



Ulrike Anton, David Parry (Photo: Russell Duncan)

Lost Generation

Schulhoff · Ullmann · Tauský



Ulrike Anton · Russell Ryan · David Parry
English Chamber Orchestra



Suppressed! Exiled! Forgotten??

Austria was the home of many of Hitler's most important musical victims, the best known of whom have already become established culturally historic figures. Yet others still await their discovery or, more often, their re-discovery. Gaping holes exist where they have not been incorporated into rightful positions within Austrian musicology or performance-practice.

exil.arte operates as a centre for the reception, preservation and research of Austrian composers, performers, musical academics and thinkers who, during the years of the 'Third Reich' were branded as 'degenerate'. Only within recent decades has Austria started to address this issue. The assessment and restitution of such a multi-facetted cul-

tural inheritance, extending from the 19th century through operetta, 'Jugendstil', the developments of the 'Second Viennese School', film music and 'chanson', cabaret, 'New Objectivity' and much more is an enormous, multi-disciplinary undertaking.

exil.arte's purpose is to restore these important missing links to the chain of Austrian music history.

This extraordinary CD with the English Chamber Orchestra and the conductor David Parry as well as the soloists Ulrike Anton and Russell Ryan was made possible by the Bank Austria Kunstpreis International 2010.



Gerold W. Gruber
Chairman exil.arte
(Golden Stars Award 2009
of the European Commission,
Bank Austria Kunstpreis International 2010)

Michael Haas
Music producer, Vice-Chairman exil.arte



Lost Generation

Erwin Schulhoff (1894-1942) was representative of a musical environment that until recently could only be partially deduced via acquaintance with the works of Bohuslav Martinů (1890-1959) and perhaps today, less frequently, Alois Hába (1893-1973). To most non-Czechs, these two were the only notable survivors of an entire generation of Bohemian pre-1945 composers. If Max Brod's description of Prague as 100% German, 100% Czech and 100% Jewish can be taken as meaning three, seemingly mutually exclusive characteristics which indelibly defined his native city, they can also be taken as describing what defined a number of its composers – regardless of whether their mother tongue was Czech or German. Just as the post-war Czech writer Milan Kundera would be unthinkable without the German pre-war writer Franz Kafka, so an entire generation of Czech composers represented a Kafkaesque take on music that often seems to dart from dream to consciousness. It was a uniquely central European sound-world that managed to flourish between the Scylla of Vienna's dodecaphony and the Charybdis of Berlin's 'New Objectivity'. Even Janáček, born nearly forty years earlier than the others, would often weave a musical mesh of magic and reality, creating something akin to dark and surreal fairy-tales.

This CD offers a selection of Czech composers who all stood in some relationship to one another and who played a part in the story of a generation of composers destroyed by Hitler. Each of them was born before 1919, so officially, they were born as Austrians. Only after the formation of Moravia, Bohemia and Slovakia into Czechoslovakia in 1919

would they be offered the choice of becoming Czech or remaining Austrian. Despite this, even those who chose to retain their Austrian citizenship were culturally closer to the more fanciful, spiritual Slavs than they were to their often nihilistic Austrian countrymen. Schulhoff and Tauský became Czech citizens whereas Ullmann remained Austrian. The mono-culture of the present-day Czech Republic would have been unthinkable during the inter-war years and it's important to remember that Czech culture was once proud of its distinctive German heritage. Indeed, there were many famous composers generally presumed to be Austrian who were either born in what is today the Czech Republic such as Erich Wolfgang Korngold, or who due to political circumstances retained Czech citizenship after 1919 such as Arnold Schoenberg. Gustav Mahler, having died in 1911, was not in a position to make the choice of citizenship offered to other Austro-Czechs in 1919. It was not as far-fetched as it perhaps seems today for Thomas Mann, the foremost writer in the German language, upon losing his German citizenship to become Czech, thus joining a line of Czech colleagues who wrote in German: Franz Werfel, Franz Kafka and Max Brod. Yet whatever the degree of German influences in Bohemian and Moravian culture, they could never dominate the unique influence of Slavic-speaking Czechs. It was – as Brod stated – a mixture of German sobriety and Slavic fantasy that created a singular aesthetic that seemed a perfect fusion of the two. The operas by this 'Hitler generation' of Czech composers graphically illustrate this point:



Julieta by Martinů in 1937; *Betrothal in a Dream* by Hans Krasa in 1928/1930; *The Charlatan* by Pavel Haas in 1936; *The Fall of the Anti-Christ* by Viktor Ullmann in 1936 and ultimately, the strangest of all, Erwin Schulhoff's bizarre treatment of the Don Juan story in *Flammen*, or *Flames* from 1928/1932 – appropriately enough with a libretto by Max Brod. All of these works represent something that is more fanciful than German 'New Objectivity', more tonal than Austrian 'Expressionism', more angular than Impressionism, while remaining softer-grained than Franco-Russian neo-Classicism. Regardless of the native language spoken by their composers, they all inhabit a strange and slightly dark world where magic is part of reality and dreams remain vibrant upon awakening.

Schulhoff in many ways personifies these many contradictions. His two most influential teachers would, if viewed through the lenses of traditional music history, appear to be mutually exclusive: Max Reger, father of a generation of German 'new objectivists' and Claude Debussy, father of French musical Impressionism. From Reger the teacher, he learned a great deal – from Debussy the teacher, he learned nothing, while admitting that he learned most from Debussy the composer. Schulhoff went on to incorporate elements of jazz into his music and unusually for a composer, he moved in the largely literary Dadaist movement. Yet the Dada of Schulhoff was not the Franco-Latin Dada of the Romanian poet Tristan Tzara, but the edgier satirical Dada of the Berlin cartoonist (and painter) George Grosz. The genius of Schulhoff, indeed of his many Czech colleagues, was not to fuse the diverse and often contradictory elements that co-existed in the

Bohemia of the inter-war years, but to create a musical sound-world that consisted of all and none of them – ultimately, resulting in something unique.

Such eclectic tastes were already obvious in Schulhoff at the age of 16. In May of 1906 he had heard Richard Strauss conduct *Salome* in Prague's 'German Theatre'. This appears to have made a powerful impression on the twelve year-old. Yet equally strong was the Scandinavian influence of Eduard Grieg, which though not 'Impressionistic' was in keeping with the land-scape musical canvasses of Smetana and Dvořák. His 'Three Pieces' for String Orchestra (WV. 5) are very much Grieg as seen through the eyes of the sixteen year-old Schulhoff. Yet Schulhoff's individuality is audible with distinctive and occasionally angular passages that go well beyond the mimicry of a precocious young composer.

Schulhoff's Double Concerto for Flute, Piano and String Orchestra (WV. 89) as well as his Sonata for Flute and Piano (WV. 86) grew out of his friendship with the French flutist René Le Roy (1898-1985). The sonata was composed in March of 1927 and the concerto in May of the same year with the sonata premiere taking place at the Maison Gaveau on the 10th of April, 1927, performed by himself and Le Roy. April 1927 was a key moment in Schulhoff's life and not just because of his collaboration with Le Roy. It was also when he initially made contact with the Soviet Union via the first of his many appearances as pianist at the Villa Tereza the venue of the USSR Trade Representation in Prague. The premiere of the concerto for Flute and Piano took place on the 8th of December at the New German Theatre in Prague, again with Le Roy as flutist and himself on

the piano and Wilhelm Steinberg conducting the Orchestra of the German Theatre. Indeed, it went on to become a fairly popular work with frequent performance throughout Europe including one with the Amsterdam Concertgebouw Orchestra under Pierre Monteux in 1930. In a letter to the music publisher Universal Edition, Schulhoff confirmed that the work had also been performed in Prague, Teplitz-Schönau, Breslau, Berlin, Cologne, Frankfurt, London and Paris.

Schulhoff's passionate adherence to Marxism could arguably have had many origins. Perhaps first and foremost, it came out of his comfortable childhood which seemed later to offer a false sense of entitlement. Diary entries written by the struggling newly married composer relate disillusionment at having to compose dance-hall numbers in order to survive despite his father's wealth. Yet viewed more soberly, Communism was seen by many as the bulwark against the rising tide of German National Socialism, a doctrine that was attractive to a number of non-Jewish German Czechs. This was taking place just as many Western governments were excusing the excesses of Fascism as being a necessary bulwark against Communism. Schulhoff however was not only a Jew, he was a secular Jew. His diary entries mention his religion only infrequently, yet in full recognition of the prejudice that surrounded him. He would have been acutely aware of the dangers of National Socialism and this perhaps offers the most reasonable explanation of his increasing political radicalism. Yet at the same time, there are no indications that being Jewish ever played a determining role in either his musical output or his private life. Nevertheless, young secular Jews

everywhere found themselves increasingly drawn to Communism which as a political movement was originally referred to as 'The International'. A super-national political party that stood in opposition to the oppressive nationalism that was spreading throughout Europe would have appealed to young Jews who were being visibly excluded from national movements and institutions. It was also a political party that stood in opposition to the church's position within the state and its allies amongst the land-owning classes on the one hand and the political parties that were already showing some of the earliest manifestations of Nazism such as the Christian Social Party or the German Nationalist parties on the other. The Social Democratic Party, which would have seemed the logical political home for secular Jews from comfortable bourgeois backgrounds such as Schulhoff, was viewed as far too accommodating in what was threatening to become an explosive political stand-off between governments, nations and social classes. Only with the formation of the Einheitsfront, or Unity Front following the election of Hitler in 1933, would Social Democrats and Communists attempt to join together to fight Fascism and National Socialism. In 1933, Schulhoff visited the USSR for the first time. It was also around this time that he completed his setting of the Communist Manifesto for Chorus and Orchestra, entitled *Manifest* (WV. 100).

With the instigation of the Nazi 'Protectorate of Bohemia and Moravia' in 1939 Schulhoff, as a Jew, was removed from his position at Czech Radio. He saw his only possible salvation in the procurement of Soviet citizenship for himself and his family but by the time he had gone through all the necessary

procedures, and obtained not only citizenship but also visas allowing the family to immigrate to the Soviet Union, Hitler had unleashed Operation Barbarossa. With Germany and the USSR at war from June 22nd, 1941, immigration became impossible and both Schulhoff and his 17 year old son Peter were rounded up on June 23rd and placed as 'enemy aliens' in an internment camp in Prague. In October they were transferred to a concentration camp in the Bavarian fortress of Wülzburg, near the town of Weißenburg, where Jewish 'enemy aliens' were further separated from other prisoners. In the few months Schulhoff still had to live he managed to begin work on his eighth symphony. He died of tuberculosis on August 18th, 1942, aged only 48.

Vilém Tauský (1910-2004) was by any account a minor figure in Czech music. He was far younger than any of his fellow Czech composers with the exception of Gideon Klein (1919-1945) whom he knew as the young son of a neighbour in the Moravian town of Přešov. Tauský's family was musical. His mother was a well-known opera singer engaged by Gustav Mahler and she was first cousin of the composer Leo Fall and his brother, the librettist Richard. Tauský was Janáček's last composition pupil and his earliest professional years were spent as the musical assistant to the composer Jaromír Weinberger, working as orchestrator and arranger. With the fall of Czechoslovakia in 1939, he escaped first to France, then to Great Britain where he was later awarded the Czech Military Cross for his services to the Free Czech Army. As a young ambulance driver in Britain he witnessed the 'Blitz' bombing of Coventry on November 14th,

1940. His *Coventry – A Meditation for String Quartet* was composed the following year and poignantly reflects his horror at the blanket bombing of a city. He later arranged the work for string orchestra. Despite the short period he had spent in Britain up to this point, *Meditation* is surprisingly pastoral in nature recalling the works of such composers as Ralph Vaughan Williams and Fredrick Delius. The bombing of civilian centres such as cities was still a fairly novel concept in warfare and had made its first appearance in Guernica during the Spanish Civil War in 1937. Seeing the destruction and human misery that came from such war-crimes, (to be repeated by both sides endlessly over the next four years) must have made a deep impression on the 30 year old Tauský.

After the war and against his own expectations, he married locally and remained in England becoming a well-known musical personality, a prominent composer with much of his output for brass-band; he became director of a touring opera company and was ultimately a popular educator and avid promoter of Czech music in his adopted country as well as a highly regarded interpreter of British composers. It was only in a recorded interview for the Jewish Music Institute in October 2001 at his retirement home in Kent that Tauský's association with Schulhoff, Klein and Pavel Haas first came to light. When asked about Pavel Haas, who had also been a pupil of Janáček, Tauský expressed surprise that he was known at all. When it was mentioned that not only had Pavel Haas now become more established, but also the composers Hans Krasa, Viktor Ullmann and Erwin Schulhoff, Tauský startled the interviewer with an account of his close friendship

with Schulhoff with whom he played four-handed piano and toured the Soviet Union. In addition, he had been the rehearsal pianist for Schulhoff's opera *Flammen* upon its premiere in Brno under the Czech title of *Plameny*. When asked why these composers were not mentioned in his own memoirs, he responded that he had been told that they had all perished in the camps and he simply could not believe for a minute that anyone would have given a thought to reviving their music. Indeed, he went on to add that he had only heard much later that Gideon Klein was a musician and expressed amazement upon learning that he had composed in Theresienstadt. His abiding memory of Klein was as a small boy who was exceptionally bright in all disciplines, who 'used to borrow quite incredible numbers of books from the local library'. The news that many of the principal works of these murdered composers were now being performed and recorded left Tauský dumbstruck. Fortunately, he was able to elaborate further on his remarkable relationships in a video interview carried out by London's Jewish Culture Centre in 2003 shortly before his death in 2004.

Michael Haas

Viktor Ullmann – String Quartet No. 3

(arr. for string orchestra by Kenneth Woods)

Viktor Ullmann's String Quartet no. 3 was completed on January 18, 1943, in the final part of a career that began with him acknowledged as one of the great hopes of German musical life, and ended in his murder at the hands of racist fanatics.

In his early career, he studied and apprenticed under Schoenberg and Zemlinsky, and his early works, especially his Schoenberg Variations op 3a (1926), attracted attention throughout Europe. A passionate humanitarian with a deep interest in literature, culture and philosophy, Ullmann took a partial hiatus from composition to study the anthroposophical philosophy of Rudolf Steiner. In 1932 he and his second wife bought a bookstore in Stuttgart where they traded primarily in books on philosophy and humanism. Only months after the purchase of the bookstore, Hitler seized power and the Ullmanns fled to Prague.

In 1933 he began work on his most significant piece to date, an opera that would eventually become 'The Fall of the Antichrist,' a work he completed in 1935. This masterpiece would be the crowning achievement of his pre-war years, and yet it was to be the events of World War II that would spur him on to his very greatest artistic accomplishments.

Ullmann was deported to the Theresienstadt ghetto outside Prague in 1942. He was one of a handful of extraordinary creative geniuses in the ghetto, including the composers Gideon Klein, Pavel Haas and Hans Krasa. Never a particularly prolific composer in his earlier years, Ullmann composed a stunning volume of work during the two years he was in Theresienstadt, including piano sonatas, chamber music and a second opera, 'The Emperor of Atlantis.'

Just hours before being deported to Auschwitz on October 16, 1944 some friends convinced him to leave his compositions behind. It is believed Viktor Ullmann was murdered in the gas chamber at Auschwitz on October 18, 1944.

thus all legal and factual questions are settled by proxy. The achieved settlement is binding for all members of the group accordingly.

In the case of class actions brought in by Holocaust victims against European banking institutions, which were first brought against Swiss banks in 1996, the claims initially referred to unclaimed, so-called "dormant accounts." However, the scientific investigation of evidence in this subject matter soon comprised the entire business success and benefit banks gained from collaborating with the National Socialist regime. Thus, already in late 1996, the parliament and government of the Swiss Confederation provided a comprehensive mandate to the so-called "Independent Experts Commission Switzerland" to investigate the economic and financial relations between neutral Switzerland and the World War II powers as well as the services rendered to Nazi Germany and fascist Italy. Two years later, Swiss banks reached a global settlement regarding assets deposited in Switzerland and agreed to pay 1.25 billion US dollars (<http://www.crt-ii.org/>).

Also in the case of German and Austrian banks the focus of research interest was put on the economic and strategic relevance of financial institutions for the National Socialist regime. Bank Austria as the defendant for its concerned predecessor institutes Creditanstalt-Bankverein, Länderbank, and Zentralsparkasse, quickly sought a settlement agreement with its plaintiffs, which was reached on March 15, 1999, (Settlement Agreement "In re Austrian and German Bank Holocaust Litigation," March 15, 1999) and confirmed by Judge Shirley Wohl Kram of the United District Court for the Southern District of New York (Gz. 98 Civ. 3938) on January 6, 2000

(Memorandum, Opinion and Order by Judge Shirley Wohl Kram, January 6, 2000). After the appeal period set by the United States Supreme Court had expired, the Settlement Agreement became effective in August of the following year. The settlement sum amounted to 40 million US dollars. Thereof 30 million US dollars were allocated to a humanitarian fund dedicated to settling claims by victims having suffered damages caused by Bank Austria's predecessor institutes in the period between 1938 and 1945. The victims group was defined in accordance with the persecution measures of the Nazi regime on the basis of race, religion, ethnicity, nationality, political affiliation, sexual orientation and mental or physical derangement. Furthermore, Bank Austria transferred 5 million US dollars to the Conference on Jewish Material Claims on behalf of Austrian Holocaust victims.

The appointment of an internationally staffed, independent banking commission had been laid down in the court settlement as well. The constitution of this Historical Commission was based on a proposal by plaintiffs to be approved by the court. Its task comprised the objective and unreserved description of the predecessor banks' (Creditanstalt-Bankverein, Länderbank Vienna, and Zentralsparkasse of the Municipality of Vienna) as well as all their business divisions' behavior in connection with the confiscation of assets during the Nazi regime. This also included investigation into the radical, politically motivated "cleansing" of the top hierarchies as well as staff in the wake of Austria's "Anschluss" (i.e., the country's occupation and annexation by Germany), the corporate policies of these institutes between 1938 and 1945, as well

as research upon the economic involvement of Austrian banks with the wartime economy and the economic benefit they gained from Nazi Germany's aggressive expansionism. Furthermore, priority was given to research on any participation by predecessor institutes in discriminatory measures against Jews and political opponents of the National Socialist system, e.g. the confiscation and "Aryanization" of private property and companies in the "Old Reich" or the persecution and expropriation measures in the territories occupied by Nazi Germany. The research results regarding the issues around restitution and compensation after 1945 had to be included in the study as well.

On June 26, 2000, even before the court settlement had become legally effective, the Historical Commission chaired by Gerald D. Feldman, Professor at the University of California, Berkeley, commenced its work under special authorization granted by Erich Hampel, then Bank Austria's CEO. The Historical Commission consisted of Oliver Rathkolb, Theodor Venus and Ulrike Zimmerl as the scientific project coordinator. The wide range of the subject matters was split into individual research assignments. Thus, Gerald D. Feldman focused on Creditanstalt-Bankverein and Länderbank in the period between 1938 and 1945. Oliver Rathkolb concentrated his research upon issues related to the restitution of confiscated assets after World War II. Theodor Venus investigated into the history of Zentralsparkasse and Ulrike Zimmerl put her focus of research onto the banks that were associated with Creditanstalt-Bankverein in Austria's federal states (Bank für Kärnten, Bank für Oberösterreich und Salzburg, and Bank für Tirol und Vorarlberg)

as well as onto several case studies (on industrial holdings and Creditanstalt-Bankverein's employee magazine). These research activities were supported by commission staff members Markus Purkhart, Doris Sottopietra, and Remigio Gazzari as well as by a team of experts and colleagues with respective language skills for inquiries in Eastern European countries. Besides Austria, the survey of sources the commission conducted for this project spanned twelve other countries (Germany, France, Great Britain, the US, Russia, the Czech Republic, Slovakia, Slovenia, Poland, Hungary, Serbia, and Croatia) where, for the most part, state, municipal, and corporate archives proved to be remarkably cooperative. Above all, the unbureaucratic and easy access to their archives granted by Deutsche Bank and Dresdner Bank was very valuable and conducive for the process, as was the exchange of experiences and thoughts with fellow historians working on related subject matters in Germany, Switzerland, and Austria. At all times, the management of Bank Austria obeyed the obligations specified in the settlement agreement in a responsible and exemplary manner and with remarkable attention to detail. Thus, the bank showed interest in the activity of the independent experts and supported them in every possible way while never attempting to sway their independence of judgment in any other form or manner.

In June of 2006, the commission submitted its final report in English to the New York court and in November of the same year, its results were presented to the public in form of a two-volume German-language publication. A key finding of this research was that even though Bank Austria's predecessor institutes – with the exception of Zentralsparkasse of

the Municipality of Vienna – had been placed under the control of German institutions during the Nazi era between 1938 and 1942 (majority control over Creditanstalt-Bankverein was in the hands of VIAG, i.e., Deutsche Bank and Länderbank Vienna was a subsidiary of Dresdner Bank), they were allowed far greater freedom than had previously been thought. Despite the political influence exercised by German institutions, the Austrian banks had a considerable degree of autonomy and could maneuver freely within the perimeters set by the National Socialist regime – above all in Central and Eastern European countries.

In the banking sector, the National Socialists' takeover of power in Austria initially resulted in a radical reshuffling, i.e., "cleansing" of management and administrative boards at Vienna's financial institutions. At the entities under review, racially and politically motivated dismissals of employees were carried out remarkably swift and methodical. Furthermore, Austrian banks played a crucial role in integrating Austrian credit institutes into Nazi Germany and its wartime economy. In this respect, they supported armaments and other companies which had been declared "essential for war". Their participation in discriminatory measures against Jews and the Nazi regime's political opponents as well as in the "Aryanisation" of business enterprises turned out evidently. At the same time, the banks obviously saw the territorial expansion of the "Third Reich" also as an opportunity to expand their business activities with the main goal of achieving economic benefit.

The presentation of the book at a press conference in the ceremonial rooms of the Bank Austria's main building on November 29, 2006 marked the

official end of the several-year activity of Bank Austria's independent Historical Commission and its dissolution. The bank also used the presentation of the research and publication project as an opportunity to inform the audience and press about the establishment of a Documentation Center. In the 1999 settlement agreement, the bank had not only committed itself to paying the settlement amount and producing a research report conducted by independent experts, but had also agreed to collect all related records, provide documentation and set up a permanent and public archive. The judicial quotation along with the verdict imposing the duty to preserve the records and provide public accessibility of the concerned corporate sources under adherence to Austrian legislation (banking secrecy as well as personal and data protection) can be found in the above-mentioned verdict by Judge Shirley Wohl Kram from January 2000 ("...to create and maintain a permanent and public archive of these materials"). With the set up of a documentation center Bank Austria ensured that the commission's research results could not only be verified and reproduced but also amended and enhanced by scientifically qualified individuals.

In addition to the court verdict, Bank Austria also referred to a legal requirement dating from 2001 when deciding to establish a Documentation Center. At that time, the Director General of the Austrian State Archives had put a preservation order on records dating from 1933 to 1967 of 74 banks and companies, which included Bank Austria's predecessor institutes (GZ 911.500/6-GD/01, temporary preservation order issued on March 12, 2001, by the Austrian State Archives regarding certain

archives, based on § 25a Denkmalschutzgesetz BGBl. No. 533/1923, its most recent amendment is BGBl. I No. 170/1999). This preservation order on historically valuable records resulted from a discussion about Holocaust Era Assets and was closely linked to preparations accompanying the appointment of a Historical Commission by the Republic of Austria (<http://www.historikerkommission.gv.at/>). It was argued that public interest in these company records is justified by the "state of scientific knowledge" and applies to all companies named in the order as well as their legal successors, regardless of where these archives are located in Austria and who owns them. On the basis of the preservation order issued by the State Archives, which covered only the safekeeping of company sources dating from before 1967 but not their accessibility, Bank Austria decided to integrate all relevant records until 1970 into its Historical Archive.

The second half of 2007 saw an enlargement of the archive premises at Lassallestraße 1 as well as the centralization and relocation of historical records, which had been held decentralized before. At the turn of the year 2007/2008, relocation to the new premises was largely completed. The Historical Archive of Bank Austria comprises comprehensive documentary material on the history and business activity of the bank and its predecessor institutes. The criteria used to classify archive holdings derive from predecessor institutes such as Creditanstalt, Länderbank, and Zentralsparkasse as well as their sub-holdings. Furthermore, photos, objects, posters, and audiovisual recordings on slides, films, and audio tapes are collected. Due to the large volume of records, their quality, and high demand, the focus

of attention doubtlessly lies on the management of the documentary material.

Aside from the specific and service-oriented tasks of a company archive, the activity of the Historical Section was conceived as reaching beyond purely legal obligations from the very beginning. Scientific projects, publications, talks, panel discussions at employee or customer events, as well as cooperations with universities, academic institutions, and bank archives Bank Austria has friendly relations with expand and augment the scope of activities. Integrated into the bank's corporate sustainability activities, the Documentation Center provides a useful tool in advancing the inclusive and varied commitments of Bank Austria, which are essentially oriented towards environmental, social, and community responsibility. The bank sees the added value to society as lying in sponsorship of research as well as the indispensable communication and passing on of experience and knowledge. Thus, in setting up Austria's first bank archive as a permanent institution for future research, Bank Austria is not only giving an impulse to scholarship, it is also making an important contribution to raising awareness of the significance of such institutions in banks and companies on a general level.

Dr. Ulrike Zimmerl

Weitere CDs aus der exil.arte Serie
Further CDs from the exil.arte series



Hans Gál,
„The Right Tempo“, Chamber Music/Kammermusik

**Ulrike Anton,
Russell Ryan,
Cornelia Löscher,
Wolfhart Schuster**

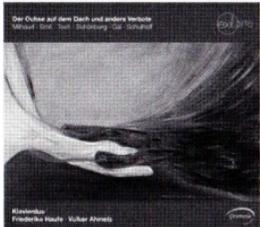
Gramola 98896



Walter Arlen,
„Es geht wohl anders“, Lieder

**Rebecca Nelsen
Christian Immler
Danny Driver**

Gramola 98946/47



Der Ochse auf dem Dach und andere Verbote
Darius Milhaud . Leo Smit . Ernst Toch
Arnold Schönberg . Hans Gál . Erwin Schulhoff

Klavierduo Friederike Haufe & Volker Ahmels

Gramola 98892

Weitere CDs in dieser Serie folgen in Kürze
Further CDs in this series are due to be published shortly

www.gramola.at

Eine weitere CD mit Ulrike Anton und Russell Ryan
A further CD with Ulrike Anton and Russell Ryan



Joseph Haydn
Flötentrios

**Ulrike Anton,
Josef Luitz
Russell Ryan**

Gramola 98878



David Parry, Ulrike Anton, Russell Ryan, Michael Haas (Photo: Russell Duncan)