aviv Museum of Art at the Felijca Blumental International Music Festival on March 30, 2019 Viktor Ullmann's anti-war opera "The Emperor of Atlantis or The Disobedience of Death" was produced in the composer's original version in a staging for puppet theatre by ARBOS - Company for Music and Theatre performed for the first time in Israel 75 years after the murder of Ullmann in the gas chamber in Auschwitz on October 18, 1944 with the poison gas Zyklon B, which is related to the poison gas Bluecross from the First World War. During World War I, on October 24, 1917, as an artillery observer, Ullmann became a witness of the poison gas attack in the Upper Isonzo Valley near Bovec with the poison gases Greencross and Bluecross.

National Socialism was not an invention of the German Reich, National Socialism was the result of the policies of the Archhouse of Hapsburg Dynasty in the Imperial and Royal Monarchy and was politically only exported to the German Reich after the First World War. The topic of "degeneracy" is not an invention of the National Socialists either, but also a result of the cultural policy of the Imperial and Royal Monarchy, Max Nordau wrote his major cultural-political work on this topic in 1892 entitled with "Degeneracy".



The painting entitled with "The Merzpicture from 1919" by Kurt Schwitters was also part of the exhibition "Degenerate Art", Hitler personally had a look on the works of Schwitters in the exhibition and masked himself as the little Viennese picture painter, who knew nothing about the manifold oeuvre in the art of expression, as the picture shows, which Schwitters painted in 1940 in the British concentration camp for enemy foreigners in Hutchinson Konzen, it remembered with Freizeitgestaltung, leisure time activity to the concentration camp of Terezin. There Schwitters made a recitation of his "Ursonate" oder "Sonata in Primordial Sounds" in 2022 produced by Herbert Gantschacher as visual theatre with deaf and hearing artists. The dadaistic poems "Dead Cry" and "Caravan" written by Hugo Ball with Markus Rupert performed at the Anschlussdenkmal in Oberschützen and at the fortress at the Predilpass destroyed in 1915 in the First World War.

And yet, at the time of the national socialist cultural policy, there was a very remarkable reception of Gustav Mahler's music by the Palestine Symphony Orchestra, founded in 1936, today's Israel Philharmonic Orchestra. From 1937 Mahler's works were regularly performed in Palestine, also during the Second World War. The founding of the JAMD - Jerusalem Academy of Music and Dance also had an Austrian connection in the 1930s, when musicians who had emigrated from Vienna founded this important institution for the training of young musicians in Jerusalem. After the Second World War, Leonard Bernstein, together with the Israel Philharmonic Orchestra, made a significant contribution to Mahler becoming a permanent fixture on the concert scene. Also noteworthy in this context is Bernstein's collaboration with the Vienna Philharmonic and the singer Thomas Hampson on the symphonic works and the songs of Gustav Mahler. **And it was Leonard Bernstein's plan in the middle of the Waldheim affair to play works by Gustav Mahler with the Vienna Philharmonic in Israel. The Austrian Federal President Kurt Waldheim had kept secret his complicity in the Nazi crimes and the deportations of Jews for decades. And that's where Bernstein wanted to set a cultural-political counterpoint with concerts by the Vienna Philharmonic in Israel. But it didn't come to that, because Waldheim rejected such an initiative with the words, "You're still doing that to me," which also makes it clear whose brainchild Waldheim was.**

The Rosé-Complex. About Arnold, Eduard and Alma Rosé.

The concertmaster of the Imperial-Royal Court Opera orchestra and the Vienna Philharmonic, the violinist Arnold Rosé, and his brother, the cellist Eduard Rosé, were in a close private relation to Gustav Mahler. Arnold Rosé visited Gustav Mahler in the Villa Antonia at Mayernigg in the summer of 1900 in order to work with Mahler on his compositions in a practical way, specifically on the violin solo in the scherzo of the third movement of the fourth symphony, the score of which Mahler dedicated to Arnold Rosé. Arnold Rosé was also married to Mahler's sister Justine, who died in 1938. Alfred Rosé was married to Mahler's younger sister Emma Marie Eleanor, who died in 1933. **So the two sisters of Gustav Mahler were spared what happened to their husbands Alfred Rosé and Arnold Rosé as well as the daughter of Arnold and Justine Rosé, Alma, during the reign of terror of the National Socialists.**



Arnold Rosé, concertmaster of the opera orchestra and the Vienna Philharmonic was in 1919 one of the thirty Austrians signers of the manifesto written by Romain Rolland, among them Alfred Adler, Mathias Hauer, Wilhelm Jerusalem, Erich Wolfgang Korngold, Heinrich Lammasch, Alexander Moissi, Arthur Schnitzler, Egon Wellesz or Stefan Zweig. The German version was created by Georg Friedrich Nicolai, the great-grandson of Otto Nicolai, who started in Vienna in 1842 the first "Philharmonic Academy". The signers of this manifesto document their resistance against the German Worker's Party and National Socialism. The signers manifests for a democratic organised Europe and against the peace treaties negotiated in the suburbs of Paris. The journalist Heinrich Kanner presented the vision of an European Union of States, who should consist of all European States.

Little is known to the general public is the fact that Arnold Rosé, solo violinist and concertmaster of the Vienna Philharmonic, was a staunch republican democrat. As a musician and concert master of the Opera Orchestra and the Vienna Philharmonic, he was one of the thirty Austrians to sign Romain Rolland's manifesto in 1920, including Alfred Adler, Josef Matthias Hauer, Wilhelm Jerusalem, Erich Wolfgang Korngold, Heinrich Lammasch, Alexander Moissi and Arthur Schnitzler, Egon Wellesz or Stefan Zweig can be found. The German version of the manifesto was written by Georg Friedrich Nicolai, Otto Nicolai's great-grandson, who held the first "Philharmonic Academy" in Vienna in 1842 and thus co-founded the Vienna Philharmonic. The signers of this manifesto explicitly

documented their attitude against the nationalism of the German Workers' Party and National Socialism, the signatories of the manifesto stand for a democratically organized Europe and against the peace agreements presented in the suburbs of Paris. Such a public statement against the hate-spreading Nationalists and National Socialists and for democratic development was a courageous step, considering that the return of Georg Friedrich Nicolai as a lecturer at the Charité, the medical faculty of the University of Berlin, in 1920 was prevented by nationalist and national socialist students, because they saw Georg Friedrich Nicolai as a traitor to the German project of the central powers and one of the responsible persons for the defeat in the Great War. The students were supported by the rectorate and academic council of the university as collaborators, who revoked the teaching qualification for Georg Friedrich Nicolai, who subsequently emigrated first to Argentina and then to Chile and taught as a professor of physiology at universities. The expulsion of the intellectual spirit from central Europe began as early as the early 1920s.



Arnold Rosé as the concertmaster of the Vienna Philharmonic in rehearsals with Arturo Toscanini in the Musikverein in Vienna. With the Rosé-Quartet Arnold Rosé imprinted the musical life till 1946. Also Alma Rosé performed in the quartet of her father also at the Salzburg Festival.

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 Walzermaedeln" 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. Such scenic concerts with a music-dramatic and music-dramaturgical concept were and are developed and directed and produced by the director Herbert Gantschacher first with the ARGE New Music Theatre since 1989 and continued with ARBOS - Company for Music and Theatre since 1992 with the chamber orchestras "ensemble creative" consisting of members of the Carinthian Symphony Orchestra and the today existing "arbos-ensemble" of ARBOS - Company for Music and Theatre.



ALMA ROSÉ

und ihr Kammerorchester

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 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!"



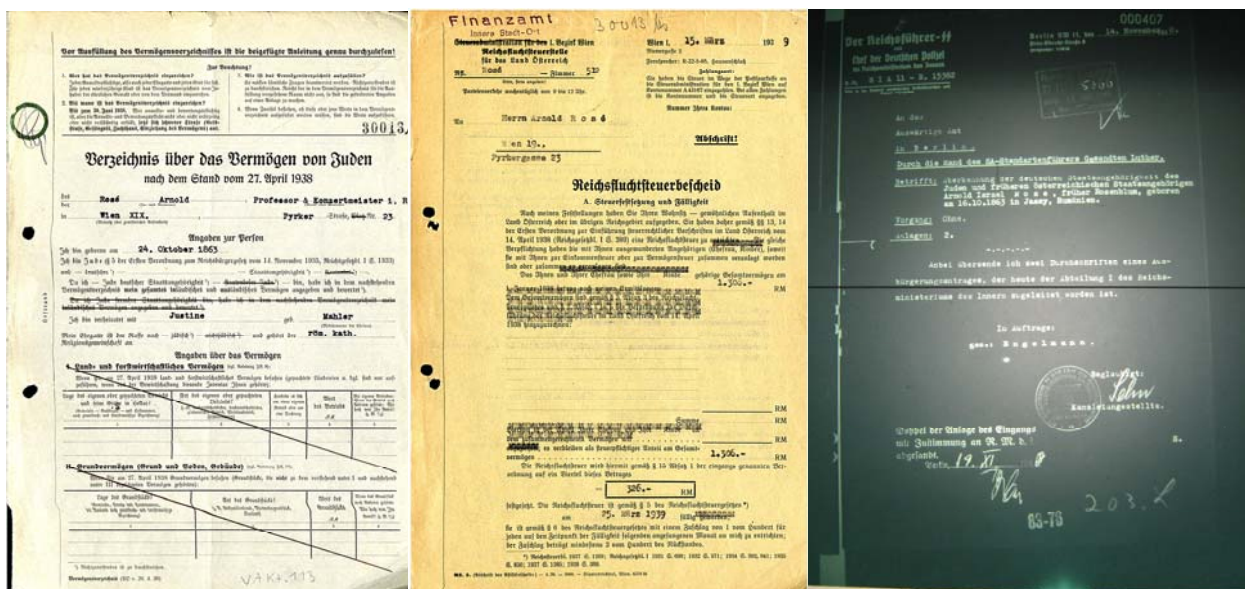
Alma Rosé with the Viennese Women's Orchestra on tour in Italy.

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. 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".



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.

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 Příhoda, 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 .

The Musical Works of the Masterclasses about the Composers Hugo Wolf, Gustav Mahler, Alban Berg and Anton Webern.

The selection of the compositions for the masterclasses and the concert programmes are not accidental, because they are in harmony with the landscapes of Carinthia in correspondence to those places in Carinthia to which references of a musical nature can be made or are places of musical work and thus also in harmony with nature, landscape and place to stand. In addition, in the selection of works, consideration is given to which works are related to the places in Carinthia. The selected musical material will be used in the master classes singing, composition, conducting, vocal ensemble and chamber ensemble. The selected musical materials are also the musical materials for new compositions as a starting point, center or end point of new compositions for the project "Along the River Drava and the Southern Railway" in the form of compositions for scenic concerts and other new forms of contemporary music theatre or concerts that are held in Slovenij Gradec, Schwabegg / Žvabek, Mayernigg and Dobbiaco / Toblach.

Hugo Wolf. Theme from the "**Concerto for Violin and Piano**" from 1877, a work by Hugo Wolf composed in Slovenij Gradec from his younger days; The composition "**Italian Serenade**" is a tribute to Hugo Wolf's youth in Slovenij Gradec and at the same time a kind of reminder of the house concerts in the Wolf house, when father and mother Wolf played music together with their eight children. **The "Italian Serenade" is available in versions for small orchestra and string quartet; When selecting the songs from the work of Hugo Wolf, value was placed on those compositions that were created based on poems by Eduard Mörike and Heinrich Heine** - Heinrich Heine was and is one of the most important poets, writers and journalists in the German language, including the poem "Night Thoughts" with "If I think of Germany at night, then I am deprived of sleep" or the satirical epic verse "Germany, a Winter's Tale" or his tragedy "Almansor", in which Heine wrote: "**There, where books are burned, you also burn people in the end**"; Eduard Mörike is often seen in the keywords as a dreamy village priest, but there is also the astute critical analyst Eduard Mörike, as the poem "**Der Genesene an die Hoffnung / The Convalescent addresses to the Hope**" written in the musical setting by Hugo Wolf.

Gustav Mahler. For the musical work in the master classes and for the new compositions in the project "Along the River Drava and the Southern Railway" only those works by Gustav Mahler are used that he was actually working on during his residency in the Villa Antonia in Mayernigg in 1900 worked, as **the fourth symphony**, the "**Kindertotenlieder**" based on poems by Friedrich Rückert - Mahler had composed the first three of these "Kindertotenlieder" in Mayernigg at the Villa Antonia in 1900, "**Des Knaben Wunderhorn / The Boy's Magic Horn**", the seventh symphony and other songs based on poems by Friedrich Rückert. In addition, **the arrangement of Mahler's fourth symphony by Erwin Stein** for chamber orchestra will flow into the work of the master classes as well as into the new compositions for the project "Along the River Drava and the Southern Railway".

The use of instruments in the form of bells and their leitmotif use in the fourth symphony and the use of instruments in the form of herd bells and deep bells and their thematic use in the seventh symphony by Gustav Mahler.

In the fourth symphony, Mahler used the sound of the bells as a leitmotif and had the four movements of the symphony begin with the quasi-theme of the bells. In the first three movements this was done by the instruments in the

orchestra, and in the fourth movement the voice took over again the leitmotif like the sound of the bells in the score already in the first tones to be sung. With the correct selection of the bells, these bells and their overtone series result in the tone series of the musical theme of the fourth symphony, a compositional-musical innovation by Gustav Mahler comparable to the finale of the first act in Mozart's "Don Giovanni", where the composer worked with three different time signatures 3/4, 2/4 and 3/8, all three of which run rhythmically and metrically at the same time, whereby the composer deliberately placed so-called harmonic errors in the score, resulting in musical predetermined breaking points, so to speak. Mahler knew, analysed, conducted and staged Mozart's opera "Don Giovanni" in detail, which of course Alban Berg also knew in detail and then took the musical development of the opera genre to a new level in the twentieth century, as did Gustav Mahler at the turn of the century nineteenth to twentieth centuries added new elements to the symphony genre, just as Mahler also reformed the opera genre in everyday music business.

Mahler's milestones in musical development of composing and performing correspond to those of Ludwig van Beethoven and Bedřich Smetana as both were deaf composers and deaf conductors. For example, in the years 1817 and 1818, when Ludwig van Beethoven was completely deaf, Beethoven combined two situations congenially when composing the "Great Sonata for Hammerklavier op. 106", his largest and most difficult sonata: On the one hand, as a deaf person, Beethoven was in complete possession of his sense of the metrum of the composition, which is written down in a clear structure, but on the other hand the composition also leaves the liberty to sense and to feel the music. All the pianists I've heard performing the Hammerklavier Sonata play the beginning of the "Largo" in a way too fast, making the mistake of hearing the music. But music must first be felt through the sense of touch and then made to performable by the sense of the metrum as a measure of time. Because in the "Largo" Beethoven built "fermata" into the first three staves, which every pianist has to feel. The word "fermata" comes from Italian and means "to stop". In the present case, the deaf Beethoven stopped the progression of the music until he could no longer feel the sound of the musical note. Here pianists from the deaf as well as the deaf-blind people can learn something important, that the music must first be sensed and felt through the sense of touch, only then can music be performed! Bedřich Smetana composed his cycle of six symphonic poems "Má vlast / My Fatherland" in a state of complete deafness. This can also be seen from the score. And Smetana was able to conduct the premiere himself on November 5, 1882 in Prague as a deaf conductor.

And the ability to experience music is not just limited to deaf composers like Beethoven, all deaf people have such abilities in their own way, including the deaf-blind. For example, the deaf-blind Laura Bridgman, who was the first deaf-blind person ever to receive an education, was actually able to play the piano. She also took great pleasure in holding a music box in her hands while the work was in progress; her face beamed with delight when she felt the waves of sound. She thus had a kind of musical enjoyment without hearing a single note. Based on original documents, I was also able to determine that Laura Bridgman had a very lively sense of time. because Dr. Howe informed in the original report from 1839, Howe wrote: 'When seated at the keyboard, Laura is able to play the notes quite correctly in two consecutive bars... Now it can be seen that she must have a clear idea of the tempo in order to get the two eighth notes just right in time to strike in the moment, because in the first bar they come to the second crotchet, but in the second to the third.' Such accurate estimation of time required Laura Bridgman to have a very lively sense of time. That such achievements also became known in the world of music can be concluded from the fact that the

Viennese philosopher, reform educationalist and pacifist Wilhelm Jerusalem was personally acquainted with Mahler from Bad Aussee. Jerusalem has been named as the "Moses of the Deaf-Blind" by the deaf-blind human rights activist and writer Helen Keller - Jerusalem wrote the first monograph about the deaf-blind Laura Bridgman, he was in contact with the French deaf-blind writer Marie Heurtin, and he was the first who discovered the literary talent of Helen Keller, with whom he was in correspondence through his lifetime. And among the students at the University of Vienna and his lectures on philosophy and sociology were the then young composers Erwin Stein and Viktor Ullmann. Ullmann himself had also studied Mahler in detail, including his own version of Mahler's sixth symphony for two pianos for four hands performed on May 18, 1918, the anniversary of Mahler's death - Ullmann's arrangement of Mahler has not been preserved. On the other hand, Ullmann's anti-war opera "The Emperor of Atlantis or The Disobedience of Death", on which he worked from 1917 to 1944, is today well researched. And one of the archetypes of this disobedience to die is Helen Keller's famous speech from January 1916 "Strike against the War!". And one of the best-known arrangements of musical works by Gustav Mahler today is the version for chamber orchestra of the Fourth Symphony by Erwin Stein.

How Gustav Mahler introduced natural tones into his polyphonic musical concept as a composer and thus expanded the spectrum of sounds, the composer Viktor Ullmann, after studying the harmony theories of Arnold Schönberg, Josef Matthias Hauer, Anton Webern, Alban Berg, Fritz Friedrich Klein and in particular the microtonal theory of harmony by Alois Hába led Ullmann as a logical continuation to polytonality. Each tone has a noise and the associated overtone series. In the case of bell tones, for example, we can very easily hear overtones that emerge with the free ear. In addition, there is a certain background noise with instruments, which then influences the timbre. The interaction of the melody and its tones also arises from this interplay of tones. In the further development of his very own compositional technique, Ullmann did not limit himself to the contrast between tonality, which was designated arbitrarily, and atonality, which was designated just as arbitrarily. Ullmann's interest lays in the expansion of the musical processes in order to overcome consonance and dissonance and the boundaries between tonality and atonality through polytonality.

Natural tones play a major role in Gustav Mahler's musical vision, from which he was then able to derive the musical themes for his compositions. The bells played such a role for Mahler, which he placed as a leitmotif at the beginning of the first three movements of his fourth symphony. These bells gave rise to motifs and themes in the fourth symphony, a kind of modern aleatoric. The same applies to the use of cowbells in his seventh symphony, from the cowbells, which Mahler originally heard in nature around Mayernigg, like the bells too, motives and themes come from the cowbells and their overtone series. Both of Mahler's symphonic works were also geographically related to Mayernigg when they were written. A similar principle can also be found in Mahler's sixth symphony, where the instruments of the score also include hammers, herd bells and deep bells. While the Nazis wanted to limit the music to the Germanic triad, nature contradicted and still contradicts this simple musical experience with its complex sound world.

And when Mahler worked through the four movements in his fourth symphony in the Villa Antonia in 1900 with the bells as a so-to-speak leitmotif element, there is also a correspondence with that walk in the summer of 1900 with the violist Natalie Bauer-Lechner and the concert master of the Vienna

Philharmonic, Arnold Rosé, from Mayernigg to the Kreuzbergl, there were at the middle pond on the meadow "Countless works of ring games and swings, also shooting galleries, Punch and Judy shows, military music, yes even a male choir had settled there, all on the same forest meadow performed an unbelievable musical 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 sides and be so completely different in rhythm and melody. Everything else is just polyphony and disguised homophony!" **This scenery on Klagenfurt's Kreuzbergl is very reminiscent to a later work by American composer John Cage from 1967 entitled "Music Circus" premiered in the same year in Champaign-Urbana, Illinois. John Cage, a student of Arnold Schoenberg during his time as an exiled musician and composer in Los Angeles, uses a variable ensemble for a variable number of participants in his work. The idea of this composition is nothing but an invitation to any number of musicians who want to simultaneously perform something the same or similar in any way they want.** The original manuscript of the score provided a list of musicians for the first performance, including a chart of their positions in the geography of the performance space in relation to various works by John Cage himself and the French composer Erik Satie to be performed, as well as some non-musical works. John Cage's "Music Circus" had its Austrian premiere at the Salzburg Festival in 2011, with the director of the festival, the pianist Markus Hinterhäuser, commenting: "The mooing cow of a farmer has the same value as an aria in Cage's 'Music Circus' by Anna Netrebko". **The whole thing reads like an instruction manual for Gustav Mahler's musical experience at Klagenfurt's Kreuzberg, written down by Natalie Bauer-Lechner in her original manuscript and original typescript about Gustav Mahler's musical visions. And with that, via John Cage, the corresponding circle to Gustav Mahler and his use of bells, cowbells and hammers in his works exists in this way.**

The song cycle of "Kindertotenlieder" based on poems by Friedrich Rückert holds an outstanding position in Gustav Mahler's song compositions. When in 1872 Rückert's "Kindertotenlieder" had been published in the F.B. Sauerländer's Edition, so this was a literary sensation. In 1833 Rückert's children fell ill with scarlet fever, two died of this disease, daughter Luise in 1833 when he was four and son Ernst in 1834 when he was five. The other children of Rückert recovered from the epidemic. **The early death of two of his children led to an intensive literary study of the subject, because it is a particularly painful matter for parents - especially for mothers - when their own children die before they die. And on the occasion of the death of his wife Luise in 1857, Rückert wrote a cycle of poems dedicated to his wife, which remained unpublished during Rückert's lifetime. However, these situations show Rückert's more than remarkable ability to empathize. In the years 1833 and 1834 Friedrich Rückert wrote a total number of 428 "Kindertotenlieder". Gustav Mahler, on the other hand, dealt with the poet Rückert throughout his entire oeuvre, although it must be mentioned here that Friedrich Rückert is considered the founder of German oriental studies, for which his activities as a poet, linguist and translator - Rückert could speak and write in more than forty foreign languages and was considered as a linguistic genius - more than capable. And dealing with the work of Friedrich Rückert had shaped Mahler in his artistic and musical work, not only the settings of Friedrich Rückert's five poems and five of the "Kindertotenlieder" by Gustav Mahler testify**

to this, the influence was lasting with the symphonic song cycle "Das Song of the Earth" using adaptations by Hans Bethge, who dedicated his 1922 book "Peach Blossoms from China. Editings of Chinese Poetry" to "Gustav Mahler, the creator of the Song of the Earth in memory". Mahler and Bethge thus influenced entire generations of composers - for example Arnold Schoenberg's "Gurrelieder" or Viktor Ullmann's "Das Liederbuch des Hafis". This was and is ultimately due to Gustav Mahler's intensive study of the entire work of Friedrich Rückert.

Mahler composed the first three songs of a total of five "Kindertotenlieder" based on poems by Friedrich Rückert during his stay in the summer of 1900 at the Villa Antonia in Mayernigg, where he was already working on the other five songs based on poems by Friedrich Rückert.

Mahler then completed the five songs based on poems by Friedrich Rückert from 1901 in his own house at the lake Wörthersee in Mayernigg and in the "Komponierhäuschen / small composing house", as well as the other two of the five "Kindertotenlieder" that Mahler selected from a total of 428 "Kindertotenlieder" by Rückert. Up until 1907 he composed the Fifth, Sixth, Seventh and Eighth Symphonies here, as well as the second part of the "Kindertotenlieder", whose cycle he completed in Mayernigg. Gustav Mahler was familiar with this situation from his own family, because 8 of his own 14 siblings died in childhood or adolescence due to illness between 1859 and 1881, so that Mahler's parents were affected several times by the situation of the death of their own children, because born as the second-born son, Gustav was the eldest of the children in the family of Bernhard and Marie Mahler-Herrmann. Gustav Mahler's parents died in 1889, bringing him, Gustav the eldest into the position like a father for the surviving sibling like a modern family. Gustav's sister Leopoldine died of illness in 1889 at the age of 26, a few months after her father's death and a few weeks before her mother's death. His brother Otto Mahler, also a composer, shot himself in 1895 at the age of 22. **The preoccupation with Rückert's "Kindertotenlieder" was based on his own life situation based on the early death of a total of 10 siblings and is more than impressive given by the situation. And after the death of his parents, Gustav Mahler, now as the head of the family, worried about the living condition of his living siblings, including his brother Alois, who then emigrated to the USA, and in particular his two sisters Justine and Emma. Thus, the work on his song cycle of "Kindertotenlieder" was and is in correspondence with his personal life situation.**

In 1907, Gustav Mahler's impressive preoccupation with Friedrich Rückert's poetic work took on a form corresponding to Rückert's, in the corresponding situation of life and art. In 1907, Mahler's daughter Maria Anna had contracted scarlet fever in Mayernigg, like Rückert's two children decades before, and then diphtheria, and died of this epidemic disease at the age of four on July 12, 1907, like Rückert's daughter Luise decades earlier, in 1833 at the age of four years and Rückert's son Ernst in 1834 at the age of five. This was reason enough for Mahler to give up the villa in Mayernigg at the lake Wörthersee.

Gustav Mahler had made a fundamental statement about singing, composition and instrumentation, which had been recorded by Natalie Bauer-Lechner: "Today Mahler accompanied a singer when he performed his songs. He praised her singing, but found it not simple enough: 'Show yourself', he said, 'and her little self, to put her feelings into everything, unfortunately that's what they all want'. A musician who was present advised Mahler that he should set the songs for orchestra. 'In two hours', he said, 'could a master like Mahler could orchestrate such a song." Mahler gave the man who used the tool of instrumentation in a childlike, piano-like way, a deliberately paradoxical answer: **"He composes faster**

than he orchestrates. And in the case of such a transmission, everything really has to be created anew! It works not in any way suggesting simply settings in the piano part for the instruments to which it does not correspond, similar to how a poetic translation from a foreign language only becomes something when it is done like a free recreation, not a literal rendering'. From this he continued: 'Composing requires the strictest self-criticism. The proportions, structure, intensification, etc. to be not disturbed. Everything is only allowed to stand in its place, in an organic connection to everything with the whole and in a harmonious relationship to all parts.'

Alban Berg: Works by Alban Berg are used for the musical work in the master classes and for the new compositions in the project "Along the River Drava and the Southern Railway", which correspond to Carinthia, such as the **"Two Songs for Voice and Piano" based on the poems by Theodor Storm "Close my eyes both"** from the years 1900 and 1925, the **"Three Orchestral Pieces op.6"**, the **"Five Orchestral Songs op.4"** based on postcard texts by Peter Altenberg, **the Violin Concerto using the theme from the Carinthian Folk song "Ein Vogell auf'm Zwetschgenbaum"** and the **"Fragments from 'Wozzeck'"**. Alban Berg commuted between his city of birth Vienna and his homeland of Carinthia, first by train either via the Southern Railway in the direction of Maribor / Marburg or the so-called Rudolf Railway in the direction of Leoben and the Southern Railway via the Semmering and later in his own car, a Ford A.

Alban Berg was as meticulous a serious analyst of musical works as he was and is an even meticulous and serious composer. In his work "Three Orchestral Pieces op.6" Berg continued the aleatoric bell principle that Gustav Mahler had used in his fourth symphony. What the bells are for Mahler, for Berg it is a mass of noise that cannot be identified at the first glance and that gradually turns into music. The motif is varied according to all the rules of the art of composition, mirrored, reversed, then wandering through all the instruments in a crescent walk, appearing parodically with the titles "Reigen / Roundel" and "Marsch / March", only to sink back into an indefinable mass of noises at the end. Alban Berg dedicated the work to his teacher Arnold Schoenberg on his 40th birthday, but also as a musical answer to Schoenberg's "Five Orchestral Pieces op. 16". Alban Berg's "Five Orchestral Songs op. 4" based on postcard texts by the poet Peter Altenberg, a friend of Berg, are composed as aphorisms in accordance with the texts with the titles "Soul, how beautiful you are", "Did you see after the Thunderstorm the Forest?", "Over the Limits of Space", "Nothing has come" and "Here is Peace" composed for orchestra and mezzo-soprano. Alban Berg's "Violin Concerto" using the theme from the Carinthian folk song "Ein Vogell auf'm Zwetschgenbaum / A little Bird on the Plum Tree" can build in the master classes and also in the new compositions for the project "Along the River Drava and the Southern Railway" an arc of tension between the modern music of the 20th Century and folk music, the new compositions can be both as Berg's "Violin Concerto" and the Carinthian folk song "Ein Vogell auf'm Zwetschgenbaum / A little Bird on the Plum Tree" something like a starting point or centre or end.

The artistic development of new music in the first quarter of the twentieth century could also be seen in a remarkable way in Alban Berg's compositional work on Theodor Storm's poem "Close my eyes both" for voice and piano. The first composition he created in 1900 twenty-five years later in 1925 the second. And Alban Berg commented on this as follows: "Twenty-five years of Universal Edition is synonymous with the tremendous path that music has taken from tonal composition to 'with 12 notes only related to one another', from the C major triad to the mother chord (note: that of Fritz Heinrich Klein discovered a 12-tone chord,

which also contains all twelve intervals) and which, as the only publisher, to have gone the way from the early beginning is the immortal merit of Emil Hertzka. The same texts by Theodor Storm, which are intended to illustrate this path and are being published here for the first time. They are - one at the beginning, the other at the end of the quarter of the century (1900 to 1925) - composed by Alban Berg".

Alban Berg's "Fragments from 'Wozzeck'" can be used both in the master classes and for the new compositions in the project "Along the River Drava and the Southern Railway" as an example of the musical position of his opera "Wozzeck" in the history of music, opera and music theatre. **With regard to the musical development of the opera genre, Alban Berg has achieved something significant with his two major opera works "Wozzeck" and "Lulu" like Gustav Mahler had done the work decades earlier for the symphony genre. These steps can be compared with the musical and dramaturgical inventions in the opera "Don Giovanni" by Wolfgang Amadeus Mozart, which both Mahler and Berg knew in detail.** Mahler had conducted and also staged "Don Giovanni". Berg knew "Don Giovanni" from precise work analyzes and from performances such as that new production at the Imperial-Royal Court Opera in Vienna with the premiere on December 21, 1905 staged and conducted by Gustav Mahler. In the twentieth century, in his opera "Wozzeck", Berg continued the musical inventions of Mozart from the eighteenth century of his opera "Don Giovanni".

In the finale of the first act "No.13 Finale", Mozart worked with three different time signatures, namely 3/4, 2/4 and 3/8, all of which run simultaneously rhythmically and metrically, whereby the composer deliberately added harmonic errors to the score from which musical predetermined breaking points result, so to speak, which Mozart also dramaturgically implemented congruently with the libretto, beginning with the Menuetto in bar 408, continuing in bars 426 and 441 with the three orchestras, whereby the conductor was only given the role of the pacesetter to the clock which is assigned by the composer.

Berg continued it in his opera "Wozzeck" in the second act in the fourth scene "Wirtshausgarten / Tavern Garden" with the musical resources and compositional techniques of the twentieth century based on Georg Büchner's drama fragment "Woyzeck" transformed into the libretto for his opera "Wozzeck", for example the situation of the poverty and multiple employment, cadaver obedience and subtle torture through medical experiments in the military environment - Berg's preoccupation with Büchner's drama fragment "Woyzeck" and its personal adaptation into the libretto for his opera "Wozzeck" fell into the period of the First World War and Berg's service as a soldier of the k.u.k. Wehrmacht (Imperial and Royal Wehrmacht). **Berg already achieved something extraordinary in the libretto, which also forms the entire musical framework of the opera; Berg lifted Büchner's fragment beyond with the frame given by Berg himself as the author with the final scene with the children playing including Wozzeck's and Marie's son who gets now the news from his playmates that he is now an orphan. Berg did not update the story in any way, but simply by renaming it from "Woyzeck" into "Wozzeck" he brought the story into the 20th century, which has lost none of its frightening topicality in the 21st century, cadaver obedience, torture and medical experiments also in the military environment are still on the agenda. In addition, Berg knew from his own life experience what it meant to be a soldier in the theatre of war and also the living conditions under which the civilian population had to suffer from the Great War and its consequences, because during the war women and children provided basic care, because men served as soldiers in the staged wars on different frontlines, and after the war hundreds of thousands of these men now returned as**

war invalids into civilian life in a life of hardship. Before the premiere and the subsequent productions, Alban Berg had already published "Three fragments from the opera 'Wozzeck'", in which he also made his own dramaturgical and musical line visible and audible through the music and the libretto.

After a precise analysis, Berg took what Mozart implemented in his opera "Don Giovanni" in the finale of the first act "No.13 Finale" as a model for his opera "Wozzeck" in the second act in the fourth scene "Wirtshausgarten / Tavern Garden" with the composed incidental music. But Berg did more. He divided the orchestra in the score into several orchestras, as the orchestra in the orchestra pit and on the stage with military music, Heurigen (tavern) music, a piano and a chamber orchestra separate from the large orchestra. Thus, by using five orchestras in one composition and one opera, Berg expanded the sound of the entire opera "Wozzeck" dramaturgically and musically and meticulously converted this into music, starting from the libretto he had written himself. With the financial support of Gustav Mahler's widow, Alma Maria, he was able to complete the score of "Wozzeck".

Musical inventions shaped the music for centuries, expansions of the sound worlds were as natural as research in the humanities and natural sciences. Therefore, at this point, the reference is made to Hermann Helmholtz's groundbreaking work "On The Sensations Of Tone As A Physiological Basis For The Theory Of Music" in German first published in 1862, expanded in 1864, second English translated, thoroughly revised and corrected, rendered, conformal to the fourth and last German edition of 1877, with numerous additional notes and a new additional appendix bringing down information to 1885, and especially adapted to the use of music students published in 1895. And so years later, from 1933 on in the German Reich, the National Socialist cultural policy wanted to be implemented as a "healthy art" also prevail in music with the help of the Germanic triad. The fact that this had nothing to do with sounds and sound worlds was due to on the one hand to the brutal simplicity of the National Socialist idea of music and on the other hand to the simple seizure of power by a certain caste of musicians, as represented by Richard Strauss, for example. But all around the National Socialist German Reich, not modern but new music was still audible and visible, even the Austro-Fascist corporate state, which stopped modern music programs with great propaganda, for example on the radio, at least allowed some kind of new music to continue to exist. Even after the Austro-Fascist corporate state was annexed to the National Socialist German Reich in what was then the Ostmark, works of modern music continued to be published in Vienna, also by music publishers, and then performed abroad but noch in National Socialist Germany and the Ostmark. The International Society for New Music ISCM continued to work around the German Reich, for example the composer Viktor Ullmann was still in 1938 at the Society for New Music festival in London and was able to travel there with his Austrian passport although the Austrian Republic did not longer since. The International Society for New Music worked wherever it was able to escape from the influence of National Socialist and Fascist cultural and political propaganda, including in Switzerland. **And likewise, the Russian composer Dmitri Shostakovich continued to compose in the Soviet Union and became part of the cultural resistance after the invasion of the troops of the German Reich and their allies and the siege and blockade of Leningrad by the German Wehrmacht, which had turned the city into a so to speak huge open-air concentration camp. Shostakovich practiced cultural resistance in this situation by composing his Seventh Symphony, which premiered on August 9, 1942 in the besieged Leningrad. Shostakovich had previously written the following dedication on**

March 29, 1942: "I dedicate my seventh symphony to our fight against fascism, our inevitable victory over the enemy, and Leningrad, my hometown". And so Shostakovich's seventh symphony was given the title "Leningrad Symphony". Even in the concentration camps of the National Socialist Greater German Reich music was made and composed also as a form of cultural resistance, as the example of Theresienstadt shows, where the imprisoned prisoners had literally fought for the right to practice "Freizeitgestaltung / Leisure Time Activities", illegal leisure time activities had to be legalized by the SS camp administration. And it was there that Viktor Ullmann, also a friend of Alban Berg, continued to work on his musical concept of polytonality and, after 27 years of work on the subject, he completed his anti-war opera "The Emperor of Atlantis or The Disobedience of Death", on which he worked from 1917 to 1944. Music was even composed and performed in the extermination camps, as for example by the Auschwitz Women's Orchestra and its conductor Alma Rosé did. On May 8th and 9th, 1945 in Europe and on September 2nd, 1945 in Asia, that means with the end of the Second World War, the National Socialist and Fascist attempt to correct the outcome of the First World War ended fortunately. Arnold Schoenberg found new students in his exile in Los Angeles, such as John Cage, whose "Music Circus" is a reminiscent piece of music to the meadow at Klagenfurt's Kreuzbergl at the time of Gustav Mahler connected to his visions of modern music. The composer and conductor Pierre Boulez was the founder of the chamber music ensemble "Ensemble Intercontemporain" specialized in the interpretation of new music, the musician Pierre Boulez who masterfully interpreted Berg's "Wozzeck" as a conductor of the World Premiere of the three-act version fully orchestrated by Friedrich Cerha of Berg's "Lulu" directed by Patrice Chéreau in 1979 at the Paris Opéra. In addition, masterful recordings of both productions were and are already available on LPs, discs or other digital formats. The fact that the Graz Opera House produced in the 1980/1981 season the Austrian Premiere conducted by Friedrich Cerha also fitted in perfectly with the "music protocol" of the contemporary cultural festival "Steirischer Herbst". And the two Germanys, both the GDR and the FRG, returned to the stage of modern music, for example with the composers Dieter Schnebel and Karlheinz Stockhausen and the Darmstadt Summer Courses for New Music founded in 1946 or the return of the Donaueschinger Musiktage, which from 1921 to 1933 was a forum for the performance of modern music, during the period of National Socialist cultural policy the Donaueschinger Musiktage were forced into the line as well as the entire musical life of the German Reich, revived independently after 1945 in cooperation with the German radio station Südwestfunk Baden-Baden. In the GDR, the Dresden Centre for Contemporary Music and the Dresden Days of Contemporary Music of the conductor Jürgen Wirtmann and the composer and conductor Udo Zimmermann developed into a place for new music and then became one in the 1990s after the merger of the two German states as a world-renowned meeting place for new music projects. This also included the 1998 memorable performance of the opera triptych of three music theatre pieces entitled all three with "Different Trains" performed at European railway stations in Belgium, Germany, the Czech Republic, Slovakia, Hungary and Austria, which played an important role in the Holocaust, just like Dresden as a central railway junction on the way to Auschwitz. The titles of the three pieces were "19182338 The Number You Have Dialed Is Disconnected" with a libretto written by Herbert Gantschacher and the music written by Werner Raditschnig, "La vieille dame et la fille nomade" with a libretto written by Lydia Chagoll - as a Jewish prisoner, she survived imprisonment in Japanese concentration camps during of the Second World War - and music written by Peter Swinnen as a contemporary music and dance theatre

opera and the string quartet "Different Trains" written by Steve Reich performed as a scenic concert by Carinthia's flagship chamber orchestra, the ensemble kreativ. And the spirit of the new music in Raditschnig's composition the entire railway carriage became both the scene and the body of sound performed at railway stations. Already in 1994, the ensemble kreativ had performed under the musical direction of Alexander Drčar, staged and produced by Herbert Gantschacher the opera "Kar" with a libretto written by Christian Fuchs and the music written by Herbert Lauermann, performed at 2300 meters above sea level inside the lower cavity of the reservoir of the Großer Mühldorfer See, the space turned into a performing sound space with the audience in its centre, the special acoustics of the space with reverberation times of up to four seconds allowed the series of tones to sound together as one unique serie of sound. Both Raditschnig's and Lauermann's operas used these new spaces as soundscapes in their works.

Anton Webern: Works by Anton Webern which would be used in the Master Classes and the project "Along the River Drava and the Southern Railway" that correspond to Carinthia and were composed in Carinthia, such as **Five Songs composed after poems by Stefan George from "Der Siebente Ring / The Seventh Ring" for voice and piano op. 3** (composed 1908-1909), **Five Songs composed after poems by Stefan George for voice and piano op. 4** (composed 1908-1909), **Orchestral Pieces op.6 in the versions for large orchestra** (composed 1909), **for chamber orchestra** (composed 1919) **and orchestra** (composed 1928), **four pieces for violin and piano op.7** (composed 1910), **two songs on poems by Rainer Maria Rilke op. 8** (composed 1910), **three little pieces for cello and piano op.11** (composed 1914), **four songs for voice and piano after texts by August Strindberg op. 12** (composed 1915-1917), **four songs for voice and orchestra after poems by Karl Kraus op. 13** (composed 1914-1918), **six songs r for voice and chamber ensemble after Georg Trakl op. 14** (composed 1917-1921).

These musical pieces of Anton Webern were all created in Carinthia and correspond to the landscape, the mountains and their inherent worlds of sound. This refers both to pure nature and to cultural spaces, places and buildings created by people. All of these are sound spaces that move people and by which people are moved. And in cultural areas such as in Carinthia, there are also buildings with bells, as for example in churches with bells in the towers.

Such bell ringing was also a signal for the daily routine with the ringing of the morning bell, the so-called "twelve bell" at noon and the ringing of the evening bell, as the poet Friedrich Hölderlin wrote in his poem "Evening Fantasy" as "Hospitable sounds to the hiker in the peaceful village the evening bell", which Viktor Ullmann set to music in 1944 at the Theresienstadt concentration camp as part of the "Freizeitgestaltung / Leisure Time Activities". Bells were and are used for religious and secular purposes or to commemorate certain events, such as the so-called Buchenwald bell, made in the GDR in 1956 to commemorate the victims in one of the largest concentration camps in the German Reich and as a sign commemorating the liberation by the US Army on April 11, 1945.

And bells are also rung on very specific occasions, just like the death knell. In addition, in the Roman Catholic Churches, the smallest bell of the peal of the ringing of bells is used for the public notification of the death of a parishioner. With the so-called "ringing out" the dead person is then dismissed from the worldly world with the full ringing of the peal of ringing bells anchored in the bell tower. In addition, during the burial on the way to the cemetery, the dead man's or woman's way to the grave is accompanied by the sound of the largest bell.

Anton Webern was familiar with the ringing of bells in his home town of Schwabegg / Žvabek from an early age and was also familiar with the use of the

ringing of bells in the Roman Catholic Church, which at the time consisted of three historic bells that were casted and produced between 1517 and 1518 by the Urban Fiering bell foundry for Schwabegg / Žvabek. This ringing bells also survived the First World War and did not fall to become a victim to the decree of the Imperial-Royal Ministry of National Defense in agreement with involved Imperial-Royal Ministries and the Imperial and Royal War Department with decree of May 22, 1917 regarding the use of bells for war purposes. Later in the Second World War in the National Socialist Greater German Reich the two larger bells of the Roman Catholic Church of Schwabegg / Žvabek were taken to a bell camp, where they were then destroyed as raw material for further use in the war. The smallest bell, the so-called death knell, has been preserved from the ringing of bells as Anton Webern knew it.

Bells can be touched in a different number of ways. Depending on where the bell is touched, in the centre of the bell or on the edge of the bell, two different tones can be produced. Church bells are set in motion with the help of the bell rope at certain rhythmic intervals, depending on the size and weight of the bell, like a pendulum, which then continues its oscillations until the bell comes to rest again, whereby the overtone series of the bell then also can be heard from a fare. In addition, different sizes of the bells require different tempi, from which a natural metronome can be derived.

In 1909 Anton Webern composed the six pieces for orchestra op. 6 at Schwabegg / Žvabek and used the ringing bells of the Roman Catholic church of Schwabegg / Žvabek as a leitmotif in the composition, but also determined the tempo of the individual pieces by 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 in a composition was to him. And from the series of existing bells from the church at 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 musical pieces for orchestra also became a kind of requiem for his late mother, who died in 1906. Webern was already familiar with this art of compositional technique from Gustav Mahler's fourth and seventh symphonies. As the conductor of Gustav Mahler's works, Anton Webern was very familiar with his compositional techniques and developed them further in his own compositions. While Mahler in his fourth symphony sets the musical leitmotif at the beginning of all four movements - the bells the first movement start together with flutes and clarinets, in the second movement horn, bassoon, oboes, clarinets and flutes play the bell theme with percussion, in the third movement the strings play the bell theme, in the fourth movement Mahler places the bell theme in the voice. Webern reversed Mahler's principle from the fourth symphony. What was the starting point of musical development for Mahler became the end point for Webern. In the first version of the six pieces for orchestra op. 6 from 1906, the sound of the bell and the peal of the bells illustrate the musical situation as the end point, until the peal of the bells and the orchestra fade away completely. In the version of the six pieces for chamber orchestra op. 6 from 1920 for chamber orchestra, the sound of the bells and the ringing of the bells are included in the musical structure, percussion, harmonium and piano, this

instrumentation also corresponded with the chamber orchestra version of Gustav Mahler's fourth symphony by Erwin Stein for piccolo, cor anglais, clarinets in a, b and c, bass clarinet, string quintet, percussion for two percussionists, harmonium and two pianos. In the 1928 version of the Six Pieces for Orchestra, Op. 6, the sound of the bells and the ringing of the bells were given a strict form within the compositional structure, with the sound gradually dying out in the orchestra and the ringing of the bells being the last.

It can be said that the ringing of the bells of the Roman Catholic church in Schwabegg / Žvabek contains the sound that 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, a primal image of which is the ringing of bells from Schwabegg / Žvabek. Webern was familiar with its sound from childhood. This was then also subsequently found in the extended forms of the harmony teachings between the years 1911 and 1921. These music-theoretical writings bore titles such as Schoenberg's "Theory of Harmony" or "On the Essence of Music" by Josef Matthias Hauer. Arnold Schoenberg's "Theory of Harmony" was dedicated to the memory of Gustav Mahler. And from whom Schoenberg had learned this extended form of harmony theory, he told the readers in the first sentence of the work: "I learned this book from my students". And one of Schoenberg's actual real students was Anton Webern as Alban Berg too.

And Arnold Schoenberg entrusted both Anton Webern and Alban Berg with artistic functions in his Society for Private Musical Performances. The two Schoenberg students, Webern and Berg, took on the functions of lecturer, while Viktor Ullmann, without ever having been a student of Schoenberg, took on the function of organizer. The fact that Schoenberg entrusted the young Ullmann with this important role in the Society for Private Musical Performances shows the esteem in which Schoenberg held the young musician Ullmann. Ullmann had a great deal of experience in this from his time as a music officer in the "Freizeitgestaltung / leisure time activities" during the First World War.

Webern also worked on chamber music compositions during his time in Carinthia, such as the four pieces for violin and piano op.7 and the three short pieces for cello and piano op.11. After his six pieces for orchestra op.6 he dedicated himself to chamber music in 1910 with four pieces for violin and piano op.7. **The experiences from the previous orchestral work flowed into the chamber music work, such as the contrasting of tone and sound as well as the metronome of the work, to name just two examples at this point.** After that Webern devoted himself again to composing vocal works, **until he then tackled the next chamber music work in 1914, namely three small pieces for cello and piano op.11. Musically, these chamber music works are a logical continuation of the works for violin and piano. Webern reduced the tones and sounds extremely, for the first piece he needed a total of nine six-eighth bars, for the second piece a total of thirteen bars alternating between triple and double time and for the third piece a total of ten bars. Webern consistently continued the reduction and simultaneous compression in the contrasting of tone and sound, a thoroughly song-like form in a duet of two instruments.**

In 1908 Anton Webern also started to work on his song compositions in Carinthia with five songs based on Stefan George's poems from "Der Siebente Ring / The Seventh Rink" for voice and piano op. 3, five songs based on Stefan George's poems for voice and piano op. 4, two songs based on poems by Rainer Maria Rilke op. 8, four songs for voice and piano op. 12, four songs for voice and orchestra based on poems by Karl Kraus op. 13, six songs for voice and chamber ensemble based on Georg

Trakl's poems op. 14. These six songs were the last works of Anton Webern, which he composed in Carinthia from 1917.

In the analysis, Webern's four songs for voice and piano, op. 12, are now briefly considered in their relationship between music and text. The song cycle consists of the compositions "The Day Has Gone" after the folk song of the same name, "The Mysterious Flute" after Li-Tai-Po, "It seemed to me when I saw the sun" after August Strindberg and "Equal and Equal" after Johann Wolfgang Goethe. This song cycle is programmatic in its compilation by Webern. Around the year 1900, composers in central Europe began compiling collections of folk songs. During the First World War, the collection of folk songs was expanded by collecting soldiers' songs for war propaganda and in 1917 the Imperial and Royal Ministry of War set up the Music History Centre. The composers Béla Bartók, Zoltán Kodály, Leoš Janáček, Bernhard Paumgartner worked on it in leading positions in cooperation with music officers who worked in the different theatres of war at the frontline such as Viktor Ullmann, Alois Hába and Hans Krása. **Webern composed "The Day Has Gone" between 1915 and 1917, as well as the other songs for voice and piano op. 12 such as Li Tai Po's "The Mysterious Flute" from Hans Bethge's adaptations of Chinese poetry "The Chinese Flute". The poems that Gustav Mahler set to music in his symphonic poem "Das Lied von der Erde / The Song of the Earth" come from the same collection.** Also during the First World War Viktor Ullmann had worked as a composer and music officer in the context of the "Freizeitgestaltung / leisure time activities" in the k.u.k. Wehrmacht / Imperial and Royal Wehrmacht on the poetry of the Chinese poets Tschau Fo-Su, Thu Sui-Ju, Thu-Fu and Li-Tai-Po - in 1943 Ullmann composed three Chinese songs in Theresienstadt, two of them are preserved. In any case, **Gustav Mahler also became a role model for Anton Webern through his preoccupation with Chinese poetry. Webern devoted himself to modern drama with the setting of "It seemed to me when I saw the Sun" from August Strindberg's "Ghost Sonata". Strindberg had transferred the sonata form to his chamber play from music.** Strindberg's play premiered in 1908 at the Intima Teatern in Stockholm, and the German premiere took place in Berlin in 1916 in a staging by Max Reinhardt. **With Goethe's poem from the "Last Hand Edition" of 1827, Webern completed his song cycle with a poet from the Weimar Classic period, which can be traced back to the Enlightenment in the 18th century.** Thus, between 1915 and 1917, Anton Webern composed the four songs for voice and piano op. 12, a programmatic dramaturgy determined by the selection of poems and texts.

The Artistic and Musical Concept and Direction of the Master Classes at the JAMD - Jerusalem Academy of Music and Dance.

Producers: Michael Klinghoffer (President of JAMD - Jerusalem Academy of Music and Dance) and Herbert Gantschacher (ARBOS - Company for Music and Theatre)

Curators: Zvi Semel and Herbert Gantschacher

Master Classes for Voice: Alexander Drčar and Zvi Semel

Master Classes for Composition: Michael Mautner

Master Classes for Conducting, Voice Ensembles and Chamber Music Ensemble:
Alexander Drčar

The program of the master classes was worked out by Mag. art. Herbert Gantschacher in artistic exchange and dialogue with President Prof. Michael Klinghoffer from JAMD - Jerusalem Academy of Music and Dance and Dr. Zvi Semel, Dean of Performing Arts at JAMD. The starting point for the new master class project in this form is the master class project "School of Form / Schule der Form" based on the composer Viktor Ullmann in the academic year 2018/2019 as part of the memorial year "Austria 1918-2018", which was under the patronage of by former President of the Republic of Austria Dr. Heinz Fischer, the Prime Minister of Carinthia, Governor Dr. Kaiser, Minister of Culture and Education for the State of Carinthia, the First President of the Carinthian State Parliament Ing. Reinhart Rohr, the Second President of the Carinthian State Parliament Jakob Strauss and the Culture Spokesman and Chairman of the Culture Committee in the Carinthian State Parliament, Herwig Seiser.

The following experts have been selected for the three master classes on Viktor Ullmann's musical work (vocal works, chamber music, composition), together with the President of the JAMD - Jerusalem Academy of Music and Dance, Prof. Michael Klinghoffer, and the coordinator and curator of the project, Prof. Zvi Semel: for the master classes on the vocal works of Hugo Wolf, Gustav Mahler, Alban Berg and Anton Webern: Univ.Ass. Dr. Alexander Drčar; for the master classes on the compositional work and compositional techniques of Hugo Wolf, Gustav Mahler, Alban Berg and Anton Webern: Michael Mautner (teacher for practice-related theoretical basics of the musical work at the Mozarteum); for the master classes for conducting, vocal ensemble and chamber music ensemble based on the works of Hugo Wolf, Gustav Mahler, Alban Berg and Anton Webern, taking into account the music-critical work of Hugo Wolf, the analytical work Works by Alban Berg and the work of Gustav Mahler and Anton Webern as conductors and composers: Univ.Ass. Dr. Alexander Drčar.

These artistic directors of these master classes are all teachers at the Mozarteum Music University in Salzburg.

In addition, Univ.Ass. Dr. Alexander Drčar already worked on projects together with Mag.art. Herbert Gantschacher. Alexander Drčar worked as a conductor together with Herbert Gantschacher on the vopera of the Austrian composer Herbert Lauermann, in particular on the premiere of the opera "Kar" written for the sound space in the lower cavity of the reservoir of the Großer Mühldorfer See at 2300 meters above sea level on the Reißbeck in Carinthia as well as on the work of the composer Viktor Ullmann, in particular for the first recording for the CD of the original version for chamber orchestra of the anti-war opera "The Emperor of Atlantis or The Disobedience of Death", the first performance of Ullmann's anti-war opera "The Emperor of Atlantis or the Disobedience of Death" in Theresienstadt in 1995 (51 years after the Theresienstadt rehearsals), the Austrian Premiere of the opera "The Broken Jug" based on the comedy by Heinrich von Kleist with libretto and music by Viktor Ullmann and the premiere of the original version

of Viktor Ullmann's "Die Lay of Love and Death of the Cornet Christoph Rilke" for big orchestra.

The results of these master classes are planned as follows:

- Concert with songs by Hugo Wolf, Gustav Mahler, Alban Berg and Anton Webern for voices and accordion or piano.
- Chamber music concert with works by Hugo Wolf, Gustav Mahler, Alban Berg and Anton Webern.
- Concert with new compositions based on motifs, themes or ideas by Hugo Wolf, Gustav Mahler, Alban Berg and Anton Webern for chamber music ensemble or voices or piano.

Organisational and artistic process of the master classes in the academic year 2022 / 2023:

Preparation of the master classes with procurement of the sheet music and its distribution to the students, from which the artistic structure of the master classes is then formed.

The composition master classes will be held in two parts in autumn 2022 and winter 2022 / 2023. In the first part, the compositions are worked on based on themes, motifs or ideas by Hugo Wolf, Gustav Mahler, Alban Berg and Anton Webern. After this first part of the master classes, these new compositions are completed so that they are ready to be performed in the second part of the master classes for composition with voices, piano, chamber music ensemble or piano solo in the working proces of rehearsals before the final first performances.

During the second part of the master classes for composition, the master classes for singing and the master classes for conducting, vocal ensemble and chamber music ensemble will also take place in winter 2022.

The Scientific Lecture Programme on the Master Classes at the JAMD - Jerusalem Academy of Music and Dance

Peter Mahler "Family Stories"

Rolf Holub "The Villa Antonia in Correspondence to Gustav Mahler"

Zvi Semel "The reception of Hugo Wolf, Gustav Mahler, Alban Berg and Anton Webern in Israel"

Herbert Gantschacher "Landscape and Space, Music in Natural Spaces and Cultural Spaces in Centuries"

During the master classes there will be scientific lectures as a supplementary discourse on Hugo Wolf, Gustav Mahler, Alban Berg, Anton Webern, Natalie Bauer-Lechner, Arnold, Eduard and Alma Rosé with an outlook on contemporary modern examination of the artistic work of these personalities in context today like Uri Caine, Lou Reed and Metallica.

With the visual artist **Peter Mahler**, a member of the Mahler family could also be found to give a lecture. Peter Mahler's grandfather, Georg Mahler, was a third cousin of Gustav Mahler. Peter Mahler was born in New York, moved to Austria at the age of 21 and lives now as a visual artist and beer brewer in Klagenfurt. In addition, it should be mentioned here that Gustav Mahler's parents were wine burners.

Rolf Holub will report on Gustav Mahler's first domicile in Mayernigg, the Villa Antonia, from a personal point of view and using original archive materials and family documents. In the early 1920s, his father bought the Villa Antonia and the associated plots of land around, and the property of this landscape has been in the family ever since the 1920s.

The extra-ordinary singing and music expert **Zvi Semel** will give an overview of the reception of the works of Hugo Wolf, Gustav Mahler, Alban Berg and Anton Webern from a musicological point of view and performance practice especially in Israel.

There will also be an introduction by **Herbert Gantschacher** to the entire master class project based on the landscapes and spaces from which Hugo Wolf, Alban Berg and Anton Webern come, and in which Hugo Wolf, Gustav Mahler, Alban Berg and Anton Webern also worked musically in natural spaces and cultural areas of Carinthia.

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)

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)



Some Information about the JAMD - Jerusalem Academy of Music and Dance:

The JAMD - Jerusalem Academy of Music and Dance is an academy for music and performing arts in Jerusalem, Israel. It is located on the Givat Ram campus of the Hebrew University of Jerusalem. It was founded as the Jerusalem Conservatory of Music by violinist Emil Hauser in Jerusalem in August 1933. The first director of this school was the pianist Yocheved Dostorevsky, who emigrated from Vienna to Jerusalem. Today the academy has several faculties with 160 fields of study and more than 600 students. The Academy is a recognized independent university-level institution in Israel and also cooperates with the Hebrew University of Jerusalem. The Academy has a Faculty of Performing Arts, Faculty of Composition, a Faculty of Conducting, a Faculty of Music Education for higher education in Israel, and a Faculty of Dance, including Movement and Dance Notation.

In the academic year 2018 / 2019, the master class project on Viktor Ullmann's music "School of Form / Structure of Form" was the first joint project between JAMD and ARBOS, which is now being followed in the academic year 2022 / 2023 by the 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) as a Masterclass Project related to the music of Gustav Mahler and Hugo Wolf, Alban Berg and Anton Webern.

https://en.wikipedia.org/wiki/Jerusalem_Academy_of_Music_and_Dance +
<https://www.jamd.ac.il/en>



Some Informations about Prof. Dr. Michael Klinghoffer, Präsident der JAMD - Jerusalem Academy of Music and Dance:

Michael Klinghoffer is the author of “Mr. Karr, Would You Teach Me How to Drive a Double Bass?” , a book devoted to the technique and philosophy of his mentor, Maestro Gary Karr. Accompanying the book are 18 YouTube videos and a DVD, “For Teachers [NOT] Only”, recently published in the United States. His repertoire ranges from contemporary music (much of it composed for him) to his own transcriptions that have been published in print and recorded on four CDs. Michael is often touring as a bass performer and teacher, as a conductor and is a sought after lecturer. Prof. Klinghoffer has earned a Master of Music degree from Yale School of Music and a Doctor of Musical Arts degree from the Hartt School, University of Hartford. He has also done Post Doctoral work at the Harvard Graduate School of Education. Professor Klinghoffer has been at the Jerusalem Academy of Music and Dance since 1987, where in addition to his Double Bass studio he also conducted several orchestras, coached chamber music and taught classes on Music History, Aesthetics and Pedagogy. He has served as Head of the String Department, as Dean of Students (where he created the JAMD Community Outreach Program for which the academy received twice the Council of Higher Education Award), as Dean of Performing Arts (where he created the Nazarian, Honors in Chamber Music Program), and as Vice President for Academic Affairs. As of October 2021 Prof. Klinghoffer is the President of JAMD. He cherishes the things in life that he can not assign a number to, such as values, meaning, creativity and watching the sunrise from his garden. As a teacher he believes that teaching is an ART and that the most important role of a teacher is to CONFUSE his students. He loves reading, (he only reads book that he has read before...), and he is a great Chess partner (he always loses). He is addicted to running , chocolate and espresso. Prof. Klinghoffer strongly believes that talent is not a matter of geography. Along with his academic commitments and performing engagements, he devotes much time and energy to working with young people of diverse backgrounds in Israel and all over the world.

The success of the master class project "School of Form / Structure of Form" on the music of Viktor Ullmann gave Michael Klinghoffer and Zvi Semel the idea of dealing with the beginning of musical modernity based on Gustav Mahler and Alban Berg, which then led to the concept of the four composers Hugo Wolf, Gustav Mahler, Alban Berg and Anton Webern along the river Drava and the Southern Railway.

<https://www.jamd.ac.il/en/content/prof-michael-klinghoffer>



Some Informations about Prof. Dr. Zvi Semel, Dean of the Faculty of Performing Arts and Professor for Voice at the JAMD - Jerusalem Academy of Music and Dance:

Zvi Semel was born in Israel and completed his artistic studies with honors at JAMD - Jerusalem Academy of Music and Dance. He studied with Alexander Tamir and Dina Turgeman, among others. He also has degrees in Musicology and Cultural Studies from the Hebrew University. Most recently he worked on his dissertation on the vocal works of the composer Viktor Ullmann and in particular on his composition "Immer Mitte". He has been a member of the teaching staff at JAMD since 1989 and works as a singing teacher in the singing department at JAMD. He is also the voice coach of the Ankor Youth Choir. He also worked with the Israel Opera. In 2001, together with Dr. Gila Flam a concert series by JAMD at the National Library of the Hebrew University in Jerusalem. From 2008 he has been the head of the vocal department of JAMD. In 2018, together with Herbert Gantschacher, he curated the master classes on music by Viktor Ullmann "School of Form" at JAMD. Since 2020 he has served as Dean of the Performing Arts Department at JAMD.

The success of the master class project "School of Form / Structure of Form" on the music of Viktor Ullmann gave Zvi Semel and Yinam Leef and Michael Klinghoffer the idea of dealing with the beginning of musical modernity based on Gustav Mahler and Alban Berg, which then led to the concept of the four composers Hugo Wolf, Gustav Mahler, Alban Berg and Anton Webern along the Drau river and the Southern Railway.

<https://www.jamd.ac.il/en/content/zvi-semel>

Some Informations about Univ.Ass. Michael Mautner, Univ.Ass. Dr. Alexander Drčar:

Univ.Ass. Michael Mautner and Univ.Ass. Dr. Alexander Drčar work and teach at the University for Music and Performing Arts "Mozarteum" in Salzburg.



Michael Mautner

Univ.Ass. Michael Mautner studied composition and conducting at the Mozarteum in Salzburg and musicology at the University of Salzburg. He attended summer courses and master classes with Henri Dutilleux, Witold Lutosławski and Hans Werner Henze. During his studies he was musical director at the Salzburg Schauspielhaus and wrote numerous incidental music (*Hamletmaschine*, *Medeamaterial*, *Faust I*, *Faust II*, *Peer Gynt* and many others). From 1986 to 1993 he worked as a freelance composer and conductor in Paris. **Since 1992 Mautner works together with Herbert Gantschacher for ARBOS - Company for Music and Theatre as a composer for scenic concerts and the Otto M. Zykan Project of ARBOS - Company for Music and Theatre.** He is teaching "Applied Music" at the Mozarteum University since 1994, and "Applied Music Theory" since 2015. In the summer of 2016, the stage version of the film "Staatsoperette" by Franz Novotny and Otto M. Zykan as an opera created by Irene Suchy and himself, with its musical additions, premiered with great success at the Bregenz Festival under the title "Staatsoperette – die Austrian Tragedy". Since 2021 he has been the musical director of the vocal and instrumental ensemble REIHE Zykan+. Michael Mautner writes free-tonal music that contains both atonal sounds and traditional tonalities, whereby he designs the overall process according to dramaturgical principles ("Music is a form of communication, a narrative technique of the inner world"). The compositional basis of his autonomous musical works is a combination of twelve-tone technique or serial technique and musique spectrale. Through permutations of the respective series, he opens up harmonic fields and designs them according to spectral criteria (overtones of the sounds). For this he also uses microtonal elements, which he notates according to the Ekmelian tonal system (72 tones within an octave). He works on a *Theory of Harmony of Microtonality* in order to open up new ways of music beyond the dominance of noise. For his works in the field of applied music (film, theatre, TransArt), Mautner works in a broader range of styles.

https://de.wikipedia.org/wiki/Michael_Mautner + <https://mmautner.org/>



Alexander Drčar

Univ.Ass. Dr. Alexander Drčar studied musical direction and orchestra conducting at the Vienna University of Music and Performing Arts, graduating in 1992 with a diploma with distinction. Starting from the 1992/1993 season he worked as conductor and musical director at the Stadttheater Klagenfurt, later on also as a chief conductor of the Carinthian Symphony Orchestra until 2000, he was conducting at the Vienna Chamber Opera (including Strauss's "Fledermaus" including a tour through Japan), at the "Klangbogen" festival in Vienna, the Gran Theatre del Liceu at Lucerne, Hamburg State Opera (including Verdi's "Rigoletto" and "Otello", Puccini's "Tosca"), State Opera Hannover (including Verdi's "Aida", Berg's "Lulu"), State Theatre Braunschweig (including Mozart's "Magic Flute"), National Theatre Mannheim (including Verdi "Un Ballo die Maschera"), Frankfurt Opera (including Mozart's "Magic Flute" and Verdi's "Rigoletto"), Vienna Volksoper (as "Conductor in Residence" including Verdi's "Rigoletto", Mozart's "Magic Flute", Mozart's "The Abduction from the Seraglio"., Rossini's "Max & Moritz", Strauss's "Fledermaus"), at the Aichi Arts Centre in Nagoya (including Bartók's "Bluebeard's Castle"), concerts with the Carinthian Symphony Orchestra, Berlin and Bochum Symphony Orchestra, Rheinische Philharmonie Koblenz, Bruckner-Orchestra Linz, Belgrade Philharmonic, Capella Istrapolitana, Slovenian Philharmonic, Central Aichi Orchestra Nagoya and Klangforum Wien.

With Herbert Gantschacher and ARBOS - Company for Music and Theatre and the ensemble kreativ Drčar worked and works since 1993, Drčar has been conducting since 1993 scenic concerts with new music or new operas or rediscovered works such as the premiere of the opera "Kar" by Herbert Lauermaun in 1994 as music theatre in the lower hollow passage of the resevoir of the Großer Mühdorfer See at 2300 meters above sea level on the Reißbeck in Carinthia, 1999 "Earth and The Great Weather" opera by John Luther Adams with performances in Montréal, Ottawa, Kuujuaq, Iqaluit (Canada) and Nuuk (Greenland) and from 1993 to 2001 with operas written by Viktor Ullmann as the Anti-war opera "The Emperor of Atlantis or The Disobedience of Death" (with its premiere at Theresienstadt in 1995, 51 years after the Theresienstadt rehearsals), Ullmann's melodrama "The Lay of Love and Death of Cornet Christoph Rilke" and Ullmann's opera "The Broken Jug" (each in the composer's original versions, commissioned, produced and staged by Herbert Gantschacher), he conducted the premiere recording of Viktor Ullmann's Anti-war opera "The Emperor of Atlantis or The Disobedience of Death" in the original version for chamber orchestra for STUDIO MATOUS Prague produced under the artistic direction by Herbert Gantschacher for ARBOS - Company for Music and Theatre. Drčar did doctoral studies at the University Mozarteum Salzburg with Ao.Univ.-Prof. Dr. Wolfgang Gratzer ("Stravinsky conducts Le sacre du printemps - Danse sacrée", published in 2015 by the Rombach Edition, Freiburg i. Breisgau/Berlin/Vienna), graduated in 2013. He is a university assistant at the University Mozarteum since February 2014, the head coordinator of the conducting class since 2015 and a lecturer in the subjects conducting, choir conducting and wind orchestra conducting.

<https://www.uni-mozarteum.at/people.php?p=63088> + <http://www.alexander-drcar.de/>



Peter Mahler



Rolf Holub

Some Informations about Peter Mahler:

Peter Mahler' grandfather, Georg Mahler, was a cousin of third degree of Gustav Mahler. Peter Mahler was born in New York, in the age of 21 years he moved over to Austria und works and lives now as a visual artist and beer brewer in Klagenufrt. dritten Grades von Gustav Mahler. In addition, it should be mentioned here that Gustav Mahler's parents were wine burner.

https://www.kleinezeitung.at/kultur/4216024/PORTRAEt_Ein-Maler-namens-Mahler

Some Informations about Rolf Holub:

Rolf Holub is an actor, singer and a cabaret artist and was for decades a real active politician in the State of Carinthia. From 2010 till 2012 he was the chairman of the Committee of Inquiry in the Parliament of Carinthia referring to the activities of the governors Jörg Haider and Gerhard Dörfler. After complaints by Holub and other people about the criminal offence of suspected party financing and the admission of being guilty by the people involved and their final sentence to several years in prison, early elections were held in 2013.. From 2013 to 2018, Holub was a member of the government of Carinthia's Prime Minister, Governor Peter Kaiser, as a minister responsible for energy, environment (excluding national parks), sustainability and public transport. Rolf Holub's father bought in 1920's the Villa Antonia, which was the first place in Mayernigg at the lake Wörthersee, there Gustav Mahler lived, worked and composed.

https://de.wikipedia.org/wiki/Rolf_Holub



Some Informations about Herbert Gantschacher:

Herbert Gantschacher is a director, producer, author, curator and exhibition curator. One focus of his work was and is the work of the composer Viktor Ullmann. He researches in the Austrian State Archives and at original locations for biographical material on Viktor Ullmann and his father Maximilian Ullmann, both of whom served on the Isonzo Front during World War I. Father Maximilian commanded a regiment as Colonel General in the Bača and Idrija valleys, son Viktor was an artillery observer and as He also saw the gas attack and the firing of his battery on October 24, 1917, as Herbert Gantschacher's grandfather was part of the special forces that then passed through the gassed positions of the Italian troops. His own war experiences from the First World War are also reflected in Ullmann's opera "The Emperor of Atlantis or The Disobedience of Death". Research about the biographies of Maximilian and Viktor Ullmann during World War I was and is also part of the project "War=daDa". As a director, Gantschacher has worked for the following institutions: Schauspielhaus Graz, the Salzburg State Theatre, the Tyrolean State Theatre Innsbruck, the Danube Festival Krems, the Vienna Chamber Opera, the Theater an der Winkelwiese in Zurich, the *Festival Musica Judaica* in Prague, the Kulturbrauerei in Berlin, the Festival "Theatre without Borders" in Szczecin, the National Theatre in Priština, the National Arts Centre in Ottawa, the Concordia University in Montréal, the United States Holocaust Memorial Museum in Washington D.C., the Los Angeles Museum of the Holocaust, the Singapore Arts Festival, Staatsschauspiel Dresden, the small scene of the Dresden Semperoper, the Dresden Centre for Contemporary Music, the Festspielhaus Hellerau, the Kulturhuset in Stockholm, the Royal Opera (Kungliga Operan) in Stockholm, as well as in Erfurt, Odessa, Saint Petersburg, Helsinki and Bergen.

Gantschacher is since 1999 a guest lecturer at the Theatre Faculty of the University of Bergen, the State Conservatory "Rimsky-Korsakov" in St. Petersburg and at the JAMD - Jerusalem Academy of Music and Dance. In the year 2018 Gantschacher was the curator of the memorial year of the Republic of Austria "Austria 1918-2018" for the State of Carinthia. Since 2019 he works as a curator for the government of Carinthia for European and International projects.

From 1994 to 1999 Herbert Gantschacher was a member of the Carinthian Cultural Committee on the literature advisory board. From September 2013 to October 2018 he was again a member of the Carinthian Cultural Committee and active in the advisory board for performing arts and was its chairman in 2013 and 2014.

From 1963 to 1967 he attended the Carinthian State Conservatory in the subjects of early music education, choral singing and composition.

Gantschacher received the following awards for his productions:

- Opera Production of the Year 1993 in the Czech Republic, for his production and staging of the Anti-war opera "The Emperor of Atlantis or The Disobedience of Death".
- Maecenas Prize 1994 for the music theatre project "Kar", in cooperation with the Österreichische Draukraftwerke AG.
- Maecenas Prize 2002 for the project "Theatre Traps in the Vienna Subway".
- Europe Seal 2002 for innovative language projects.
- Maecenas Prize 2003 for the project "Dada in tram line 1 & tram line 2".
- Nomination for the Bank Austria Art Prize 2012.
- UNESCO Prize for the Visual Theatre Library for "Developing Human Rights for All".
- Arteco Prize for his project "Different Trains" in which three operas were performed on a moving train across Europe at railway stations in Belgium, Germany, the Czech Republic, Slovakia, Hungary and Austria.
- Cerec-Award of the Financial Times for the productions "Different Trains" and "Inukshuk - the arctic-alpine art and culture project" as well as the establishment of the European and International Visual Theatre Festival VISUAL in Vienna combined with the work with the deaf and deaf-blind.

Herbert Gantschacher is artistic director of ARBOS - Society for Music and Theater Vienna-Salzburg-Klagenfurt.

Research and research projects by Herbert Gantschacher

- Since 1979 research on the composer Viktor Ullmann
- 2018: The Digital Wilhelm Jerusalem Archive: Eighty years after the destruction, the archive of the Viennese philosopher, reform educator and pacifist Wilhelm Jerusalem was made digital for the Department of Manuscripts at the National Archive of the State as part of the year of commemoration and remembrance "Austria 1918-2018". Israel restored in the National Library at the Hebrew University.
- 2018: The Digital Arnold Schoenberg Archive: For the House, Court and State Archives of the Austrian National Archives, all existing documents on the composer Arnold Schoenberg and his military service in the First World War from 1914 to 1918 were digitally recorded to complete the biography of the composer and for academic purposes Research.

Books and publications (selection)

"Crossing Boundaries" – The Sign 22/1992, ISSN 0932-4747.

"Diversity instead of simplicity" (Klagenfurt on other paths) - Carinthian printing and publishing company 1996, ISBN 3-85391-138-2.

"Tracks to Viktor Ullmann" with essays written by Viktor Ullmann, Herbert Thomas Mandl, Paul Kling, Dževad Karahasan, Ingo Schultz and Herbert Gantschacher, edited by ARBOS - Company for Music and Theatre, Vienna, edition selene 1998, ISBN 3-85266-093-9.

"Forms of Life" - A theatre book that Gantschacher wrote together with Dževad Karahasan, Vienna, edition selene 1999, ISBN 3-85266-041-6.

"The Mirror of History - Past as Ideology" (3rd Prora Symposium) - 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, European Publishing House of Science 2006, ISSN 0941-1488, ISBN 3-631-55038-3.

"VIKTOR ULLMANN - WITNESS AND VICTIM OF THE APOCALYPSE - Testimone e vittima dell'Apocalisse - Priča in žrtev apokalipse - Svědek a oběť apokalypsy" - Unabridged original edition in German and English with summaries in Italian, Slovenian and Czech , ARBOS-Edition, ISBN 978-3-9503173-3-6, Arnoldstein-Klagenfurt-Salzburg-Vienna-Prora-Prag, first edition 2015, second edition 2019 and third edition 2020 with new prefaces.

"Viktor Ullmann – Svědek a oběť apokalypsy 1914–1944". Archiv hlavního města, Prague 2015, ISBN 978-80-86852-62-1.

"Виктор Ульман – Свидетель и жертва апокалипсиса", Культ-информ-пресс» Санкт-Петербург 2016, ISBN 978-5-8392-0625-0.

"HIDDEN HISTORY Скрытая история Deaf - Blind - Deaf-Blind - War Invalid 1914-1918" Unabridged original edition in German with summaries in English and Russian, ARBOS-Edition, ISBN 978-3-9503173-4-3, Arnoldstein-Klagenfurt- Salzburg-Vienna 2018.

"KRIEGSFANGEN - KRIEGSINVALID / PRISONER OF WAR - WAR-DISABLED / военнопленные - инвалиды войны" Original edition in German and English, ARBOS-Edition, ISBN 978-3-9503173-7-4, Arnoldstein-Klagenfurt-Salzburg-Vienna 2018.

"Viktor Ullmann – Priča in Žrtev Apokalipse" Goriški muzej Kromberk, ISBN 978-961-6201-74-2, Nova Gorica 2018.

"Виктор ульман свидетель и ° покалипсиса - Viktor Ullmann Witness and Victim APOCALYPSE - Witness and Victim of the apocalypse - Testimone e Vittima dell'apocalisse - Priča in Žrtev apokestre- Svědek a OBRORSY" , ISBN 978-3-9503173-6-7, Arnoldstein-Klagenfurt-Salzburg-Vienna, first edition 2018, second edition with new contributions 2020.

"I am death, I survived - encounters with Karel Berman", musica reanimate Berlin, mr-Mitteilungen No. 99, December 2019.

"Peace-building. Weapons do not create peace, and they also do not secure jobs | 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 (Eds. | a cura di | ur.): "Manifest|o Alpe-Adria. Voices for a European region of peace and prosperity | Voci per una regione europea di pace e prosperità | Glasovi za evropsko regijo miru in blagostanya". Löcker Verlag, Vienna 2020 (edition pen volume 151 of the Austrian PEN Club), ISBN 978-3-99098-027-9.

https://en.wikipedia.org/wiki/Herbert_Gantschacher

http://www.1000letters.at/2-en-about_me



ARBOS - GESELLSCHAFT FÜR MUSIK UND THEATER
ARBOS - COMPANY FOR MUSIC AND THEATRE
ARBOS - SOCIÉTÉ POUR LA MUSIQUE ET LE THÉÂTRE

Some Informations about ARBOS – Company for Music and Theatre:

ARBOS - Company for Music and Theatre in Vienna, Salzburg and Klagenfurt, works artistically on the topics of producing new music theatre, scenic concerts, youth theatre, theatre for the deaf, staged spaces, theatrical exhibitions and forms of crossover art.

ARBOS has received the following awards for its artistic work:

"The Emperor of Atlantis or the Disobedience of Death" by Viktor Ullmann (music and libretto): MUSIC THEATRE PRODUCTION OF THE YEAR 1993 in THE CZECH REPUBLIC (selected by an independent jury of experts for the Czech theatre magazine "Divadelni Noviny"). This production has so far been staged in Washington D.C. (United States Holocaust Memorial Museum), Los Angeles (USA), Ottawa, Montréal (Canada), Stockholm (Sweden), Theresienstadt, Prague (Czech Republic), Dresden (Germany), Hallein, Vienna and even in Klagenfurt.

"Kar" music theatre for the mountain by Herbert Lauermann (music) and Christian Fuchs (libretto) realized in the lower hollow of the reservoir of the Großer Mühldorfer See at 2300 meters above sea level on the Reißeck in Carinthia: MAECENAS-AWARD 1994 for the best art sponsorship project in Austria.

"Different Trains" three operas in a moving train through Europe at train stations in Belgium, Germany, the Czech Republic, Slovakia, Hungary and Austria: ARTECO-AWARD 1999.

EUROPEAN ART PRIZE of the FINANCIAL TIMES (Cerec-Award) 1999 for the projects "Kar" music theater for the mountain, "Inukshuk" the arctic-alpine art and theatre project and the implementation of European deaf theatre concept.

"I see something that you don't see" Deaf theater children's play for deaf and hearing children, their parents, relatives and teachers: EUROPEAN SEAL 2002 for innovative language projects.

"Theater traps in the Vienna underground" visible and invisible theater in the stations of the Vienna underground lines U 1, U 2, U 3, U 4 and U 6: MAECENAS-AWARD 2002

"Speaking hands" deaf theater workshop project: EUROPEAN SEAL 2002 for innovative language projects.

"Dada in Line 1 and Line 2" visible and invisible theater at stations of Vienna's tram lines 1 and 2: MAECENAS-AWARD 2003.

Nomination for the Bank Austria Art Prize 2011.

UNESCO Prize for the Visual Theatre Library for "Developing Human Rights for All" 2012.

Other major theatre productions and concepts by ARBOS:

"Encounters on the Frontier" including the drama trilogy "Al-Mukaffa", "The Delighted Angel" and "The Strangers" by Dževad Karahasan with performances in Washington D.C. (USA), Prague (Czech Republic), Erfurt (Germany), Vienna, Salzburg, Krems, Hallein and Klagenfurt (Austria).

"Stories about Travelling" a music theatre trilogy including "The Song of the Fools about Europe", "The Concert of the Birds" and "UROBOS: Project Time" by Dževad Karahasan and Herbert Gantschacher with performances in Odessa (Ukraine), Prague, Hradec Kralove (Czech Republic), Berlin, Erfurt, Leipzig (Germany), Klagenfurt,

Salzburg, Hallein (Austria) and Singapore (Singapore Arts Festival 2001, Asia's most important arts festival).

The Viktor Ullmann project "Tracks to Viktor Ullmann" 1992-2001 with the productions "The Emperor of Atlantis or The Disobedience of Death", "The Lay of Love and Death of Cornet Christoph Rilke" (in two productions, the original version for piano and the original version for large orchestra), "The Strange Passenger", "The Broken Jug" in the Czech Republic, Austria, USA and Canada.

"It was raining yesterday evening" - "Il a plu la veille" - "...och sen började det regna" - "Tinha chovido na véspera" European Internet Chamber Opera Project with music by Eberhard Eyser (Sweden), libretto by Eberhard Schmidt (Germany) based on two novellas by Fernando Namora (Portugal) in cooperation with the Royal Opera Stockholm, European Cultural Centre Erfurt and Toihaus Salzburg with live broadcast on the internet and viewers on all five continents.

"War = daDa" War as Europe's cultural heritage of the 20th century in the 21st century.

The Viktor Ullmann project "Viktor Ullmann - Witness and Victim of the Apocalypse" started in 2001 as a research project in the Alps-Adriatic region (Austria, Italy, Slovenia); since 2004 connecting scientific research work with artistic production; from 2007/2008 combination of scientific research, performances and concerts with exhibitions in the Alps-Adriatic region and German-speaking countries; from 2014 expansion to an European and International with the exhibition by Herbert Gantschacher "Viktor Ullmann - Witness and Victim of the Apocalypse", concerts with songs by Viktor Ullmann in relation to the First World War, performances of Ullmann's melodrama "The Lay of Love and Death of Cornet Christoph Rilke" in the composer's original version as visual theatre with the deaf actor Werner Mössler, the singer and speaker Rupert Bergmann and the pianist Christoph Traxler, the Anti-war opera "The Emperor of Atlantis or The Disobedience of Death" with libretto and music by Viktor Ullmann in the composer's original version directed for puppet theatre performed by Rita Hatzmann-Luksch and Markus Rupert as well as master classes on music by Viktor Ullmann in Romania ("musica suprimata" in Sibiu / Hermannstadt, Cluj / Klausenburg), Czech Republic (Prague City Archives in the Clam Gallas Palace), Germany (Documentation Center Prora), Italy (Passo di Predil / Predel / Predilpass, Timau / Tishlbong, Udine, Cividale, Duino, Trieste), Russia (Festival "SOUND WAYS" St. Petersburg, State Conservatory "Rimsky-Korsakov" St. Petersburg, House of Culture and Russian Museum in Kingisepp), Slovenia (Goriški muzej in Grad Kromberk in Nova Gorica, Foundation "Pot Miru" Kobarid, Kulturno društvo Čedermac Bovec), Israel (JAMD - Jerusalem Academy of Music and Dance, Tel Aviv Art Museum, Felijca Blumenthal Festival Tel-Aviv).

ARBOS had and has performances and projects with partners in Australia, Africa (South Africa), Asia (Israel, National Arts Festival in Singapore, the largest arts festival in Asia and Hong Kong), America (United States Holocaust Memorial Museum in Washington D.C., Holocaust Museum in Los Angeles in the USA as well as Nunavik, Nunavut, Canada, Peru and Argentina) and Europe (Romania, Russia, Ukraine, Lithuania, Latvia, Poland, Czech Republic, Slovakia, Hungary, Slovenia, Italy, Kosovo, Finland, Sweden, Norway, Iceland, Greenland, Denmark, Germany, France, Holland, Belgium, Great Britain, Spain, Austria and Switzerland), in all in 37 countries on 5 continents.

[https://en.wikipedia.org/wiki/Arbos %E2%80%93 Company for Music and Theatre +](https://en.wikipedia.org/wiki/Arbos_%E2%80%93_Company_for_Music_and_Theatre_+)
<https://www.arbos.at/>

"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)

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.

Note: The research work and the conception are based on the copyright by Mag. art. Herbert Gantschacher. For this reason Mag. art. Herbert Gantschacher has done own research work by research work on original places in the today's Republic of Slovenia, the today's Republic of Italy, the today's Czech Republic, the today's Republic of Poland, the today's Republic of Germany, Canada, the USA, the State of Salzburg, the City of Vienna, the today's State of Carinthia in the Republic of Austria and worked with published research work (see also the list of used literature and research work) nebst den verwendeten Quellen (siehe Literatur- und Rechercheliste). The complete text of the conception are original essays and can only be used for the intention done by the author.

Sources of the pictures: Austrian National Library, Austrian National Archive, German National Archive, Archive of the Ministry for Foreign Affairs Berlin, The Morgan Library & Museum, Michael Mautner, Alexander Drčar, Herbert Gantschacher, Rolf Holub, Peter Mahler, Hans Hochstätger, ARBOS - Company for Music and Theatre, Mozarteum Salzburg, Jerusalem Academy of Music and Dance.

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Mag. art. Herbert Gantschacher, Curator of the Projects of the State of Carinthia des Landes Kärnten of the Republic of Austria of the Memorial Year "Austria 1918-2018" and the follow-up projects "ON THE MOVE I II III IV"

Herbert Gantschacher

Mag. art. Herbert Gantschacher, Author, Director, Producer, Columnist of the Austrian Newspaper **KLEINE ZEITUNG**
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"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)



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.

Academic-artistic team: Prof. Dr. Michael Klinghoffer (president of the JAMD - Jerusalem Academy for Music and Dance), Prof. Dr. Zvi Semel (dean of the faculty of performing arts at the JAMD - Jerusalem Academy of Music and Dance), Univ.Ass. Michael Mautner (university for music and performing arts "Mozarteum" Salzburg), Univ.Ass. Dr. Alexander Drčar (university for music and performing arts "Mozarteum" Salzburg), Peter Mahler and Rolf Holub (eye-witness and lecturers, Klagenfurt), Mag.art. Herbert Gantschacher (ARBOS - Company for Music and Theatre Vienna-Salzburg-Klagenfurt).

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.



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