



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

"From The Idyll To The Abyss"



A piece of Visual Theatre with music in the move about the fate of Alma and Arnold Rosé with citations in music by Johann Sebastian Bach, Gustav Mahler's Polyphony and Hans Krása's children's opera "Brundibár" for chamber orchestra and Sign Language composed by Werner Raditschnig performed by the deaf actor Werner Mössler, the actor Markus Rupert, the actress Rita Luksch and the CoDA-actor Markus Pol (CoDA - Child of Deaf Adult).
Music performed by the "arbos-ensemble".
Translated into the Austrian Sign Language by the deaf actor Werner Mössler.

22nd of May 2025, 10.00 am, Villa Antonia in Mayernigg

**22nd of May 2025, 18.00 pm, Entrancehall of the
Secondary School Klagenfurt-Wölfnitz**

23rd of May 2025, 10.00 am, Central Station Klagenfurt



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The project is produced and directed by Herbert Gantschacher, who makes research work and explores the topic artistically and musically since 1978, and who produced and directed the Austrian premiere of Hans Krása's children's opera on 8th of May 1995. The children who sang in the children's choir in Krása's children's opera "Brundibár" were 10 to 14 years old, like the students in the project "From The Idyll To The Abyss." With the involvement of contemporary witnesses, the students are gently introduced to the topic at original locations by Elvira Suppanz-Holub (her ancestors were murdered by the Nazis in concentration camps) and Reginald Vospernik, who was deported at the age of 5 in 1942 from Klagenfurt Central Station to forced labor in what is now Mecklenburg-Western Pomerania. Alma Rosé was Gustav Mahler's niece; the concertmaster of the Vienna Philharmonic, Arnold Rosé, had met Mahler's sister in the idyllic setting at Mayernigg at the Lake Wörthersee. For the Nazis, Mahler was the ancestor of "degenerate music." The cello player of the Auschwitz-Birkenau Women's Orchestra, Anita Lasker-Wallfisch, characterized Alma Rosé's fate as the conductor of the women's orchestra: "At the cradle stood Gustav Mahler, at the bier Josef Mengele." Therefore, the project moves from the idyllic setting of Lake Wörthersee to the abyss of Auschwitz-Birkenau. Under the guidance of Herbert Gantschacher and the musician Werner Raditschnig, deaf, multiple disabled and non-disabled students will work on contemporary adaptations of the music of Gustav Mahler, the musical works of Alma and Arnold Rosé and Hans Krása's children's opera "Brundibár" (this children's opera was performed 52 times at the Terezin concentration camp, almost all of the participating children were murdered at Auschwitz-Birkenau) for chamber ensemble and sign language choir and will implement them with visual music in sign language, the performing arts and the visual arts with professional artists with a connection to the deaf world (the deaf actor Werner Mössler, the singers and actors Markus Pol, Markus Rupert, the actress Rita Luksch).



In the second half of the 20th century, musical happenings became a component of contemporary music as "performing music." However, the sources and roots of such musical programs are much older in music history and only partially known to scholars, like those musical events that influenced Gustav Mahler's compositional style in the form of happenings and aleatoric music. These musical ideas, for Gustav Mahler, go back to an extended walk in the summer of 1900 from Mayernigg on Lake Wörthersee to Klagenfurt's Kreuzbergl district with the concertmaster of the Vienna Philharmonic, Arnold Rosé, and the musician Natalie Bauer-Lechner. The whole thing is reminiscent of a musical happening, as conceived by composer John Cage in the 1960s and 1970s.

Based on Gustav Mahler's musical visions and the musical concepts of John Cage, a visual music theatre work entitled "About The Heavenly Pleasures" is now being created from Gustav Mahler's Fourth Symphony, incorporating Austrian Sign Language for the Deaf into the work. National Socialist musical ideology declared Mahler's music to be degenerate music, and disabled people were deemed unworthy of life.