

## EntArteOpera 9.9. – 18.9.2014

project week Linz 2014

Tabakfabrik Linz // in cooperation with the Internationalen Brucknerfest Linz 2014

### Ulenspiegel

Opera by Walter Braunfels

*Dates: 10.9. at 19:00; 12.9. at 19:00; 14.9. at 16:00; 16.9. at 19:00; ticket prices 35.- / 18.-*

Exhibition

**Swing tanzen verboten** – popular music after 1933 between resistance, propaganda and expulsion

*Dates: 9.9. – 5.10.; ticket prices 7.- / 3.-*

Exhibition Opening with lecture and leadership

*Dates: 9.9. at 18:00; free entrance*

### Swing tanzen verboten

Concert to the exhibition

*Dates: 9.9. at 19:30; ticket prices 18.- / 7.-*

*Concert for students 18.9. at 17:00*

### Verbotene Klänge

**Reisebuch aus den österreichischen Alpen** by Ernst Krenek; concert with reading

*Dates: 11.9. at 19:00; ticket prices 18.- / 7.-*

### Sinnlichkeit und Aufbegehren

Martin Sieghart comments and conducts

Israel Chamber Orchestra / Thomas Albertus Irnberger

**Concert** with works by Ludwig van Beethoven and Karl Amadeus Hartmann

*Dates: 15.9. at 19:00; tickets prices 35.- / 18.-*

**Location: Tabakfabrik Linz, Quadrom and Dock (exhibition)**

### Ulenspiegel

Opera by Walter Braunfels

Opera in 3 acts

Music and libretto by Walter Braunfels,

Based on a novel by Charles de Coster

First performing Stuttgart 1913, Verlag: Ries & Erler

Arrangement for chamber orchestra by Werner Steinmetz

Conductor // Martin Sieghart

Director // Roland Schwab

Stage and costume design // Susanne Thomasberger

Orchestra // Israel Chamber Orchestra

Till Ulenspiegel // Marc Horus

Nele // Christa Ratzenböck

Chorus // EntArteOpera under Franz Jochum

Premiere // 10.9.2014 19:00// Tabakfabrik Linz

in cooperation with the Internationalen Brucknerfest Linz 2014

Further performances: 12.9. 19:00, 14.9. 16:00, 16.9. 19:00



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## Swing tanzen verboten

Popular music after 1933 between  
Resistance, propaganda and expulsion

Exhibition

Exhibition curator // Dr. Marie - Theres Arnbom  
Exhibition design // argemarie

Exhibition opening with lecture / music // 9.9.2014 18:00 //  
Tabakfabrik Linz

Exhibition // till 5.10. Tue – Fri 10:00 to 18:00  
in cooperation with the Internationalen Brucknerfest Linz 2014



## Swing tanzen verboten

Concert to the exhibition - contemporary witness  
Charles Kalman with a "swinging" musical journey  
between times, worlds and prohibition

Concept, text and leading // Wolfgang Dosch

Contributors // Graduates of the course Classical Operetta / Konservatorium Wien Privatuniversität

Concert // 9.9.2014 19:30 // Tabakfabrik Linz (after the exhibition opening)  
Concert for students // 18.9.2013 17:00 // Tabakfabrik Linz  
In cooperation with the Internationalen Brucknerfest Linz 2014

## Verbotene Klänge

Reisebuch aus den österreichischen Alpen

Cycle of songs by Ernst Krenek  
with reading

Tenor // Alexander Kaimbacher

Piano // Anna Sushon

Reading // Erika Pluhar

Concert // 11.9.2014 19:00 // Tabakfabrik Linz  
In cooperation with the Internationalen Brucknerfest Linz 2014

## Sinnlichkeit und Aufbegehren

Martin Sieghart comments and conducts

Ludwig van Beethoven // Sinfonie Nr. 3 „Eroica“ // Sinfonie Nr. 4  
Karl Amadeus Hartmann // Concerto funèbre for violin and string orchestra

Israel Chamber Orchestra  
Violin // Thomas Albertus Irnberger

Concert // 15.9.2014 19:00 // Tabakfabrik Linz  
In cooperation with the Internationalen Brucknerfest Linz 2014

## Ulenspiegel

Opera by Walter Braunfels

This principle has always been known: Nothing fears authority and autocracies as much as the biting sarcasm, the merciless satire, political folly. Maybe for this reason the fool stands often enough in the center when it comes to resisting any kind of arbitrariness and to defend the independence of the individual.

Walter Braunfels opera "Ulenspiegel" added the seemingly harmless mischief-figure Ulenspiegel (or: Eulenspiegel) pointedly in one of the darkest contexts of human history: the reign of terror of the Inquisition in Flanders of the 16th century.

The "anarcho" Ulenspiegel stands as a memorial to the freedom of the mind which can't be suppressed by no matter how cruel regime. His provocative and subversive wit learns finally by the personal experience of terror and torture a political radicalization. Ulenspiegel becomes unshakable resistance fighters and places himself at the head of the rebellion.

Fact that it was a fool to lead the ultimate battle for freedom, can be described as a deeply pessimistic view of the world of "half-Jew" Walter Braunfels, who has anticipated the cruel dictatorship that should be twenty years later establish in Germany when writing the opera in 1913. Is all freedom on earth nothing more than an unreachable utopia? Is the fool - as in Hieronymus Bosch's painting "The Ship of Fools" - in the end the one who is the very least foolish?

The Tabakfabrik Linz with its monumental structure is a place of historical relevance. During the Nazi regime in Austria, the building was declared the industrial prestige object; finally it became by the Communists Josef Teufl the scene of resistance to oppression. It provides the right ambience for a work like "Ulenspiegel" with its tense issue.

*Roland Schwab*

## Ulenspiegel

Opera by Walter Braunfels

Walter Braunfels, born and raised in Frankfurt, is considered as a shooting star among the "discovered again", who was labeled as degenerate artist by the Nazis and has since disappeared from the public consciousness as a composer. From 1920, he was one of the most performed opera composers in Germany next to Richard Strauss and Franz Schreker. His successful career as a composer and director of the newly established College of Music in Cologne ended abruptly with the takeover in 1933. As "half-Jew" he lost his position and his works were not allowed to be played. After the end of World War II, which he spent in internal exile at the Bodensee, he was not able to hold on its pre-war successes as a composer.

In 1999 the Braunfels Renaissance began already and the most popular opera during the twenties "The Birds", which was rediscovered by the Vienna Volksoper, has been played ever since in numerous stages around the world successfully. In the channel of this triumphal numerous other works by the composer regained attention, and now there is no season in which at least a performances and recording of a work of Braunfels takes place. The recently revived "Ulenspiegel" in the city Gera (Thüringen, Germany) is next to "The Birds" and the "Great Mass" Braunfels' most opulent and immediately exiting works. Sumptuous melodies and instrumental splendor characterize this almost "hyper-romantic", highly emotional Revolution Drama from the time of the Inquisition in the Spanish Netherlands, in which the main character Till Ulenspiegel developed from a rebellious Schalk to freedom fighters or - depending on your perspective – to a terrorist.

The Tabakfabrik in Linz is the favorite location for the opera "Ulenspiegel". Werner Steinmetz made a specially arrangement for chamber orchestra, the Israel Chamber Orchestra will be conducted by Martin Sieghart. Director of the production is Roland Schwab, stage and costume design by Susanne Thomasberger.

## Swing tanzen verboten

### Popular music after 1933 between resistance, propaganda and expulsion

#### Exhibition

The year 1933 was a significant turning point for the entertainment culture. This was marked particularly by modern dance music influenced from America, frivolous-humorous texts and Jewish composers, librettists and performers. All of this was a thorn in the flesh of Nationalsozialisten: their aim was the return to "home" melodies, "Aryan" artists and "proper" texts which stood in frontal contrast to one of the most successful phases of the central European entertainment industry that was cosmopolitan and modern.

*"The Sinking of the Viennese Operetta in Judaism"* headlined *Der Stürmer* on 06.09.1934 the *"Notes of a degraded operetta star": "How wants to decaye the thought that just the Jews could conquer in a tricky and perfidious guided underground campaign the whole territory of the Viennese Music in a few decades, so that no exaggeration is pronounced of what is today hailed as Viennese or "international" music the terms of "Viennese" equates "Jewish"."* The Jewish artists were expelled, arrested and murdered - and with them a whole irreplaceable culture.

The exhibition is divided into three parts: "Arianised" operetta puts the entertainment culture after 1933 in Germany in the focus, "displaced" operetta the brain drain to the United States and other countries that offered refuge, and "murdered" operetta all the artists who were murdered in *Konzentrationslager* (concentration camps) and yet even there played entertainment music and composed.

In Germany replacement works had to be created to satisfy the huge demand for operetta. Thus, Emmerich Kálmán's *Gräfin Mariza* became Nico Dostal *Ungarische Hochzeit*, Paul Abraham *Ball im Savoy* transformed into Fred Raymond *Maske in Blau* and the scenes from Erik Charell's *Weißes Rössl* had to find a re-use in Fred Raymond especially therefore written *Saison in Salzburg*.

Composers, librettists and performers found refuge in the United States, but only a few succeeded and could continue the success started in Europe. In England the only operetta was composed which focused Nazi persecution: Ivor Novello's *The Dancing Years* from the year 1939.

In some concentration camps operettas were performed: form the prisoners for other prisoners or for the guards. In addition, each camp had its "camp hymn", thus Hermann Leopoldi and Fritz Löhner-Beda composed the famous "Buchenwaldlied".

After 1945 there was virtually no break in Europe: continuity was the focus. The effort to revive the displaced culture again was less than less - the respectable life of the 1950s continued the Nazi ideology in its own way: for jazz and modern dance music was little interest. In recent years the interest for the modernity of the inter-war period raised again - a chance to rehabilitate a whole genre and to return history to the creators.

Dr. Marie-Theres Arnbom



## Swing tanzen verboten Concert to the exhibition

A "swinging" musical journey between times, worlds and prohibition with  
**CHARLES KALMAN** - as "contemporary witness" –  
and „Lehrgang Klassische Operette /KONSuni Wien“ (Leitung: Wolfgang Dosch)

"Globetrotter Suite" called Charles Kálmán one of his major orchestral work. A (musical) Globetrotter he became himself: Nine-year old - exactly 85 years ago! - exiled as "Karl Emmerich" from his native town Vienna, he entered as "Charles" the New World. His life, his music is characterized by its "Kakanian" roots, the art of his father Emmerich, shows influences of his emigration experiences in Paris and especially in America, where he met Gershwin, Cole Porter, Rogers and Hammerstein and many other American composers and artists and thus his music is an unique fascinating iridescent mixture of different styles, times, worlds - just Charles Kalman.

As a dialogue partner and interpreter of his own works together with young students and the "training course Classical Operetta / KONSuni Vienna" is Charles Kalman "swinging" witness and just a contemporary one, he connects ages and generations, he gives identity/ies. A fascination live, a fascinating artist, a fascinating program that pays homage to this 85 year old artist life, in which many of his "contemporaries" will be listened and should have their time to appear in the appropriate light with different songs, hits and arias: loved and forbidden, homely and native, folk and folky, swinging and marching.

But how says Charles Kálmán: "What swings, can't be forbidden!"

Music by Charles Kálmán, Paul Abraham, Leo Fall, Emmerich Kálmán, Rudolf Kattnigg, Peter Kreuder, Franz Lehár, Hermann Leopoldi, etc.

*Wolfgang Dosch*

## Verbotene Klänge Reisebuch aus den österreichischen Alpen

Cycle of songs by Ernst Krenek

In the spring of 1929, Ernst Krenek decided to an extended journey through Austria which took him to places of Mariazell and Admont to the Salzkammergut and over the Katschberg to Gmünd and Lienz. Influenced by the impressions of this trip gave Krenek the world the possibly most important German language song cycle of the 20th century after Mahler. The "Reisebuch aus den österreichischen Alpen" is an one-hour collection of twenty songs "in the spirit of Schubert", consistently cheerful, sometimes biting or thoughtful. Weather, traffic, tourists and other uncertainties, such as are encountered in the Alps sometimes are dealt in a mostly ironic and profound way, spiced with plenty of philosophy and a chunk of time criticism.

The "travelogue" originated in the short tonal period of Krenek, from which the success of the opera "Jonny spielt auf" is derived, and enjoys great popularity these days. The destiny of this piece balanced on knife's edge, because the manuscript was lost shortly after the completion of the composition. Krenek could reconstruct the circle on the basis of his detailed drawings - fortunately, because eventually we find in this work some of his most memorable and beautiful melodies.

Erika Pluhar reads texts from travelogues of other artists about their involuntary travels.

## **Sinnlichkeit und Aufbegehren** Martin Sieghart comments and conducts

Several years ago I wrote on my homepage that Beethoven is probably the most important symphony composer for me. Nothing has changed.  
Only the concentrated focus on his incomparable personality, recognizing how much is done wrong to confine him to the eternally punished by fate Master. This work has helped me to recognize his humor, his sensuality and eroticism in his music.

And so it is nearby to try to explain two of his works to the public very personally only on the piano and in conversation before playing with the orchestra. And that will be very unscientific, and whoever is of a different opinion, may do so after the concert please without temporal gentle or criticism restriction. I stand ready until late in the night to the discourse. To deepen this sense impressions, I have tried with friends of the "Innviertler Vinologenvereinigung" in long sessions to choose the appropriate wines to two symphonies, number 3 "Eroica" and number 4.  
And so different both works are, so different are the wines.

For great Concerto Funèbre of K.A. Hartmann I'll hold together with soloist Thomas Albertus Irnberger an introduction.

The "sensuality" of all three compositions I put the "rebellion" Hartmann's and Beethoven in his "Eroica" against. Please reserve a long evening for the concert and join us to the wonderful world of this music.

*Martin Sieghart*

## **Tabakfabrik Linz**

An ideal place for the rediscovery of Walter Braunfels' forgotten masterpiece offers the former "Tabakfabrik Linz" with its unique possibilities. The listed historic building is considered one of the most consistent industrial modernity. In its present form, built by the architect Peter Behrens and Alexander Popp in the years 1928-1935, the complex presents as the focal point of political and social history of the city.

*Now the Brucknerfest puts up in Linz, Hitler's utopian art capital, with the Nazi trauma - in cooperation with EntArteOpera, a young association, founded by Susanne Thomasberger, Philipp Harnoncourt and Martin Sieghart. EntArteOpera wants to raise displaced treasures - and Franz Schreker's "Der Schatzgräber" was worth the effort. Excellent ... the Israel Chamber Orchestra under the direction of Martin Sieghart, which celebrated a special reconciliation with Linz. Symbolic ... the venue .... Harnoncourt's imaginative personal direction oscillates between symbolism and psychological profile in a mix of myth and the Middle Ages. ... Opernwelt 11/2013....*  
**Opernwelt 11.13**

### **„Entartete Musik“ in der Linzer Tabakfabrik**

*500 faces and destinies ... The tour is upsetting: the tenor Richard Tauber of Linz, Arnold Schoenberg, Anita Lasker-Walfisch - they and many other musicians welcomes visitors, together with 500 black and white portraits lined the walls. Representing countless victims of Jewish origin, persecuted by the Nazis, distributed, were murdered. "We want to give all these people a face," says set designer Susanne Thomasberger ... OÖN 9 /12/ 13 ... OÖN 12.9.13*

## **"Gallery of Remembrance" on the homepage of EntArteOpera:**

Archive of images and data by the Nazis as "entartet" defamed musicians featured the exhibition of "EntArteOpera 2013"

Looking back in 2013 with pictures, video and full press review as well details for 2014

**[www.entarteopera.com](http://www.entarteopera.com)**