

The Wagner Society

IN NEW SOUTH WALES INC.

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Newsletter

No. 32 August, 1988.

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PATRON: SIR CHARLES MACKERRAS
HONORARY LIFE MEMBERS: Mr WERNER BAER M.B.E.
Miss RITA HUNTER C.B.E.
Miss LEONIE RYSANEK
Professor MICHAEL EWANS

COMING EVENTS

SUNDAY, July 17th	"Siegfried" Goethe Institute.	1.00pm
SUNDAY, August 21st	A video presentation of "Die Meistersinger". Goethe Institute.	1.00pm
SUNDAY, September 11th	Seminar at the Goethe Institute on the Opera "Die Meistersinger"	9.30am
SATURDAY, October 1st	Theatre party at the Opera House for the performance of "Die Meistersinger"	5.30pm
FRIDAY, October 14th	Second theatre party "Die Meistersinger" followed by Supper in the Northern Foyer.	5.30pm
SUNDAY, November 20th	"Götterdämmerung" Goethe Institute.	1.00pm
SUNDAY, December 11th	Christmas party. Goethe Institute.	2.30pm

COMMITTEE

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Vice President	Olive Coonan	33 4092 (B)
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Membership Co-ordinator	Annette Marshall	
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	Keith & Jessie Anderson	449 8801
	Michel Arnould	326 1793

If you have not renewed your subscription for 1988-89 this will be the last copy of the Newsletter that you will receive.

DIE MEISTERSINGER

VIDEO	At the Goethe Institute. 1pm sharp. <u>Sunday, 21st August.</u> We will have to make a small charge to cover the cost of hiring equipment.
SEMINAR	At the Goethe Institute. 9.30am - 5.30pm <u>Sunday, 11th September.</u> Speakers: Mr. Dennis Hennig. Dr. K. Moulden. Mr. Brian Taylor. Sir Charles Mackerras. followed by a reception for Sir Charles Mackerras.
THEATRE PARTIES AND SUPPER	At the Opera House. 5.30pm. 1st October and 14th October. Following the Theatre Party on 14th October. Members of the cast will be attending.

(Necessary application forms will be found at the back of this newsletter.)

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CHARLES MACKERRAS BIOGRAPHY.

"A Musician's Musician." Published by Oxford University Press is now available. We expect that these will be able to be purchased at our Seminar and signed by Sir Charles. The retail price is \$35 but will be available at a discount.

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ANNUAL DINNER

13 May, 1988.

91 guests were present at the eighth Annual Dinner held at the Menzies Hotel. During pre-dinner drinks there was a very convivial atmosphere as old friends met again. We were all pleased to see Michel Arnould present despite his illness.

Our guest-of-honour Reinhard Heinrich, showed his obvious pleasure in being among friends. His talk is summarised in the following article. We must record our thanks for the generous donations he made of two paintings of costumes he designed for Die Meistersinger. He regards all of his designs as his children and only gives them away to support good causes, such as scholarships to help young people gain experience in theatre craft or performance.

He also gave us a fully-made costume for the Steersman (1988-Tall Ships and a Maritime City!) for our archives.

The paintings (framed by Richard King) were given as two First Prizes in our Raffle and were won by Miss Joan Tomkinson and Mr. Kevin Terrason both of whom were delighted with their luck.

Second Prize of two premium tickets to Die Meistersinger, was won by Bev. Smith.

Third Prize of a bust of Richard Wagner (donated by Olive Coonan) was won by Sandra Wheeler.

We were treated to a delightful piano duo played by Werner Baer and Dennis Hennig featuring Wagnerian themes in compositions by French composers (a light-hearted Interlude) which members thoroughly enjoyed. Guests seemed reluctant to go home due in no small part to the splendid meal and attention from the Hotel staff, to whom we express thanks.

TALK BY REINHARD HEINRICH. Precis:-

Reinhard Heinrich began his career in Berlin learning every aspect of theatre craft and doing every odd job needed for a few years. There was much competition, so he had a good grounding. The Court Opera of Berlin traditionally provided singers, directors and designers for Bayreuth so it was natural that he should go there in 1961 as an assistant. His first efforts were to make 75 foam rubber heads and 6 stylised falcons for the Tannhauser hunting party under the direction of Wieland Wagner. He worked with adventurous directors in the Berlin area, not really taking much interest in Wagner because of the legacy left by Hitler - a sense of guilt which lasted till one day he watched a rehearsal of Tristan and Isolde. Hearing this glorious music sung by Birgit Nilsson and Wolfgang Windgassen, converted him to Wagnerian Opera which he has loved ever since. He has especially appreciated the family feeling there is throughout the whole Bayreuth team. When he first designed for Wieland Wagner he found written instructions in the Master's hand on the office wall, which made it seem like a shrine.

An early costume design for Birgit Nilsson as Isolde, in leather which had to be made in a few hours had to emphasise her bust. He succeeded so well, Birgit was surprised but the audience was outraged and the critics cried "obscene"! It had to be changed, again in hours, to a reduced state - an effort he called "heroic"!

Now Reinhard is the oldest member of the Bayreuth team. He recalls some memorable performances between 1967 - 1981: the well-known ones plus ones which had special meaning for him. He recalls Donald McIntyre as Telramund: Gwyneth Jones as Eva: and his great friend Catarina Ligendza as Isolde. There was quite a crisis when Carlos Kleiber interrupted the Liebestod during the dress rehearsal in front of a large audience. On the day of the first performance Ms. Ligendza said "I might not sing." Another soprano was flown in despite huge traffic jams. With tender, loving treatment, flowers etc. she firstly agreed to sing the first act, then the second and finally the third. In the meantime Reinhard had hastily concocted a costume for the replacement singer, but he was glad that it was not seen by the public.

Since 1981 Reinhard has done freelance designs which has enabled him to indulge his love of travel. Every opera, no matter where it is produced is entirely different. A concept is chosen with the directors and producers then the plan goes ahead.

He is especially keen on working with Harry Kupfer, with whom he designed The Flying Dutchman in Bayreuth as well as other operas throughout Europe. He finds working in U.S.A. and Australia very rewarding because of the well-organised administration and productions. He notices the stamina that comes from a healthy lifestyle with available sporting activities. He has promised us an interesting Die Meistersinger for our Bicentennial year in spite of the drawbacks of the Opera House which gives everyone grey hair!

Asked about this year's Ring in Bayreuth he promised without breaching confidentiality that it would make full use of modern techniques, but would not hark back to some Romantic Ideal of a bygone age. Reinhard believes this is not possible because everyone has different memories in any case.

At the last performance of any opera the cast usually plays some sort of practical joke, which is obvious only to the cast. One of these involved placing a particularly evil smelling cheese on the stretcher used to remove Telramund's body from the stage. Ortrud, taking the last sorrowing look was able to register genuine horror. On another occasion Reinhard himself became Senta in the final scene (with bare feet as the shoes didn't fit!) He is amazed at the ability of singers to keep a straight face in these circumstances. However there were always tears when the last performance ends.

Having entertained us for over an hour, Reinhard explained that he had never learnt English, having studied Russian as a foreign language! He hoped we had understood him. That, we thought, was the understatement of the year as the applause broke out in a gesture of thanks both for his entertaining talk and his generosity - described in the Annual Dinner Report.

THANK YOU, REINHARD!

EIGHTH ANNUAL GENERAL MEETINGPRESIDENT'S REPORT

First of all I would like to give a summary of the year's events.

Our Annual Dinner at the Menzies Hotel last year proved to be one of the most enjoyable events of the year. Our guest of honour, Alberto Remedios, cancelled on the day due to influenza, and thanks to the efforts of our Honorary Life Member, Werner Baer, M.B.E., he produced a delightful surprise for us in the person of Sandra Hahn. I might add she agreed to be our guest about three hours before the dinner!!

The Chef held back with the food as we experienced four superb arias, three of Wagner, plus one Verdi, and I thought "Oh well we can't have great singing and great food - but we did!!" Everyone agreed we have a fine dramatic soprano in our midst and one who will enhance the reputation of Wagner's works in the country. Our thanks again to Werner's ingenuity.

Our Compact Disc Recording afternoons on Sundays at the Goethe Institute continued with a recording of Tristan and Isolde conducted by Bernstein with Hofmann, Behrens, and Sotin. A great way to experience the full majesty of these recordings without worrying about the neighbours!

Prior to Sunday 5th July, Dr. Leonard Hansen and I attended a talk at the Opera Centre to introduce Michael Hampe and Reinhard Heinrich who had just arrived to direct and design the Australian Opera production of "Cenerentola". Both spoke eloquently about their respective art and I think the seeds were sown as to who would be our guest of honour in 1988 at the Annual Dinner.

Later at our Reception for Michael Hampe at the Goethe Institute we were given some insight into the very special concept he has of Meistersinger - where the old forces give way to the new - not by destroying the old but building on their experience and foundations. His work is indeed of a deep intuitive nature.

The First Wagner Society Scholarship was awarded to John Wregg in 1986. He is a resident producer with the Australian Opera. On the afternoon of Sunday, 19th July he gave members a recount of his tour of Europe and the experience he gained. We feel from hearing his views we are assured of future dividends in Wagner productions from our investment. The Gurrelieder recording was also played later in the afternoon.

From all accounts the highlight of the year was our Seminar on the forthcoming production by the Australian Opera of Lohengrin. I, unfortunately, or fortunately if looked at from another point of view, was in Bayreuth and unable to attend. Recordings of all the major sessions were made and these are in the Society's Archives for those who may wish to hear them.

During my visit to Bayreuth, our member Lady Gallegan, and I were guests of Frau and Herr Wolfgang Wagner at supper in the Festspielhaus during the last intermission of Tristan and Isolde. We discussed the failed Ring Cycle in Australia and the inadequacies of the Opera House Orchestra pit. It has been found to be feasible to install a pit capable of holding over 100 musicians if it is modelled on the Bayreuth pit. The engineers have said it can be done - however I had not heard of any move to spend the one or two million dollars required to make it happen. Recently - I heard on the grapevine work will begin at the end of this year's session. How accurate that is I am not sure.

We also asked the Wagners to be our guests during the performance of Michael Hampe's production of Meistersinger. Herr Wagner felt they would be too worn out after the completion of the Festival especially as they were producing the new Kupfer Ring - a mammoth undertaking. But they said they would consider coming another time when things had settled down. We all know how productions are tailored and improved after their initial performance so this was entirely understandable. We later were shown the sets on the stage of the Festspielhaus just prior to the curtain rising on the Third Act.

Continued.

It was indeed a great honour to represent our Society in such an intimate way and to get to know a man who truly walks in his grandfather's footsteps - not in a slavish way but in accordance with the heightened consciousness of the latter part of the twentieth century.

The performances by the Australian Opera of Lohengrin were beyond doubt one of the great productions experienced in that House. I was able to go twice and can truly say it was even more moving than the new Herzog production I had recently seen in Bayreuth which was also amazing in its technical boldness. The Supper after the last performance was well attended and I think many felt as I did - we had all experienced something very special and would not be quite the same again - only better people for it.!

The Recital by Muriel Cohen and Rosamund Plummer at the home of Judge and Mrs. McGrath in Point Piper was very well attended and provided a pleasant Sunday informal musical soiree. A combination of good music and interesting members and friends.

Two more recording afternoons and then the Christmas Party completed the calendar year of 1987.

Many of these events are more fully described in our Newsletter and new members are welcome to peruse back issues at the Society's registered office.

Our first Theatre Party for 1988 was a group booking for the A.O. production of "Salome" with Marilyn Zschau, throwing everything, including modesty, to the wind - it was an evening of spectacle and marvellous singing.

The Video of the Bayreuth "Parsifal" was shown at the Goethe Institute on Sunday 20th March and those had seen it before, both live and at the previous screening, all agreed a truly magnificent Wolfgang Wagner production.

The following month we were disappointed not to hear Dorothy McCormack's talk on the Wagner Lieder due to her illness and hospitalisation but the consolation prize of a 16 mm film of "The Flying Dutchman" from the German Ambassador in Canberra was certainly appreciated.

As we are having our Annual General Meeting after our Annual Dinner and not before as has been the case in the past, I am also able to report on this years as well. From all reports, again one of the best !! Again at the Menzies Holiday Inn Hotel in Sydney. Attentive staff, good food and a fine atmosphere. The bonus of the evening was our guest of honour, Reinhard Heinrich, who delighted us with inside gossip backstage at Bayreuth and the biographical details of a long and fruitful career - deeply aligned to Wagner. His generous gift of two original designs from Meistersinger (the Bayreuth 1981 production) were much appreciated. We raised an extra \$400 on the evening and came out well in the black.

Fund raising is a very important part of our activities if we are to maintain one of the basic aims of our society, that is the promotion of the work and music of Richard Wagner in Australia.

We are not an adult fan club, a group which gathers and congratulates ourselves and each other on our fortunate elevated position in the world. We have to direct our energies to the unconverted, not with missionary zeal but with encouragement towards performance and the fostering of true Wagnerian talent.

Someone said they were not going to buy a raffle ticket because they were not interested in the prize. I must admit one does think if one won - do you need it or want it - but that is not the point. The raffle is a fund raiser and when we make sufficient money that enables us to sponsor singers through scholarships or productions we are fulfilling our aims and furthering the cause of Wagner's legacy for not only ourselves but the vast majority of people who are coming into this world - living and dying and not encountering this great gift of the Gods.

Continued.

Even our theatre bookings make a few dollars for the Society and as you can see by the Balance Sheet we are still growing surely and steadily each year.

Over the last few years we have given over \$20,000 in sponsorship plus generous donations by our founding President, Dr. Leonard Hansen. We are in no doubt the most active and supportive musical society in Australia and combined with the efforts of our sister organisations in other States probably a force to be taken into account when the name of Richard Wagner comes in mind.

In the words of the late President Kennedy of the United States - think not what the Society can do for you - think what you can do for the Society.

Finally I would like to thank, on the members behalf, our Committee who have guided the Society in its development and worked so hard throughout the year 1987/88.

Our Vice-President and Editor of the Newsletter, Janet Wayland, for an informative, well prepared and interesting Newsletter and all the other activities as a committee member one is required to do. Unfortunately Janet is retiring from the Committee this year after six - seven years service. A well earned rest and we thank her for everything.

Jessie and Keith Anderson for technical expertise, culinary delights at social functions and assistance with printing menus, library cataloguing and other duties.

Our former Treasurer and former Secretary, Joseph and Judy Ferfaglia - who have gone to Europe for several months holiday and who gave unstintingly of their time and expertise. Clare Hennessy has taken on the job of Minutes and general correspondence Secretary and Jessie Anderson will handle the membership registration, cards, etc.

Murray Smith for his hours of telephoning members to remind them of upcoming events and his work as Treasurer, following the departure of Joseph Ferfaglia.

Olive Coonan for her many duties on the Committee and finally Dr. Leonard Hansen who has, despite many obstacles over the last few years, supported the Society to the hilt - both in enthusiasm and financially. I thank him most deeply on your behalf.

Reg Maloney who has been our Honorary Auditor since the Society's foundation in 1980 and Arthur Carter for our 2MBS monthly programme. Any person I have overlooked - I ask your forgiveness - and I say "thank you" to all the members for their support.

Richard King
President
22nd May, 1988.

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THOUGHTS OF A "TIMES CRITIC" ON A PILGRIMAGE.

TO THOSE "GOING" AND WE WHO REMAIN AT HOME.

Richard Wagner, who died over a hundred years ago, is still a living presence in a realm far wider than music, and is still capable of haunting our dreams, swallow we never so many sleeping-draughts before retiring.

Why should this be so? Why should one composer arouse feelings quite different from all other musicians who have ever lived, so that the nature of both the man and his music continues to be debated with a passion unknown elsewhere in the entire world of art?

This fact cannot be denied. Wagner has been dead a hundred years, yet people still hate him, literally hate him and his music, as though he was a living presence haunting them, disturbing them, challenging them, worming his way into their thoughts and feelings.

The hate, I believe, is misplaced; but his effect is exactly what people irrationally believe it to be. He does haunt us, he does disturb and challenge us, he does above all, penetrate our psychological defences, throwing open doors and drawing back curtains that we strive to keep closed. In the FLYING DUTCHMAN, TANNHAUSER and LOHENGRIN he announced, for those who had ears to hear, what he was going to do; in TRISTAN, THE RING and PARSIFAL he did it. What he did was to speak through his music of the greatest passions in the human psyche, feelings so dark and so powerful that we spend much of our waking and sleeping time devising means of chaining them safely. Hate, greed, theft, betrayal, murder, self-sacrifice, all-consuming love—these constitute his currency, and if we ask for change we get the voluptuousness in the first scene of TANNHAUSER, the incest in DIE WALKURE and the retribution it brings, the curse in DAS RHEINGOLD, the rapture of Isolde, the terrible denial of Klingsor/Lucifer, the shadow-figures of Ortrud and Hagen, the redeeming epiphany of Parsifal, 'the holy fool, made wise through pity.'

Wagner depicts in music the act of physical love; he depicts no less vividly the blood of Christ. His symbols are as disturbing as his themes: a sword thrust to the hilt in a tree-trunk, gold stolen from its hiding-place beneath a river and fashioned into a talisman of infinite power, potions that induce forgetfulness of oath and honour, a god who breaks his word, a fire that need not burn, a wound that will not heal, a bird that warns, a staff that blooms, no fewer than four heroines and three heroes who can find the climax of relief only in death. Is it any wonder that, since we hate what we fear, so many people hate Wagner and his music?

But whether we hate his music or love it, it will not let us alone. For a year now and it will get worse, not better, as the months till summer pass—any gathering of music-lovers has sooner or later fallen to talking about the new RING to be unveiled at Bayreuth in July, the river of new books about him shows no sign of diminishing its spate, let alone drying up; a modern, sophisticated nation continues to debate whether his music should be broadcast and played in concert halls, and attempts to perform it are broken up by hooligans; and still he goes his way, defying the limitations of time now that he is dead as he defied the limitations of the world (not to mention his character) while he was alive, causing generations of visitors to Wahnfried to listen in terror for the sound of knocking coming from his tomb. Mark my words, one of these days it will be heard.

And yet for anyone who can bear it, his music, though it cannot carry us as high as Mozart, Schubert or Beethoven do, can take us deeper into a flood of musical ecstasy than even they. When the Pilgrims return at the end of TANNHAUSER with their astounding news, when the gods go a-begging into their doomed magnificence as the curtain falls on RHEINGOLD, when the spear that pierced Christ's side heals the unending agony of Amfortas, when Daland's crew break into their shanty, when Siegmund and Sieglinde hymn the spring and their love, when my hair stands on end as the music curdles from rejoicing into murder in the very last bars of Act 2 of GOTTERDAMMERUNG, when Siegfried's kiss awakens Brunnhilde to greet the sun—why, when any of these things happen to me in an opera-house, I know that there is yet another reason for the uniqueness of Richard Wagner: that for all the doubt and fear and pain he awakens in his listeners, he is one of the greatest and most original artists the world has ever known, and his music will live as long as there are mouths and hands to sing and play it, and ears to hear it.

The more knowledgeable among you will by now have noticed that I have so far mentioned only nine of the ten operas of Wagner's maturity; the more perceptive will guess that I have been saving the tenth for a special purpose. So I have; for THE MASTERSINGERS is the spear of salvation for the Amfortas-wound of Richard Wagner, and if all his other works were swept into eternal oblivion, leaving only that one, we would have no right to complain.

THE MASTERSINGERS is sunlight throughout; there is a villain, but he is filled only with sawdust, there are star-crossed lovers, but the stars shine for them in the end, there are broken heads in the night, but they will heal by morning, there is a philosopher as wise and benevolent as Sarastro, who, like Sarastro resolves the discords of the world and establishes the harmony of the universe.

There is nothing to be afraid of in THE MASTERSINGER, nothing to hate; nothing is here for tears, nothing to weep or knock the breast. There is only a great affir-

mation of man's place in the world, a place bounded by work, love and song, and whenever I see it, even in an indifferent performance, I leave with my heart full of the peace that passeth all understanding.

I most fervently wish Richard Wagner to remain in his grave, But if he must rise again, with twenty mortal murders on his crown, and push us from our stools, let him come armed with the serenity and splendour of DIE MEISTERSINGER VON NURNBERG, and all shall be forgiven him for at least another hundred years.

RICHARD WAGNER AND THE NUMBER 13.

The article on Wagner and the significance of the number 13, which appeared, in the September Newsletter, 1987, did not take account of the more accepted system of numerology as seen in Dr. David A. Phillips' Book - SECRETS OF THE INNER SELF: The Complete Book of Numerology (Published by Angus and Robertson, 1983.)

The most important numerological device, according to Dr. Phillips is the so-called Ruling Number which is obtained by adding together the numbers derived from the complete date of birth. These numbers are then compounded to a single digit. In Wagner's case, i.e. the 22nd, May, 1813, the numbers 22, 5 (for the month of May) and 1813 added together create a total of 22 which further reduces to 4.

Dr. Phillips noted that the combination 22/4 is an extremely special number found in only one per cent of the population. He described the number as "the Master Number" and cited as a personality type Margaret Thatcher. He further stated that "People born with the Ruling Number 22/4 possess unlimited potential and often make their mark in life by achieving seemingly impossible goals." The negative tendencies of a 22/4 appear to arise when the "4", which represents a materialistic side, takes too much control. A dominance of the number "4" would create "an obsession for money, in the quest for which they will brook little interference." The Number 13, which it was observed so frequently appeared in Wagner's life, may well indicate an aspect of that number. Dr. Phillip's example of a full Ruling Number 4 type person was Kerry Packer!!!

The next important number in a person's life appears to be the complete name number which is calculated by consecutively running through the numbers 1 to 9 over the letters of the alphabet and then adding together the complete value of one's given name. In Wagner's case, as he was most consistently known as Richard Wagner a complete name number would be of more importance than say just Richard or Wagner. Presumably a Numerologist would be particularly struck by the reappearance of 22/4 since this "Master" number would enhance Wagner's Ruling Number. Dr. Phillips claimed that: "If it (i.e. the Complete Name Number) is numerically the same as the Ruling Number it offers the greatest reinforcement to the Ruling Number."

Thus both Wagner's Ruling Number and his Complete Name Number 22/4, predicted that he should achieve seemingly impossible goals - something which was certainly born out historically.

"Stage 10" of Dr. Phillip's book dealt with the "Pyramids of Maturity" for which he, like the un-named author of the article in the September Newsletter, referred to the ancient knowledge of the Greeks. In this case, the various numbers extracted from one's birthdate are used to create a series of "Pyramids" which predict important dates of maturity in the development of one's life. Four peaks are predicted which would be for Wagner, at age 32, 41, 50 and 59 or the years 1845, 1854, 1863 and 1872. Dr. Phillips pointed out that the year preceding a "peak" year could obviously present a build-up to that year and that one could expect the events of the "peak" to continue for up to three years afterwards. This obviously provides a fair margin for error and/or interpretation. Yet it is interesting to look at the progress of Wagner's career in relation to these supposed "Peak" years. 1844/1845 was an extremely important period in Wagner's life and certainly one might say that much was achieved in the "Peak" year - 1845. Wagner not only completed the score of Tannhauser that year, but began his important readings of "Parzival" as well as prose sketches for Die Meistersinger and Lohengrin. While the scores of Rienzi and The Flying Dutchman had all been completed by an unrecognised and unestablished

composer, Tannhauser was a product of Dresden's recently appointed Hofkapellmeister and its premiere in Dresden in October 1845 was obviously an important event for all concerned.

1854 was, to some extent, no less a "Peak" year for Wagner as it saw the completion of the Das Rheingold score and the compositional sketches for Die Walkure. As with his first "Peak" it is obvious that one can find some spill into the years on either side. In this case the initial inspiration for the opening of Das Rheingold occurred the previous year while work on the "Ring" project continued through to 1857. This "Maturity Peak" doesn't appear to really account for Tristan and Isolde unless one takes a fairly free interpretation of the dates.

Wagner's third peak would, according to Dr. Phillips, take place in the year 1863. One would be obliged to interpret the significance of this period as the return by Wagner to Die Meistersinger - the final version of the poem being completed in January, 1862. Also in 1862 Wagner directed Lohengrin and the Prelude to Meistersinger for the first time. Otherwise 1863 appears to have been largely taken up by conducting appearances in Prague, St. Petersburg and Moscow.

Perhaps the importance of Wagner's third "Peak" can be explained better by circumstances other than purely musical ones. His alliance with Cosima was to have extremely important ramifications on his career and his "impossible goal" which, with historical hindsight one sees as the whole Bayreuth Project as much as the realisation of the "Ring". In the three years following this "Peak" year he established the vitally important contact with Ludwig II of Bavaria and Gottfried Semper was engaged to design the proposed Festival Theatre in Munich for the "Ring" performances.

The fourth "Peak" year for Wagner, 1872, was perhaps more clearly significant in Wagner's life as it was in this year that the Foundation Stone for the Bayreuth Festspielhaus was laid and the compositional and orchestral sketches of Gotterdammerung were completed. Although the financial and other business arrangements were far from complete prospects must have appeared infinitely more real than they had ever done so before. It was also during this year (from November to December) that Cosima and Richard toured throughout Germany in an attempt to build-up support for the mammoth project.

Dr. Phillips also suggested the importance of "Personal Year Numbers" in the study of one's numerological chart. Wagner, as a 22/4 should have avoided excessive activity in a "Personal Year Number 4" such as the year 1849 during which he participated in the fateful Dresden riots. On the other hand, 1876 was also a "Personal Year Number 4" and although, with the first Festival he was indeed "consolidating" his past achievements there was, as suggested by Dr. Phillips, a considerable burden on his nerves.

Of course it is extremely easy to justify such numerological significances from the facts. Anyone acquainted with Wagner's life would be aware that there were very few uneventful years and to highlight four of these as "Peak" years could be seen as a little arbitrary. However, given the previously published article concerning the re-occurrence of the number 13 in Wagner's life, it is interesting to look at what numerological basis there might be for such "coincidences" and to attempt a brief study of Wagner in this light. It might prove interesting to engage a proper numerological study of Wagner since the present author would have to admit his inexperience and doubtful faith in such areas.

Dennis Hennig.



SIEGFRIED'S HORN CALL

LIST OF CURRENT MEMBERS.

Patron - Sir Charles Mackerras.

Honorary Life Members - Mr. Werner Baer MBE; Professor Michael Ewans;
Miss Rita Hunter CBE; Miss Leonie Rysanek.

Honorary Members - Dr. H. Krueger.

Members. - Ms. J. Affleck, Mr. P. Alger, Dr. G & Mrs S Amigo, Mr K & Mrs J Anderson, Mr M Arnould, Mrs S Baer, Mr K Baldenhofer, Mr P & Mrs L Bannerman, Mrs M Baumgartner, Mrs B Bennett, Miss B Berriman, Mrs Y Bokor, Dr B Boman, Dr M Bookallil, Dr R Boyd, Mr I & Mrs B Brady, Miss L Brauer, Mrs R Bridges, Mr J & Mrs S Buchanan, Mrs M Budge, Mrs M Bullock, Ms J Byrne, Mr B Campbell, Mr A Carter, Dr J Casey, Miss S Cavill, Mr T Cawte, Mr T Clarke, Mrs G Clarke, Ms D Cleaver, Mr A & Mrs A Cohen, Mr S & Mrs D Cole, Mrs H Connell, Mrs O Coonan, Mr R & Mrs E Cooper, Mr A Cornwell, Miss L Cotton, Mr P Cousens, Mr A Cummins, Miss E Cuskey, Mr H & Mrs J Darlington, Mr C Davidson, Miss B De Rome, Mr B Dexter, Mr H & Mrs B Donaldson, Dr N Dorsch, Mr J Drayton, Mrs D Dupain, Mr H Ebert, Mr M & Mrs J Edgeloe, Mr J Edwards, Mr G Evans, Ms Lesley Evans, Miss Linda Evans, Dr C Falconer, Mr J & Mrs J Ferfoggia, Mr I Firth, Dr G & Mrs C Fletcher, Miss N Forbes, Mrs E Gabor, Lady Gallegan, Mr R Gastineau-Hills, Ms L Geeves, Mr F Gipps, Miss M Glacken, Miss V Golub, Mr D Goodsir-Cullen, Miss D Goss, Mrs J Grant, Miss N Grant M.B.E., Dr D Hall, Mrs D Hall-Greatorex, Mr H Halvorsen, Mrs S Handley, Dr L Hansen, Mr R Hardy, Mrs M Harris, Mr F & Mrs P Harvey, Mr S Hatcher, Mr A Healy, Miss C Hennessy, Miss M Hennessy, Mr D Hennig, Mrs E Herrman, Mr & Mrs W Hill, Miss M Hiscock, Miss C Hughes, Mr E Insausti, Mrs C Jackaman, Ms J Jacks, Mr D & Mrs J Jamieson, Mr H Jamieson, Mr A Jones, Mr D Jones, Miss E Jones, Prof. D Joseph, Mr F Keep, Dr S Kelly, Mr & Mrs D King, Mr R King, Mrs V King, Miss J Klein, Mrs J Kloucek, Dr K Koller, Mrs E Kraefft, Miss O Krasnik, Mrs R Kruszelnicki, Miss A Kumarich, Mr A Leach-Jones, Ms A Limacher, Mr G & Mrs V Lithgow, Miss J. Littman, Mr B Love, Mr T Lyons, Mrs A McDonald, Mr A Mackerras, Mr G Magney, Mr & Mrs R Maloney, Mr E Manass, Mrs B Marks, Mrs A Marshall, Mr I Maxwell, Ms D McBain, Mr T McBride, Mr C McCann, O.B.E.: Mr D McCulloch, Mr F McDonald,, Ms A McFarland, Bro J McGlade, Mr N McGowan, Mr B McKenzie, Miss S McKenzie, Mr C McMillan, Ms A McPhee, Mr W & Mrs I Merretz, Miss M Millar, Mr R & Mrs S Miller, Mr K Mills, Mr D Mutton, Mrs L Nauwels, Dr J Nicholas, Ms S Nolan, Mr W & Mrs J Norris, Mr T O'Brien, Mr A Ogrownsky, Ms E Orth, Mr R Pateman, Mr A Patis, Mr A Pell, Mrs H Perini, Mrs D Perko, Mr C Piper, Sir Ian & Lady Potter, Mr R Potter, Mr B Puza, Ms J Read, Mr K Reed, Mr & Mrs A Reichardt, Mr G Richards, Prof A & Mrs N Riemer, Mrs S Robertson, Mrs E Robinson, Mr R Salzer, Mr S Sheffer, Mrs E Sim, Mr A Smith, Mr H & Mrs M Smith, Mr M Smith, Mr D Tabrett, Dr D Smith, Ms J Southan, Mrs I Spinadel, Mr R Steele, Dr H Sternberg, Miss C Stevenson, Miss H Strahan, Mrs W Strugarek, Mr U Joassoo, Mr B Tarver, Mr K Terrasson, Mr F Theeman, Mrs P Thompson, Miss J Tomkinson, Mr P Trebesius, Mr J Tremain, Mr D Triggs, Ms I Vance, Dr R Wagner, Mr D Walsh, Mrs J M Watson, Mr W & Dr E Watson, Miss M Watts, Mr H & Mrs J Wayland, Ms L Webster, Mr A & Mrs S Wheeler, Miss J Whitehouse, Mrs M Whitlam, Mrs A Williamson, Mr H & Mrs B Willis, Ms S Wilson, Miss T Wilson, Mr K & Mrs A Winsor, Mr P Young, Mr H Zelus, Dr A Ziegler.

Dr I Thompson.

IF YOU HAVE NOT RENEWED YOUR SUBSCRIPTION
FOR 1988-89 THIS WILL BE THE LAST COPY OF THE
NEWSLETTER THAT YOU WILL RECEIVE.

THE WAGNER SOCIETY IN NEW SOUTH WALES INC.
REVENUE AND EXPENDITURE STATEMENT FOR THE YEAR ENDED 31/3/1988

<u>1987</u>	<u>CURRENT ACTIVITIES</u>	<u>31/3/1988</u>
3177.25	Revenue: Subscriptions	4014.50
	Less Administration Costs -	
1389.77	Newsletter - Printing & Distribution	1591.86
701.69	Stationery, postage, Telephone, etc.	1135.69
-	Advertising	100.00
28.04	Bank and Investment Charges	34.61
232.00	Depreciation of Fixed Assets	374.00
260.99	Subscriptions - Friends of Bayreuth, Opera Magazine and Sydney Music Diary	319.13
275.15	Insurance	300.15
-	Statutory and Other Fees	40.00
289.61	Surplus/(Deficiency)	3895.44
		119.06
	<u>Revenue: Other</u>	
25.00	Sale of Recorded Programmes, Books etc.	-
484.35	Lectures and Functions	3739.70
8441.28	Operas and Other Performances	9330.00
2970.00	Annual Dinner, May 1987	3274.00
419.00	Annual Competition, May 1987	683.00
22.47	Bank Interest	10.40
12362.10		17037.10
	Less Expenses -	
3182.00	Annual Dinner May 1987	3638.75
140.00	Annual Competition May 1987	130.00
1101.79	Lectures and Functions	2345.79
8163.41	Operas and Other Performances	8630.00
131.00	Recorded Programmes, Books, etc	325.00
18.76	Miscellaneous	-
12736.96		15069.54
(374.86)	Surplus/(Deficiency)	1967.56
(85.25)	CURRENT ACTIVITIES: Surplus/(Deficiency)	2086.62
	<u>EXTRAORDINARY ACTIVITIES</u>	
	Revenue:	
1197.00	Donations	3021.25
1959.45	Interest on Investment	1540.47
3156.45	Less Expenses:	4561.72
6319.00	Scholarships and Sponsorships	6710.00
547.76	Legal Fees	-
6866.76		6710.00
(3710.31)	Surplus/(Deficiency)	(2148.28)
(3795.56)	TOTAL SURPLUS/(DEFICIENCY) TRANSFERRED TO ACCUMULATED FUNDS	(61.66)

BALANCE SHEET AS AT 31/3/1988

<u>1987</u>	<u>ASSETS</u>		<u>1988</u>
206.44	Prepayments - Friends of Bayreuth 1988/89	224.21	
300.00	Annual Dinner 1988	250.00	
-	Deposit, reception 14/9/88, Opera House	<u>200.00</u>	674.21
810.39	Cash at Bank		1337.98
61.00	Cash in hand		61.00
9339.69	Investment		10577.30
-	Stationery (to write off in next 2 years)		1198.00
-	Stock - 18 books "Cosima Wagner" @ \$25.00	450.00	
	2 Libretti and Scores	506.65	
1311.65	1 "Elektra" tape	<u>30.00</u>	986.65
	Fixed Assets - Filing Cabinet 185.00		
	Less Depreciation <u>138.75</u>	46.25	
	Set of Speakers 990.00		
	Less Depreciation <u>347.00</u>	643.00	
	Typewriter 695.00		
<u>1573.25</u>	Less Depreciation <u>185.00</u>	<u>510.00</u>	<u>1199.25</u>
13602.42		TOTAL ASSETS	16034.39
<hr/>			
	<u>LIABILITIES</u>		
726.00	Subscriptions 1988/89 Received in Advance		2375.00
403.00	Annual Dinner 1988 " " "		962.50
90.00	Annual Competition 1988 " " "		280.00
-	Operas and Other Performers Received in Advance		112.00
<u>16.87</u>	Accured Expenses		-
1235.87		TOTAL LIABILITIES	<u>3729.50</u>
<hr/>			
12366.55	ACCUMULATED FUNDS AT 31/3/1988		12304.89
<hr/>			

ACCUMULATED FUNDS ANALYSIS

Balance of Funds as at 31/3/1987	12366.55
Less Deficiency for year ended 31/3/88	<u>61.66</u>
Balance of Funds as at 31/3/88	<u>12304.89</u>

(J Ferfoggia)
Honorary Treasurer

Auditor's Report: I have examined the books and vouchers relating to the Wagner Society in New South Wales Inc. and hereby certify that the above Balance Sheet and the attached Statement of Revenue and Expenditure represent an accurate account of the financial affairs of the Society.

(R Maloney)
Honorary Auditor

THE WAGNER SOCIETY IN NEW SOUTH WALES INC.
TREASURER'S REPORT FOR FINANCIAL YEAR ENDED MARCH 1988

The overall activities during the year ended March 31st have resulted in a deficiency of \$62.

The amount of \$3021 received as donations from members, and the amount of our disbursement towards sponsorship of \$6710 has resulted in an actual deficiency of \$3689, which has mostly been cushioned by the interest received on the investment with Hambros, \$1540, and the surplus of \$1967 resulting from our functions and the modest margins made from the sale of opera tickets.

The revenue from subscriptions has barely covered the publication of the Newsletter and the administration costs; our reasonable increase in the current membership fees is therefore fully justified.

From the analysis of the attached accounts one may conclude that although there has been an increase, compared with last year, in the amount of donations received, it still falls short of the target necessary to maintain our contribution towards the progress and growth of the best of the arts, namely music and singing. I refer in particular to the fact that donations received in 1986/87 totalled approximately \$5000, whereas in 1987/88 this figure was down to \$1200.

STATEMENT

In accordance with the Associations Incorporation Act 1984, Part 4, Section 6, it is confirmed.

- (a) There are no mortgages, charges or other securities of any description affecting any of the property of the Association at the end of its last financial year
- (b) the Association was not a trustee of a Trust during the last financial year.

J Ferfaglia
Honorary Treasurer

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SOUTH PACIFIC LISZT SOCIETY

Coming functions by this Society are as follows: -

Sunday, 28 August. Beethoven-Liszt recital by pianists Gerard Willems and Sonya Hanke at the Conservatorium. 3pm.

Sunday, 6 November. Liszt and Wagner with Robert Gay. An informal talk with music. 3pm. at the home of George and Susan Amigo, 22 Byora Cr. Northbridge.

Sunday, 27 November. "Piano-Conversations" Liszt's circle in Weimar and Berlin, in words and music by Dennis Hennig. Conservatorium 3pm.

Any of our members wishing to attend these functions should telephone Susan Amigo on 958 1635 for further information.

If you have not renewed your subscription for 1988-89
 this will be the last copy of the Newsletter that you will receive.

RESERVATIONS FOR DIE MEISTERSINGER.

The Wagner Society,
141 Dowling Street,
WOOLLOOMOOLOO NSW 2011

Please reserve tickets for Die Meistersinger as indicated.

<u>Saturday, 1st October.</u>	<u>Friday, 14th October.</u>
() A Res. \$56.00	() A Res, \$56.00
() B Res. \$40.00	

Performances begin at 5.30p.m.

Name
Address Amount \$.....

Applications must be accompanied by a stamped, self-addressed envelope, posted to the above address.

SEMINAR - DIE MEISTERSINGER.

Mr K & Mrs J Anderson,
2 Milford Place,
TURRAMURRA NSW 2074.

CHEQUES MUST BE PAYABLE TO WAGNER SOCIETY.

I/we wish to attend the Seminar and Reception for Sir Charles Mackerras at the Goethe Institute on Sunday, September 11th. 9.30 - 5.30 pm.

ADMISSION: \$17.00 (members)	\$20.00 (non-members)
NAME	NUMBER OF MEMBERS
ADDRESS	NUMBER OF NON-MEMBERS
.....	AMOUNT \$.....
	<u>Send stamped, addressed envelope only if receipt required.</u>

DONATIONS TO THE WAGNER SOCIETY

Date

The Secretary,
The Australian Elizabethan Theatre Trust,
P.O. Box 137,
KINGS CROSS N.S.W. 2011.

Dear Sir,

Please find enclosed cash/cheque OR CHARGE MY

BANKCARD No.
MASTERCARD No.
DINERS CLUB No.
AMERICAN EXPRESS No.
VISA CARD No.
EXPIRY DATE

for \$ representing my donation to The Australian Elizabethan Theatre Trust.

This donation is given unconditionally. However, it would be appreciated if, when considering your appropriations to the performing companies, preference in the allocation of this donation could be given to -

.....THE WAGNER SOCIETY in N.S.W. Inc.....

Signature..... PLEASE PRINT NAME

AND ADDRESS.....Post Code.....

OR

I have made this donation on behalf of my company.

Signature.....Title.....

PLEASE PRINT NAME AND ADDRESS OF COMPANY.....

.....Post Code.....

We would ask you when making your donation in this manner to please send your cheque, made payable to the A.E.T.T. to the Wagner Society's Official address for processing before it is passed on the A.E.T.T. Thank You.

DONATIONS

RECEIVED DURING LAST QUARTER.

Mr D McGowan, Mr P Cousens, Ms M Harris, Mr W Baer, Mrs J M Watson, Miss C Stevenson, one Anonymous.

Our gratitude is extended to the above members who we hope will accept this publication of their names as our acknowledgement for their support.

NEW MEMBERS

We welcome the following new members:-

Dr R Boyd, Ms Linda Evans, Mr David Hall, Mr Bruce Love, Mrs R Kruszelnicki, Mr Tony McDonald, Ms I Spinadel, Ms Alma McFarland, Dr H Sternberg, Mr J Tremain.

BAYREUTH LECTURES.

Mrs Nathalie Wagner, the President of the Wagner Society of New York has written to our Society to inform those attending the THIRD CYCLE at Bayreuth this year, of a series of talks in English, on the operas being performed.

These talks will be given by Gunter Kossodo, beginning on 19th August with Lohengrin, then Parsifal on 21st, the Ring Cycle on 23rd, 24th, 26th and 28th and Die Meistersinger on 29th.

TIME: 10.30 - 12.00 noon
PLACE: Festspiel Restaurant
COST: DM 10. - per lecture

A moderately-priced luncheon will be available after each lecture. Mrs Wagner asked that Australians attending, make themselves known to her as members of our Society.

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DIE MEISTERSINGER SUPPER

I/we wish to attend the Supper after the performance of Die Meistersinger on 14th October, in the Northern Foyer of the Opera House.

ADMISSION: \$20.00 No Concessions.

NAME.....
ADDRESS.....
AMOUNT.....

TO BE RETURNED BY 11th SEPTEMBER, 1988.