



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

HERBERT GANTSCHACHER



KRIEGSGEFANGEN
KRIEGSINVALID
PRISONER OF WAR
WAR-DISABLED
военнопленные
инвалиды войны



ARBOS EDITION



ARBOS-Edition

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Herbert Gantschacher for

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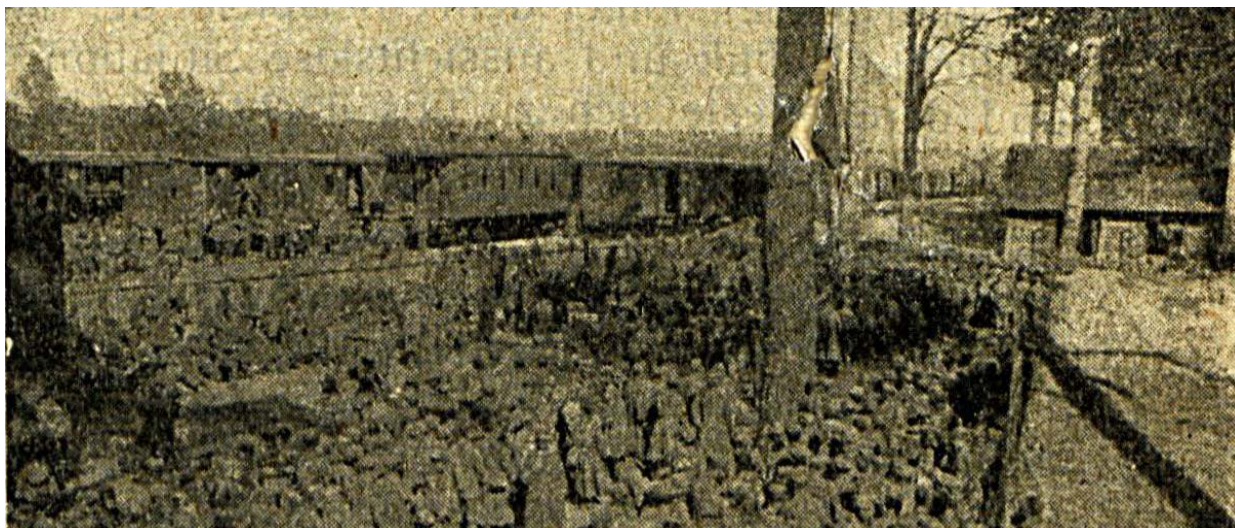
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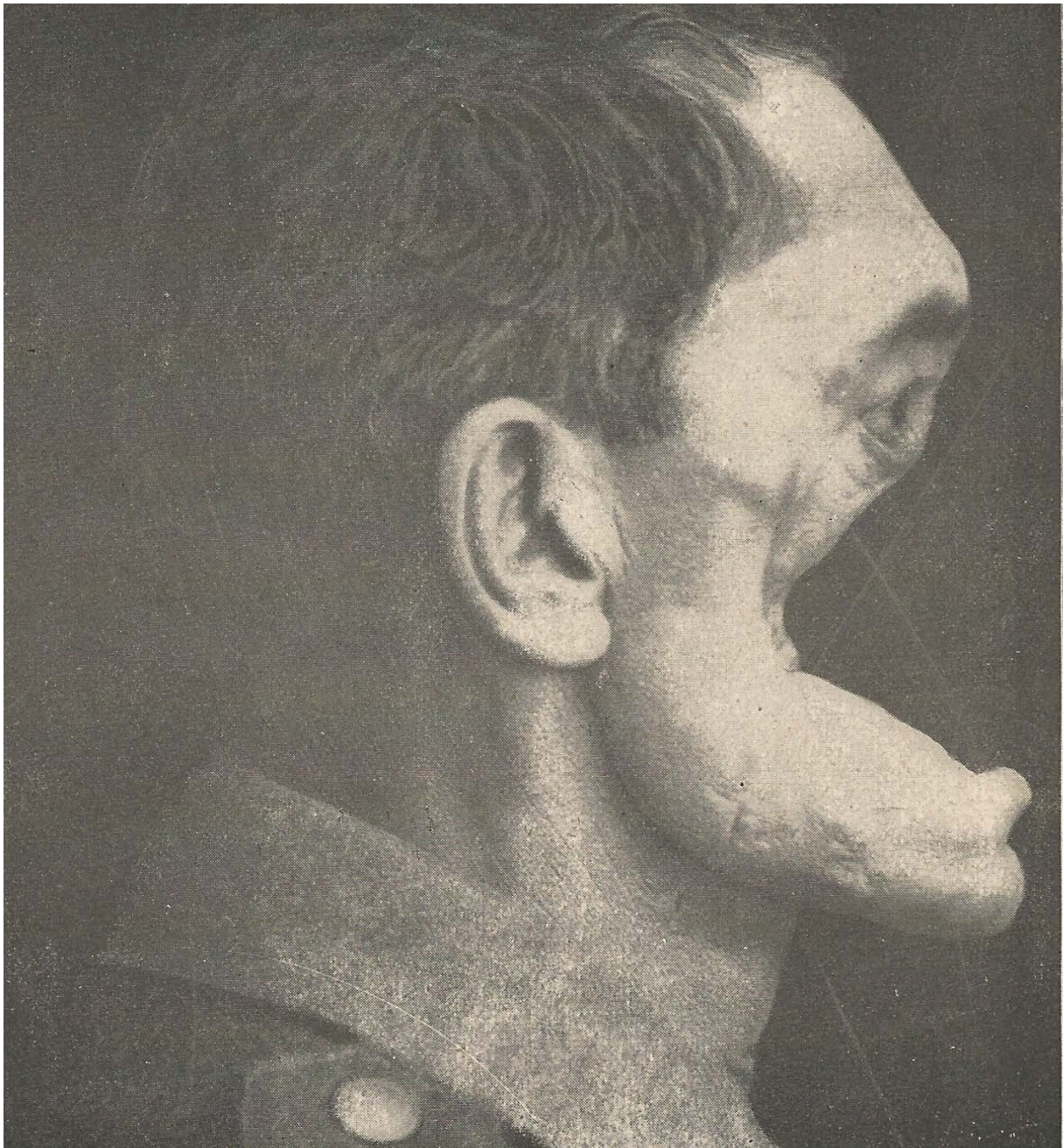
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Transport of prisoner of war of the imperial and royal Wehrmacht to the Russian camps in Siberia.

Prisoner of War, War-Disabled.

This publication deals with taboo topics which are rarely discussed in public, namely the fates of war-disabled prisoners of war. War-damaged people are not really suitable for a hero's worshipping, because only a dead hero is a real hero. Dead heroes are fallen heroes fallen into the war propaganda machine like fallen snow. In Italian "Caduti" have the real meaning like "Caduta Neve", the dead heroes fall like snow, so they are usefully covered by falling snow in the winter, they disappear so to speak and they are no longer visible. But at some time these corpses and weapons become visible again including weapons of mass destruction too, such as gas grenades. A few years ago in some of the old positions of the Italian Army of The Great War near Bovec in the upper valley of the Isonzo river a still functional poison gas grenade has been found, which has been fired on 24th of October 1917 at 2 am from the minefield positions of the German army of the Hohenzollern-Empire in collaboration with the Imperial and Royal Wehrmacht of the Archduke of Hapsburg under the supreme command of emperor and king Charles. So not poison gas grenade have been exploded, so there are still functional poison gas grenade in this area, carelessly unscrewed the poison gas Blue Cross has leaked visible. After that someone takes the poison gas grenade again in his hand and has been killed within seconds by Blue Cross. Now these facts have become public again. During the 12th and last battle in the theatre of war of the valley at the river Isonzo, in October 1917, the father of the composer Viktor Ullmann, colonel Maximilian Ullmann and his regiment has been responsible for the security of the Hapsburg supreme commander. And his son Viktor Ullmann sees as an artillery observer on 24th of October 1917 at 2:00 in the morning the gas attack and the shooting of it's own battery assigned to the first heavy fortress artillery regiment Battery No. 4 / Battalion No. 5 the 38cm howitzer of Škoda, the most modern artillery howitzer of the First World War. Noteworthy here is the fact that Viktor Ullmann on 24th of October 1917 has become a witness of the gas attack at Bovec in the Upper Isonzo Valley and later on has become a victim murdered on 18th of October 1944 with by poison gas Zyklon B at Auschwitz. The same companies have produced the poison gas in the First World as well as in the Second World War for the mass murder in the gas chambers of the Nazi concentration and extermination camps.



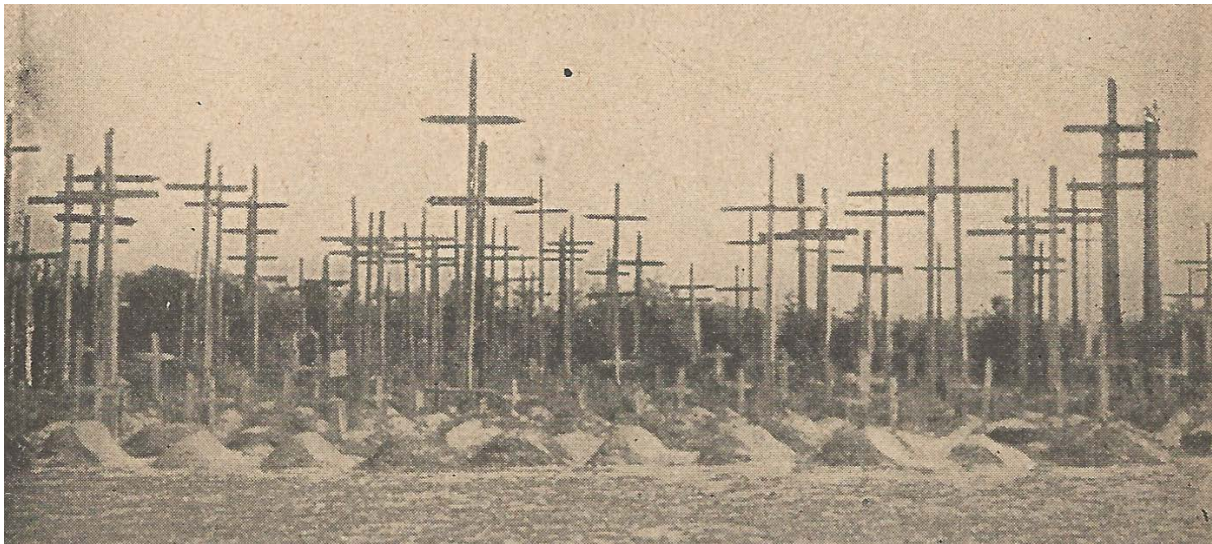
War-disabled soldier from The Great War.

Why the fates of such people are not appreciated in a public common sense of memory is simply explained by the fact that these fates are not really suited for war propaganda, because any case of war-disability and of being killed in war is in reality a case of proving this sentence: Weapons do not create peace and they do not create or secure jobs. The available figures from the First World War speak a very clear language. With a world population of 875,971,800 people, 71,632,800 have been under arms as soldiers or women soldiers (that's about 8.1 percent of all people living on Earth), of which 9,340,916 soldiers and women soldiers have been killed and 21,373,292 of these soldiers and women soldiers have become war-disabled (that's about 3.4 percent of all human beings living on Earth) and 7,874,330 persons have been killed as civilians (that's about 0.9 percent of all persons living on Earth). The numbers of 21,373.292 war-disabled soldiers and women soldiers speak for themselves.



***A war-disabled soldier as a beggar after The Great War
with his children on the street.***

The monthly "Popular Science Monthly" published in July 1918 does not in vain ask the question: "When the war is over, how many thousands of people will have become deaf or deaf-blind?" Little attention has been paid to the fate of war-disabled persons the public, this applies to both women and men. Even the refugee dramas in the First World War receive little attention. On the basis of concrete situations in the First World War and newly found archive material the fates of the "La Femme soldier - women soldiers" and their situation in captivity will be presented now as the case of the pianist Paul Wittgenstein become a war-disabled one-armed pianist as the case of the politician Otto Bauer as a war-disabled subject for exchange to Vladimir I. Lenin as the concerts and music works for the leisure time moments in the world on the occasion of concerts programmes and compositions dedicated to the war-disabled as the case of the medical Nobel laureate of 1914 Robert Bárány for his scientific exploration of the semicircular canals, who has been at the time of the nomination for the Nobel Prize in Medicine a prisoner of war in a Russian camp in Siberia and then received the Nobel Prize in Stockholm in 1916 as the case of the physician and military doctor Karl Kassowitz, who has been escaped from a Russian prisoner of war camp in Siberia at Christmas 1914 via China, Japan, USA, Gibraltar and Italy back to Vienna in May 1915 as Ernst Kassowitz who has become twice a prisoner of war, first in Russia and after his return second in Italy in 1918, from where he returns in 1924 as the cases of the poet Andreas Latzko of the visual artist Sebastian Isepp have been becoming shell-shocked in the theatre of war in the valley of the Isonzo river.



Cemetery for Russian soldiers, as higher the rank as higher the cross.

On the basis of these facts, the other life-paths are also illuminated. In the Republic of Austria, Otto Bauer succeeds Victor Adler as Foreign Minister. Paul Wittgenstein makes a career as a one-armed pianist, who managed to flee and emigrate from Vienna in 1938 following the Anschluss of the Austro-fascist Ständestaat to the National Socialist Reich. Victor Ullmann has been not fortunate enough, he will be murdered on 18th of October 1944 by poison gas in the gas chambers of Auschwitz. The physician Robert Bárány has received the Nobel Prize for his work on the organ of balance in his ear, but leaves Vienna in November 1917 because of the real existing anti-semitism and then teaches at the University of Uppsala in Sweden. In 1923 the physician Karl Kassowitz leaves Vienna in the direction of the USA, because he has got no opportunity to make a career at the University Hospital in Vienna because of his Jewish background. Ernst Kassowitz has emigrated from Vienna to Seattle in 1935 after the Austro-fascist regime come power in 1933/1934, in 1938 the Nazis demanded a list of his assets in his absence, even emigrated Jews were not safe from persecution. The visual artist Sebastian Isepp and his Jewish wife have left Austria too. After moving over to Great Britain Isepp become a restaurator at the British National Gallery in London under the direction of Ernst Gombrich (a member of the family of the philosopher Wilhelm Jerusalem), who has moved over from Vienna to London. The case of Pacifism of the Deafblind Author Helen Keller and the Philosopher Wilhelm Jerusalem.

Even less attention is paid to the fate of those war invalids of the Great War who have become deaf, blind or deafblind. Deafness, blindness and deafblindness have often been the result of gas attacks during the First World War. Another case has been written down by the author and director Dalton Trumbo in his novel and its film adaptation "Johnny Got His Gun". In the early 1918, a soldier of the US Army on the Western Front in France is injured so heavily in an artillery attack by the German Army, so that arms and legs are shredded and amputated, he also loses the hearing and visual senses, the body and the head with the brain work properly in accordance with the circumstances and have survived these most serious injuries. This case has inspired the American-Danish metal band Metallica to create their most famous song today, "One", to which the band will have produced their very first videofilm. And so the scene shows how a five-sensed soldier in the First World War becomes a deafblind, one-sensed, handsless and legless human being who has remained alive to the senses of touch and touch and who uses the Morse code to communicate with the environment.



The workshop "Gassed" is an exercise for sensibilization of situations of war-disability and deafblindness following the photos and the painting "Gassed" of the British war painter John Singer Sargent plus the original photo from the poison gas attack on 10th of April 1918 with British soldiers being now deaf, blind or deafblind.

In order to make such situations understandable, there are the workshops with the topics "To Touch - To Smell - To Taste" on the subjects of deafness, blindness and deafblindness associated with the special workshop "Gassed". In this workshop, war-disability and deafblindness are demonstrated also through the painting "Gassed" of the British war painter John Singer Sargent and the original photograph of the gas attack taken place on 10th of April 1918 on the western front. British soldiers of the 55th Division become deaf, blind or deafblind during a gas attack by the German Army (if they have survived the gas attack). To be guided from the front, they form a marching column and put their hands on the shoulders of the man in front and wait for the departure.

Thus, the horrors of war and even of the gas war can still be experienced directly today as a necessary process of sensibility for peace building. I myself have learned from my father's fate, what it means to replace in 1915 as a five-year-old boy the farmers serving in the different theatres of war in the First World War. In the mountains of the Turrach in the triangle between the states of Salzburg and Styria and Carinthia he has been herding cattle and sheep instead of visiting the school. At the age of nine after the Great War in 1919 he has enrolled in the elementary school in Turrach, completed years plus two years repetition of elementary school, in total six years of elementary school. During the Great War until 1918 there have been no educational opportunities in such regions. In 1919 elementary schools have introduced also in such outlying places of the now founded Republic of Austria. Peacebuilding, education and cultural education complement each other.

METALLICA

"One"

I can't remember anything
Can't tell if this is true or dream
Deep down inside I feel to scream
This terrible silence stops me

Now that the war is through with me
I'm waking up, I cannot see
That there's not much left of me
Nothing is real but pain now

Hold my breath as I wish for death
Oh please God, wake me

Back in the womb it's much too real
In pumps life that I must feel
But can't look forward to reveal
Look to the time when I'll live

Fed through the tube that sticks in me
Just like a wartime novelty
Tied to machines that make me be
Cut this life off from me

Hold my breath as I wish for death
Oh please God, wake me

Now the world is gone I'm just one
Oh God help me

Hold my breath as I wish for death
Oh please God, help me

Darkness
Imprisoning me
All that I see
Absolute horror
I cannot live
I cannot die
Trapped in myself
Body my holding cell

Landmine
Has taken my sight
Taken my speech
Taken my hearing
Taken my arms
Taken my legs
Taken my soul
Left me with life in Hell

James Hetfield / Lars Ulrich

METALLICA

"Einer"

Ich kann mich an absolut nichts erinnern
Kann nicht sagen ob dies wahr oder ein Traum ist
Tief in mir drinnen hab ich das Gefühl zu schreien
Doch diese schreckliche Stille behindert mich

Jetzt ist der Krieg durch und durch in mir
Ich wache ich auf, ich kann nicht sehen
Dass nicht viel von mir geblieben ist
Nichts ist jetzt echt nur der Schmerz jetzt

Halt meinen Atem an wie ich mir den Tod wünsche
Oh bitte Gott, schau auf mich

Zurück im Mutterleib ist mehr als wahr zu sein
Pumpen muss ich zu Lebzeiten ertragen
Aber kann nicht damit rechnen das zu enthüllen
Schau auf die Zeit, wenn ich lebendig sein werde

Gefüttert durch den Schlauch, der in mir steckt
Wie eine Kriegszeitneuigkeit
Gefesselt an Maschinen, die mich lebend erhalten
Schneidet ab dieses Leben von mir

Halt meinen Atem an wie ich mir den Tod wünsche
Oh bitte Gott, schau auf mich

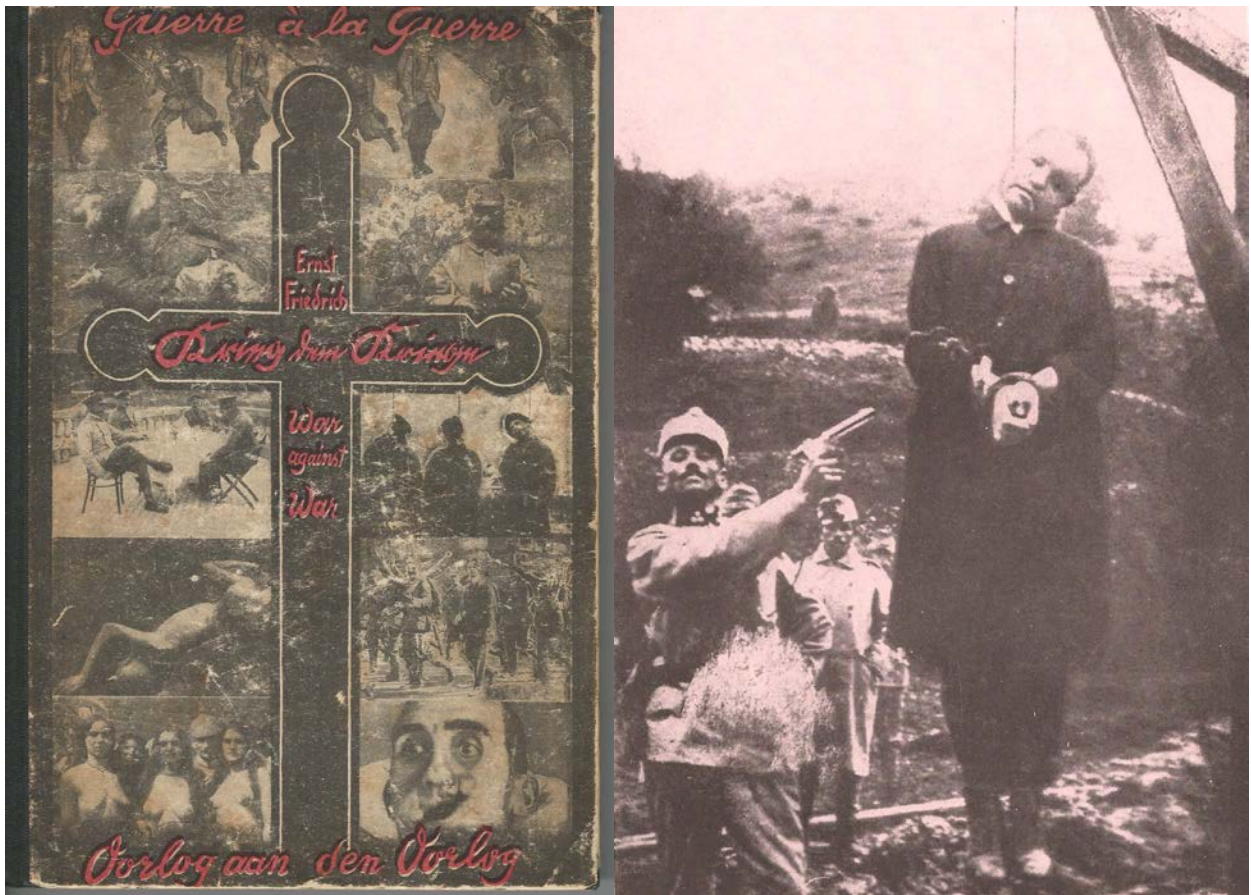
Nun die ist Welt gegangen ich bin nur einer
Oh Gott hilf mir

Halt meinen Atem an wie ich mir den Tod wünsche
Oh bitte Gott, schau auf mich

Dunkelheit
Kerkert mich ein
Alles was ich sehe
Absoluter Horror
Ich kann nicht leben
Ich kann nicht sterben
Gefangen in mir selbst
Meine Körper eine gefesselte Zelle

Landmine
Hat mein Sehen genommen
Meine Sprechen genommen
Mein Hören genommen
Meine Arme genommen
Meine Beine genommen
Meine Seele genommen
Ließ mich lebendig in der Hölle

Deutsche Übertragung von
Herbert Gantschacher 2015



Ernst Friedrich "Krieg dem Kriege! Guerre à la Guerre! War against War! oorlog aan den Oorlog!" Originalausgabe, Verlag 1. Internationales Kriegsmuseum, Berlin 1924.



JUDAS PRIEST
"Never The Heroes"

Like a cobra they will strike
And like lions caged we'll fight
We were taken - not by choice
They put anger in our voice

We were fearless but so afraid
Through on our hearts we still felt
/ pain
We're on fire - but on a leash
We only ever wanted peace

Never the heroes we were made to fight
Never the heroes we were just
sacrificed at war

Like a demon leads the youth
We are terrible in truth
No time to falter - no turning back
When we come under attack

There is not question
As with a friend
We have our honour to defend
We're on fire - but on a leash
We only ever wanted peace

Never the heroes
We were made to fight
Never the heroes
We were just sacrificed at war

At war

We are together till the end
We have our honour to defend

Never the heroes
We were made to fight
Never the heroes
We were just sacrificed

Never the heroes
We were made to fight
Never the heroes
We were sacrificed at war

Glenn Tipton / Rob Halford / Richie Faulkner

JUDAS PRIEST
"Niemals Helden"

Angreifen wie eine Kobra
Kämpfen wie ein gefangener Löwe
Gezwungen wurden wir - nicht ausgewählt
Brachten sie Wut in unsere Stimme

Furchtlos waren wir aber so ängstlich
Fühlten immer noch den Schmerz im /
Herzensinneren
Wir brennen - aber an kurzer Leine
Wollten wir immer nur Frieden

Niemals Helden wurden wir Kampfmaschinen
Niemals Helden wurde wir bloß
Geopfert im Krieg

Wie ein Teufel führt er die Jugend
In Wahrheit wir sind schrecklich
Keine Zeit zu schwanken - kein Zurück
Wenn wir angegriffen werden

Keine Frage
Wie für einen Freund
Müssen wir unsere Ehre verteidigen
Wir brennen - aber an kurzer Leine
Wollten wir immer nur Frieden

Niemals Helden
Wurden wir Kampfmaschinen
Niemals Helden
Wurden wir bloß geopfert im Krieg

Im Krieg

Bleiben wir zusammen bis zum Ende
Müssen wir unsere Ehre verteidigen

Niemals Helden
Wurden wir Kampfmaschinen
Niemals Helden
Wurden wir bloß geopfert

Niemals Helden
Wurden wir Kampfmaschinen
Niemals Helden
Wurden wir bloß geopfert im Krieg

Deutsche Übertragung von
Herbert Gantschacher 2018

Herbert Gantschacher

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

1 Education

1976 Gantschacher graduated on the second school in Klagenfurt. From 1977 to 1980 he studied at the Academy for Music and Performing Arts at Graz (now University of Music and Dramatic Arts in Graz). He graduated with honors in 1980 and in 1988 he got the M.A. Master of Arts.

2 Artistic activities

Gantschacher worked for the Schauspielhaus in Graz, the Salzburg State Theatre, the Tyrolian State Theatre Innsbruck, the Danubiefestival in Krems, the Chamber-opera in Vienna, the Theater an der Winkelwiese in Zürich, the festival "Musica Iudaica" in Prague, the "Kulturbrauerei" in Berlin, the Polish festival "Theatre without Borders" in Szczecin, the National Theatre of Kosovo in Priština, the National Arts Centre in Ottawa, the Concordia-University in Montreal, the United States Holocaust Memorial Museum in Washington D.C., dem Museum of The Holocaust in Los Angeles and the Singapore Arts Festival.

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

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

Gantschacher worked also in cities Erfurt, Odessa, Sankt Petersburg, Helsinki and Bergen, there he worked as a lecturer at the University of Bergen in the section of theatre research.^[1] as a the Saint Petersburg Conservatory^[2]

Now Gantschacher is the artistic director of *VISUAL* The European and International Visual Theatre Festival with deaf and hearing artists and deaf-blind^[3] in Vienna and Austria. He is also the artistic director of the theatre- and research-project "War is daDa". For that project he created two exhibitions "Witness and Victim of the Apocalypse"^[4] (Exhibition and book

about Viktor Ullmann in World War I and the influence of the experiences of war to his music especially to the opera "The Emperor of Atlantis or The Disobedience of Death" ARBOS, Vienna-Salzburg-Klagenfurt-Arnoldstein-Prora 2007/2008).^[5] A Czech translation of the exhibition has been presented at the City Archives of Prague in the Clam-Gallas Palace in 2015,^[6] "From the Austrian-Hungarian Wehrmacht to the German Wehrmacht" (ARBOS, Vienna-Salzburg-Klagenfurt-Arnoldstein-Prora 2009/2010),^[7] "About Images and Card Counterfeiters - The Paris Commune in the 19th century, Lenin 1917 and 1918, Austrian school atlas 2008" (Arnoldstein 2010),^[8] "Refuse To Obey Any Military Work!" (Arnoldstein),^[9] "The Servants Of All Men" (Arnoldstein 2012),^[10] "... I receive a pension from The Vienna Philharmonic Society whose amount shall be fixed by the General Assembly on the measure of available resources ..." AS THE GENERAL ASSEMBLY OF THE VIENNA PHILHARMONIC SOCIETY DEVALUED THEIR JEWISH MEMBERS SHOWN IN THE LIGHT OF THE FATES OF THE DEPORTED AND MURDERED JEWISH PHILHARMONIC IN CONCENTRATION CAMPS WITH DOCUMENTS FOR ASSET RECOVERY AND QUESTIONS FOR RESTITUTION (Arnoldstein 2013),^{[11][12]} "Political Murder - the instrumentalization of politics in the 18th, 19th, 20th and 21st century" (Arnoldstein 2013).^[13] "WAR AND LIAR or THE THIRD WAR AT THE BALKANS AS A RESULT OF THE DOUBLE MURDER OF SARAJEVO or THE BREAK OF INTERNNATIONAL LAW BY THE IMPERIAL AND ROYAL WEHRMACHT AND THE VIENNESE MINISTRY FOR FOREIGN AFFAIRS IN BELGIUM IN AUGUST 1914" (Arnoldstein 2014).^[14] "Members of the Vienna Philharmonic in The Great War and The Salzburg Festival 1918" (Arnoldstein 2014).^[15] "WAR CRIMES and WAR SISTERS" (Arnoldstein 2015).^[16] "WOMEN AT WAR: 'La Soldate Femme' Women-Soldiers in The Great War - Helen Keller: 'Strike Against The War!'" (Arnoldstein 2016).^{[17][18]}

3 Other activities

1999 Gantschacher was a lecturer at the "Theatre-Institute" of the University in Bergen in Norway. Gantschacher worked on a lot of conferences as lecturer and director in Vienna at the International Conference "The Unifying Aspects of Culture" (2003), in Villach "On the Eve of the Apocalypse" (2004), in Nötsch "Art

and War" (2005), in Villach "The Great War - The Forgotten War" (2005), "The Great War - The Great Dying" (2006), "The Great War - The Last Victory" (2007), "The Great War - Long Live the Republic!" (2008) and in Nötsch and Arnoldstein "Art.War.Music" about music and The Great War. From 2014 to 2019 he is the curator of the international project "War=daDa" in Nötsch, Arnoldstein (Austria), Prague (Czech Republic), Kingisepp,^[19] Saint Petersburg (Russia), Kobarid, Bovec, Lepena (Slovenia), Cividale, Redipuglia, Spilimbergo, Venice (Italy).^[20] 1999, 2000 and 2016 Gantschacher was a lecturer at the Saint Petersburg Conservatory in Russia.^[21]

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

From 1994 to 1999 Gantschacher was a member of the Arts Council of the Government of Carinthia. Since September 2013 he is again a member of the Arts Council of Carinthia till 2018.^[22] And from 2013 to 2014 he was the chairman of the Council for Performing Arts of the Government of Carinthia too.^[23]

Since 2015 he works as a columnist for the *Kleine Zeitung*, one of the most important newspapers of Austria.

4 Awards

For his theatre works Gantschacher got some important awards:

- ♦ Musictheatreperformance of the year 1993 in the Czech Republic for production of the opera "The Emperor of Atlantis or The Disobedience of Death" by Viktor Ullmann^[24]
- ♦ Maecenas-Price 1994 for the project "Kar", music theatre in the mountains in cooperation with the Verbund-Company^[25]
- ♦ Maecenas-Price 2002 für the project "Theatretraps in the Underground of Vienna"^[26]
- ♦ European Label 2002 for innovative language projects^{[27][28]}
- ♦ Maecenas-Price 2003 für the project "Dada in Tramline 1 & Tramline 2"^[29]
- ♦ Nomination for the Bank Austria Art Prize 2012^[30]
- ♦ Award of The UNESCO for the Visual Theatre Library for the "development of human rights for all"^[31]
- ♦ Award by the Federal Minister Gabriele Heinisch-Hosek for the theatre project "Sense of Touch - Sense of Smell - Sense of Taste" about the culture and communication techniques of the deaf-blind

with deaf-blind students and five sensed students in 2014^[32]

- ♦ Arteco-Price the project "Different Trains" (three operas on a moving train through Europe on stations in Belgium, Germany, Czech Republic, Slovakia, Hungary and Austria dealing with the theme of deportation and death during the Holocaust)^[33]
- ♦ "Cerec-Award" of the Financial Times^[34]



5 Works

5.1 Publications

Essays about theatre

- ♦ "Signer and Rossini - two brothers in spirit?" - 1992
- ♦ "Crossing Borders" - 1993
- ♦ "The new music theatre project KAR - a cooperation between industry and art" - 1994
- ♦ "Music Theatre at the concentration camp of Terezin by the example of the composer Viktor Ullmann and its significance for our time" - 1994
- ♦ "The Emperor of Atlantis - Lecture for CINARS 1994 in Montreal" - 1994
- ♦ "About the Open Form of Theatrical Art of Theatre - Lecture about the new opera house in Linz" - 1996

5.1 Publications

- “Memories and present, music and language, original and draft” - 1996
- “Music, Theatre, Dance in Austria - Lecture for CINARS 1996 in Montreal” - 1996
- “Art crossing Borders” 1997
- “For years, the mirror is imposed! About the correspondences of cultural behavior” - 1998
- “The Art of Dialogue” - 1998
- “Memory as a mirror of ideology” - 2000
- “WorldWideWeb - Reality - Tool - Interaction” - [35] in: TRANS - Internetmagazine for Cultural Studies Nr.9 - 2000
- “That there is this attempt of political change in the world definitely” - 2004
- “Victim myth Austria” - 2005
- “The Rescue of to be forgotten! - The correspondence between the Austrian-Jewish philosopher Wilhelm Jerusalem and the American deafblind author Helen Keller” - 2009
- “Witness and Victim of the Apocalypse” (Book for the exhibition about the composer Viktor Ullmann in World War I and the influence of the experiences of war to his music especially to the opera “The Emperor of Atlantis or The Disobedience of Death”) - ARBOS, Vienna-Salzburg-Klagenfurt-Arnoldstein-Prora 2007/2008
- “From the Austrian-Hungarian Wehrmacht to the German Wehrmacht” - ARBOS, Vienna-Salzburg-Klagenfurt-Arnoldstein 2009
- “Forward, Don’t Forget!” in “Dirty Bucket K...”^[36] edited by FreiraumK, Drava Verlag-Založba Drava Klagenfurt/Celovec 2013, ISBN 978-3-85435-710-0^[37]
- “VIKTOR ULLMANN ZEUGE UND OPFER DER APOKALYPSE - WITNESS AND VICTIM OF THE APOCALYPSE - Testimone e vittima dell'Apocalisse - Prič in žrtve apokalipse - Svědek a oběť apokalypsy” - Complete original authorized edition in German and English language with summaries in Italian, Slovenian and Czech language, ARBOS-Edition ISBN 978-3-9503173-3-6, Arnoldstein-Klagenfurt-Salzburg-Vienna-Prora-Prague 2015.
- *Viktor Ullmann - Svědek a oběť apokalypsy 1914-1944*, ISBN 978-80-86852-62-1 Archiv hlavního města Prahy 2015.
- Герберт Ганчахер Виктор Ульман - Свидетель и жертва апокалипсиса, ISBN 978-5-8392-0625-0 «Культ-информ-пресс» Санкт-Петербург 2016.^{[38][39]}

Books

- “Crossing the Borders” - Das Zeichen 22/1992 - ISSN 0932-4747
- “Plurality instead of Uniformity (Klagenfurt on other tracks)” - Kärntner Druck und Verlags-gesellschaft 1996 - ISBN 3-85391-138-2
- “Tracks to Victor Ullmann” with essays written by Viktor Ullmann, Herbert Thomas Mandl, Dževad Karahasan, Ingo Schultz and Herbert Gantschacher published by ARBOS - Company for Music and Theatre / (Vienna: edition selene 1998), ISBN 3-85266-093-9
- “Forms of life” (a theatre book written by Herbert Gantschacher and Dževad Karahasan) – edition selene 1999 - ISBN 3-85266-041-6
- “The Mirror of History - The Past as Ideology” (3rd Prora Conference) - Stiftung Neue Kultur Berlin 2000
- Co-Editor of “The Unifying Aspects of Cultures” – LIT 2004 - ISBN 3-8258-7616-0
- “I Carry the Flag or War = daDa” – Peter Lang Europäischer Verlag der Wissenschaften 2006 - ISSN 0941-1488, ISBN 3-631-55038-3

Translations

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

Theatreplays

- “Agnus Dei” draft of a libretto based on a story by Francisco Tanzer, 1987 in: Austrian National Library - Austrian Literature Archive.^[40]
- “The Couple” (in cooperation with Francisco Tanzer) 1987/1988 in: Austrian National Library - Austrian Literature Archive. Tanzer^[41]

- “Late Afternoon in Paradise”. Chamberopera (together with Walter Müller). Music: Stefan Signer - 1992
- “The Language in Space” - 1994
- “The Singing Of The Fools about Europe” together with Dževad Karahasan - 1994
- “Rehearsals on Dialogues” - 1996
- “19182338 - The number You have called is disconnected”. Music theatre. Music: Werner Raditschnig - 1998
- “I Can See Something You Cannot See” - 2000
- “Chronicle 1933-1945”. Dokumentary Theatre about the biographies of Robert Ley and Victor Klemperer (together with Katharina and Jürgen Rostock) - 2000
- “Snow and Death”. Dramatization of the novel “The Ring of Shahrījar” by Dževad Karahasan - 2002
- “The Death of Empedocles”. Dramatization of the Fragments written by Friedrich Hölderlin (in cooperation with Dževad Karahasan) - 2005
- “Banquet”. Transmission of the Librettos of Dževad Karahasan from the Bosnian Language. Music: Herbert Grassl, Bruno Strobl and Hossam Mahmoud - 2005
- “A First Step” - 2008
- “Wilhelm Jerusalem – Helen Keller – Letters” - 2008, published as Visual Theatre Library Volume 1; ISBN 978-3-9503173-0-5 ARBOS-Edition © & ® 2010-2012
- “Heaven on Earth” - 2012
- “*Pig Alm” - 2013^[42]
- “Talking Gloves” a visual theatre play about the painter Albin Egger-Lienz and the poet Dichter August Stramm - 2014/2016^[43]
- “About Images and Card Counterfeiters - The Paris Commune in the 19th century, Lenin 1917 and 1918, Austrian school atlas 2008” - Arnoldstein 2010^[46]
- ““Refuses Any Military Work!” - Arnoldstein 2011^[47]
- “The Servants of All Lords” Arnoldstein 2012^[48]
- ““... I get a pension from the Wiener Philharmoniker subsidy whose amount shall be fixed by the General Assembly in accordance with the available resources ...” AS THE GENERAL ASSEMBLY OF THE VIENNA PHILHARMONIC DEVALUED THE PENSIONS OF THEIR JEWISH MUSICIANS BEFORE THE DEPORTATION IN THE CONCENTRATION CAMPS SHOWN WITH DOCUMENTS FOR ASSET RECOVERY AND QUESTIONS FOR RESTITUTION” - Arnoldstein 2013^[49]
- “Political Murder - the instrumentalization of politics in the 18th, 19th, 20th and 21st century” Arnoldstein 2013^[50]

5.3 Films

- “Viktor Ullmann - Way to the Front 1917” Documentary Film, Book and Director: Herbert Gantschacher, Editor: Erich Heyduck; ARBOS-DVD Vienna-Salzburg-Klagenfurt-Arnoldstein 2007.
- “Spuren nach Theresiastadt - Tracks to Terezín” Documentary Film about the survivor of the Holocaust Herbert Thomas Mandl, Interview and Director: Herbert Gantschacher, Camera: Robert Schabus, Editor: Erich Heyduck/DVD in German and English; ARBOS, Wien-Salzburg-Klagenfurt, 2007.
- “The Emperor of Atlantis or The Disobedience of Death” Documentary Music Theatre about the opera of Viktor Ullmann, Book and Director: Herbert Gantschacher, Sound-engineering: Roumen Dimitrov, Editor: Erich Heyduck, Montage: Dieter Werderitsch; ARBOS-DVD Vienna-Salzburg-Klagenfurt in German 2009, in English 2010, in Italian 2010, in Czech 2015.

5.4 Literature

- Christian Martin Fuchs: “The Trip into the Dream” - 1992
- Burgis Paier: “Love is no Tomato Juice!” - 1993
- Dževad Karahasan: “About the Exile in an Open Society” - 1994

5.2 Exhibitions

- “Witness and Victim of the Apocalypse - The Austrian Composer Viktor Ullmann in World War I as an artillery observer witnessing the poison gas attack at the Isonzo front on 24 October 1917 in Bovec (Flitsch / Plezzo), and in World War II as victims of murder by poison gas on 18 October 1944 in Auschwitz” - Arnoldstein 2007, Prora 2008^[44]
- “From The Austro-Hungarian Wehrmacht in The German Wehrmacht” - Arnoldstein 2009, Prora 2010^[45]

- Dževad Karahasan: "Speech for the award of the Bruno Kreisky Award" - 1995
- Alfred Goubran: "Music for eyes and ears" - 1995
- Dominik Maringer: "Music in Tanzenberg" - 1996. ISBN 3-85378-459-3
- Jean-Jacques van Vlasselaer: "The Emperor of Atlantis" - 1996
- "Theatre Crossin Borders: 'The Emperor of Atlantis'. First production of the CD and Premiere at Terezín" - 1996
- Johannes Birringer: *Media & performance: along the border* - 1998. ISBN 0-8018-5852-6
- Michael Ausserwinkler: "Speech for the Culture Awards 1998"
- Beate Scholz: "Delicatessen!" - 1999
- Carolin Walker "The Project Kar" in: Thomas Heinze "Arts Funding: Sponsoring - Fundraising - Public-Private-Partnership" - 1999. ISBN 3-8258-4344-0
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- Guido Fackler: "Voice of the camp - Music in Concentration Camps" - 2000
- Hans-Günter Klein: "Live in the moment, live in eternity. The lectures of the symposium of the 100th Birthday of Viktor Ullmann" - 2000. ISBN 3-89727-099-4
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- Elena Makarova, Sergei Makarov, Victor Kuperman: "University Over the Abyss, The story behind 520 lecturers and 2,430 lectures in KZ Theresienstadt 1942-1944" - 2004. ISBN 965-424-049-1
- Jan Vičar: "IMPRINTS Essays on Czech Music and Aesthetics" - 2005, ISBN 978-8024409894 (Department of Musicology of Palacký University Faculty of Philosophy in Olomouc), ISBN 80-903589-0-X (Togga)
- Eva Zwick: "Hearing. 'Hearing Rooms' in Deaf Theatre" - 2007
- Dario Oliveri "Musica e cultura nel ghetto di Theresienstadt" - 2008, ISBN 9788883023583

- Jana Unuk: "The Vilenica 2010 Prize Winner Dževad Karahasan", pages 9, 13, 17^[51] - 2010. ISBN 978-961-6547-50-5
- Rafael Ugarte Chacón "Theatre und Deafness" pages 195-203, transcript Edition Bielefeld 2015 ISBN 978-3-8376-2962-0
- Gabriela Vojvoda "Room and Construction of Identity in the Novels of Dževad Karahasan" pages 241-253, LIT edition Berlin 2014 ISBN 978-3-643-12737-2

6 External links

- TRANS for Cultural Studies "The Limits of Virtual Reality - Viktor Ullmann - Georg Friedrich Nicolai - Andreas Latzko"
- Viktor Ullmann „The Emperor of Atlantis or The Disobedience of Death“ at the American Legion Building in Hollywood, Los Angeles reviewed by the Los Angeles Times
- Cecilia Porter about Ullmann and "The Emperor of Atlantis or The Disobedience of Death" Feuilleton in the Washington Post
- Viktor Ullmann "The Emperor of Atlantis or The Disobedience of Death" at the United States Holocaust Memorial Museum reviewed by the Washington Post
- Herbert Gantschacher in the German National Library catalogue

7 See also

- Herbert Gantschacher (German language)

8 References

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