

# The Wagner Society

IN NEW SOUTH WALES INC.

Registered Office: 141 Dowling Street, Woolloomooloo 2011  
Telephone enquiries: 358 1919 (Bus. Hours)



## Newsletter

No. 31 May, 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

FRIDAY, MAY 13th	ANNUAL DINNER Menzies Hotel	7.30 for 8.00pm
SUNDAY, MAY 22nd	ANNUAL GENERAL MEETING followed by "Rheingold" - Goethe Institute	1.00pm
SUNDAY, JUNE 19th	"DIE WALKURE" Goethe Institute	1.00pm
SUNDAY, JULY 17th	"SIEGFRIED" Goethe Institute	1.00pm
SUNDAY, AUGUST 21st	"GOTTERDAMMERUNG" Goethe Institute	1.00pm

### COMMITTEE

President	Richard King	358 1919
Vice-President & Editor	Janet Wayland	332 3926
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Assist. Treasurer	Olive Coonan	33 4092 (B) 389 6403 (H)
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Functions Sub Committee	Dr Leonard Hansen	326 1793
	Olive Coonan	387 6403
	Keith & Jessie Anderson	449 8801
	Michael Arnould	326 1793

ANNUAL DINNER

It is not too late to reserve a place at our one, purely social event of the year. The booking form can be found inside the back page of the February Newsletter, or contact Murray Smith on 358 2763. The reverse side of that form provides you with an opportunity to propose a member for election to the committee, and a reminder that Membership fees are currently being received.

N.B. The book of tickets for the Guessing Competition which would have reached all readers of the Feb. Newsletter curiously omitted to mention the cost of same. It remains at \$1.00 per ticket or \$5.00 per book, so don't miss your chance to win one (or more!) of those most desirable prizes. The winners will be announced on the night of the Dinner.

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THE ANNUAL GENERAL MEETING

This will be the first time the A.G.M. has been held at the Goethe Institute and the first time to be linked to one of our Sunday Afternoons at the Institute. We will need to start the meeting punctually at 1.00 p.m. in order to hear Rheingold and cross the Rainbow Bridge before the sun sets. So, be early!

If you have a libretto or a score of Rheingold please bring it along. We never have enough to go around and the advantage of listening with one or the other is enormous.

The composition of the Committee has undergone little change in seven years and it goes without saying that the Society would benefit greatly from the introduction of new faces and new ideas. Some vacancies will occur this year. Ask yourself in what way you can give back to the Society something in return for the pleasures enjoyed and the services rendered over the years. Telephone any one of the current committee and your nomination can be arranged.

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DIE MEISTERSINGER

For the second successive year The Wagner Society (in N.S.W.Inc.) takes pride in donating to Australian Opera the Sum of \$5,000 towards the production of Meistersinger. This amount has been matched by a gracious gift of \$5,000 from Dr Leonard Hansen. The Society owes much to Dr Hansen and appreciates deeply his immense generosity. It would be nigh impossible to list the many and varied ways in which he has supported and directed The Wagner Society, in fact his modesty would preclude it, but it would not be too bold to say that without his untiring effort and his true commitment to the aims of the Society, it would not hold the esteem in musical circles that it does.

This donation of \$10,000 is given in the form of sponsorship of Bruce Martin in the role of Hans Sachs, and Australian Opera has gratefully acknowledged this.

The Society also received a letter from Mr Bruce Martin expressing appreciation for his sponsorship. In undertaking this daunting role, described by Norman Bailey as like trying to sing the three Wotans on the same evening, Mr Martin began preparation early in '87, and following the current Melbourne season he enters three months of intense work polishing the techniques and finally interpreting the character. There will be no doubt he will be "giving Sachs my best shot" and Sydney will long remember Bruce Martin's Hans Sachs.

Rarely will an audience have been so well for an Opera! Beginning with Professor Michael Hampe's introductory address last year we now move on to the Society sponsored one-day Seminar on Sunday 11th September at the Goethe Institute, details of which will appear in the August Newsletter. The Opera Guild in its season of 'Introductions' will also concentrate on Meistersinger on September 12th at the Opera Centre, Elizabeth Street Surry Hills. Phone 699 1099 for information.

BOOKING ADVICE for MEISTERSINGER SEMINAR  
(and other essential information)

BOOKING IS ESSENTIAL! As numbers are limited to 100 you are requested to send your cheque directly to:

Mr & Mrs K. Anderson, 2 Milford Place, TURRAMURRA. 2074.  
by 30th July, 1988.

Preliminary arrangements indicate an excellence surpassing that of the Lohengrin seminar of August, 1987. From the Department of Germanic Studies at Sydney University will come two speakers with, we sense, great eagerness to talk to The Wagner Society, and we are delighted to announce a return lecture from Professor Dennis Hennig, on a musical analysis of Die Meistersinger. At the completion of the Seminar a reception will be given for Sir Charles Mackerras and prior to welcoming him it is hoped that he can be persuaded to talk of some of the productions of Meistersinger in which he has been involved.

Tea and coffee is provided on the full-day seminars, but we ask you to bring your own lunch. Admission includes the reception for Sir Charles Mackerras. See booking Form on back page.

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A LETTER FROM PROFESSOR DENNIS HENNIG

I enjoyed reading the extract from Amy Fay's excellent book Music-study in Germany published in the December Newsletter, 1987. Some of your readers may remember the address I gave at the Lohengrin Seminar last year in which I made reference to a Berlin theorist, Karl Friederich Weitzmann (1808 - 1880). It was Weitzmann, who Amy described as "the dearest old man in the world" and as "an old friend of Wagner's" who provided Amy with "one of the best seats in the house" for that concert in Berlin in 1871. (i.e. Sunday, April 30.)

From Cosima's published Diaries it is clear that Weitzmann was an active correspondent with the Wagners, particularly in 1871 and 1873. Unfortunately none of this correspondence can be located and the Diary references by Cosima contain the only clues to the nature of their relationship. Weitzmann had been Cosima's harmony and composition teacher during her years of marriage to Hans von Bulow in Berlin. His fondness and regard for his pupil can be seen in the dedication of his two books of "Musikalische Rathsel" (i.e. "Musical Puzzles") to Cosima in 1861. These puzzles, which were in essence four-hand canons, provided Cosima and her father, Franz Liszt, much amusement as can be seen in a diary entry of July 1873.

Richard Wagner had several important reasons to be in Berlin in 1871. One was his recent appointment to the "Konigliche Akademie der Kunste" to which he made an address on Friday, April 29, to a small audience of musicians and "a few..... very well-disposed, painters." None of the three musicians present (see Curt von Westernhagen) - Dorn, Taubert and Loachim - were likely to have been very sympathetic. Heinrich Dorn, as shall be discussed further in this article, - was ill-disposed to the Wagnerian cause, which may suggest why Cosima refers to him in her Diary as an "insolent man." Joseph Joachim had fallen-out with the modern school some time before and, of course, had signed the ill-fated "Manifesto" with Brahms in 1860 condemning the "Music of the Future." Wilhelm Taubert's views on Wagner have not, it would appear, been documented but for many years he had been mercilessly attacked by Hans von Bulow in the press - which leaves little doubt as to the feelings on the other side.

Wagner's primary objective in Berlin was to raise funds for the Bayreuth project and in this he was assisted by two loyal friends and supporters: Carl Tausig and the Baroness Marie von Schleinitz. Tausig and von Schleinitz had made the arrangements for the Wagners' visit and for the reception at the Sing-Akademie as well as the concert at the Berlin Opera on May 5.

As for the fund-raising activities for Bayreuth, Tausig had taken on the role of business manager - a role that was tragically cut short by his untimely death in 1871 from typhoid fever. Von Schleinitz is generally credited with the idea of the "Patronatsscheine" scheme - a scheme which eventually failed to realize the 300,000 Thalers required. However, such was von Schleinitz's dedication and support for the Bayreuth project that Wagner prefaced his article "Das Bühnenfestspielhaus in Bayreuth" (i.e. "The Festival Theatre in Bayreuth", vol. 9 of the collected writings.) with a letter to the Baroness "to whose indefatigable zeal and support my great undertaking almost exclusively owes its progress." (see notes by Martin Gregor-Dellin and Dietrich Mack in Cosima Wagner's Diaries 1869-1877 Vol.1. Harcourt, Brace Jovanovich, New York and London: 1978.)

Carl Tausig (1841-1871) was an admirer of Wagner and an ardent Futurist - if not perhaps too ardent. As early as 1860 Hans von Bulow complained to his friend Felix Draeseke that Tausig was claiming to be the "true Messiah" (of modern music) and that Liszt was a "Philistine." Such was the arrogance of this precocious nineteen-year-old talent that Weitzmann described as "The Last of the Virtuosos." Despite his tragically short career, Tausig did much to advance the cause of Wagnerianism and his Hochschule for Pianist in Berlin became, of only briefly, an important centre for the promotion of "Music of the Future" and thus for the music of Wagner.

Tausig was generally recognised as Liszt's true successor and so his Hochschule, established in 1865, attracted many of the best talents from around the world. Like Liszt, Tausig recognised the importance of training a new generation of musicians who understood and would promote the "Music of the Future." Weitzmann had only the year before been scandalously dismissed from Julius Sterns' Conservatorium - an event that was apparently linked with Hans von Bulow's sudden departure to Munich at Ludwig II's request. Since 1853 Weitzmann had advocated the use of harmonic vocabulary, harmonic syntax and free chromatic-enharmonic thinking which endorsed the practices of Liszt and Wagner but which were anathema to the academic establishment of the day. The motto Weitzmann used for his prize-winning Harmony System of 1860 perhaps best sums up his attitude: "Try Everything and Keep the Best." He had also stressed in his writing that genius justified itself and should not be fettered with rules. That may explain Amy's comment at the end of her letter: "In this country everything is forgiven to audacity and genius."

It is interesting to trace the influence of this hot-bed of Wagnerianism through the American pupils of the Hochschule. Amy Fay was obviously impressed by the importance of Wagner's visit and his great skills. At an impressionable age she was debating the merits of Wagner's music. She wrote that "Wagner's theory is that music is the cry of the mind" and had to admit that "all other music pales before in passion and intensity." However she also felt that "Wagner is depraving (the younger artists)." Although not acknowledged as a great pianist, Amy Fay became extremely active as a musician on her return to America and apparently opened up the possibilities for women in music - in which she was assisted by one of her sisters, Melusina Fay Peirce. Another sister, Rose, became the second wife of the eminent conductor and Wagner-promoter: Theodore Thomas. In addition to her many and various activities, there is, of course, her book itself which ran into over twenty-five editions in the U.S. and England alone.

Another American, Albert Ross Parsons (1848-1933), became a Wagnerian advocate after his two-year stay in Berlin in 1869-1871. Parsons studied with Tausig and then settled in New York where he ran an important piano studio for over fifty years. Parsons was also a pupil of Weitzmann but from Weitzmann's correspondence it appears that the two did not stay in regular contact. Parsons was obviously the American who wished to translate Wagner's Beethoven essay - a request that was put to Wagner by Weitzmann. (Cosima's Diary. Entry January 18. 1871) Parsons' translation of Beethoven was published in New York in 1872. Although most of his later publications dealt with aspects of piano technique and teaching, Parsons published, in 1886, an essay entitled Parsifal, or the Finding of Christ through art.

Another American convert to Wagnerianism was Weitzmann's pupil, Frederick Grant Gleason (1848-1903) who became extremely influential in the musical life of Chicago. As a composer, Gleason imitated Wagner in his two operas - Otho Visconti (1876/7 - first performed 1907) and Montezuma (1885 - unperformed) - for which he also wrote the libretti. In these works he apparently attempted to recreate Wagner's rich chromatic harmony, orchestral style and use of leitmotif system. Gleason appears to have paid tribute to both Liszt and Wagner in his symphonic poem The Procession of the Holy Grail which was performed by the Chicago Orchestra under Theodore Thomas - i.e. Amy's brother-in-law.

Theodore Thomas, who was not a pupil of Tausig's Hochschule, was however an extraordinarily important advocate of Wagner's music in America as well as the founder and guiding-light of what is today known as the Chicago Symphony Orchestra. Indeed, from 1906 until 1912, the orchestra was named the Theodore Thomas Orchestra. Thomas chiefly championed the works of Beethoven, Schumann, Liszt and Wagner in his concerts but he is perhaps best remembered by Wagnerites as the American who commissioned, with the assistance of the Women's Centennial Committees of New York, Philadelphia and Cincinnati, Wagner's Centennial March in 1876. Abram Loft's article on this affair in the Musical Quarterly (xxxvi-1951) sheds rather interesting light on Wagner's business handling of the deal as well as providing an insight to Thomas' musical activities. Thomas had been born in Germany, of German parents, and migrated to the U.S. at the age of ten. It is interesting to read that one of the significant influences on his early career was Karl Eckert (1820-1879). Eckert had toured the U.S. with Henriette Sonntag, 1851/2, as a conductor and, in 1869, succeeded Heinrich Dorn as Director of the Berlin Opera. Weitzmann, in a letter to Hans von Bulow, asserted that Wagner himself had secured Eckert's appointment. One biographer has claimed that Dorn was "pensioned to make way for him (i.e. Eckert)." If Wagner did have anything to do with Eckert's appointment it suggests that his scope of influence in Berlin had certainly strengthened over the years.

Although Gleason made little if any impact as a composer he was, however, most influential as a writer and critic. Gleason edited the Musical Bulletin, was managing editor of the Music Review, and wrote music criticisms for various Chicago newspapers. In 1875 Weitzmann wrote to Gleason thanking him for the article on Wagner and for his generous thoughts on "our genius composers." It has not as yet been ascertained to which article Weitzmann was referring, but if Gleason's article "Richard Wagner and the Music of the Future" ('Written expressly for Dexter Smith's Paper' - undated copy from a collection of Gleason clippings) is typical then Gleason was an eloquent spokesman. "There is no reasoning with genius, no talking down accomplished fact," for it is maintained by many of the most learned men and capable judges both in Germany and America, that Richard Wagner is a genius of the highest order, and that his theory that Word and Tone must unite for the attainment of the highest and most truthful expression in dramatic art (for truth is the standard) has in his works become an accomplished fact." Like Amy, and their mutual theory/history teacher Weitzmann, "there is no reasoning with genius." Earlier in the same article, Gleason writes: "Anyone who has heard Wagner's musical dramas time and again in their greatest perfection at the Royal Opera of Berlin..." - a comment which suggests that Eckert's appointment was reaping dividends.

In the same letter, Weitzmann explained the "Patronatsscheine" scheme for the forthcoming Festival. It is unclear whether this advice was intended for Gleason's personal use or for wider dissemination. In an 1880 edition of the Musical Bulletin Gleason attempts to encourage his readers to take-up subscriptions for later projected performances at Bayreuth over the next ten years: "For all the performances (thirty-one in number) \$400.00.!"

Other successful and highly influential Americans to emerge from Tausig's Hochschule included Edward Morris Bowman (1848 - 1913) and William Hall Sherwood (1854 - 1911). Bowman became the Director of the Music Department of Vassar College (1891 - 1895) and was a foundation member and first president of the American College of Musicians. He published Weitzmann's Manual of Music Theory in 1877 which he "prepared and edited with the approval and permission of the author, Karl Friedrich Weitzmann" from his notes as a Weitzmann pupil. Sherwood, like

Parsons, was primarily active as a piano teacher and worked at the conservatories in New England and Chicago until he established his own 'Sherwood Piano School' in Chicago in 1897.

The role of the Baroness Marie von Schleinitz in the promotion of the Wagnerian cause through this period should prove an interesting research topic in itself. Like Weitzmann, Marie had become a friend of Cosima during her years of marriage to Hans von Bulow in Berlin (1857 - 1864). Her husband was the Court Minister which obviously assisted her in her support for Wagner's case in Berlin. Her patronage of the Bayreuth enterprise, and Wagner's gratitude, have already been touched upon. During the festivities she made effective use of her rank and position to countermand a prohibition on floral decorations of Wagner's podium in the Berlin Opera as well as the denial of entry to any members of the audience carrying flowers! (Cosima had had to get Eckert to countermand an instruction to the workers at the Sing-Akademie from the Intendant to ignore instructions from Richard.)

Amy described the Baroness as a "favourite pupil of Tausig" and noted that she sat next to Tausig in the front rank during the May 5 Concert. Amy was also aware that the Baroness was not only "a great patroness of music and musicians" but "especially of 'Music of the Future.'" The Baroness was also a pupil of Weitzmann's, and, in a letter to Liszt, Weitzmann proudly wrote of his pupil's keenness to study harmony and score-reading - particularly when it involved the music of Liszt or Wagner. In another letter, to Hans von Bulow, Weitzmann claimed that the Baroness could play entire scenes from Die Meistersinger from heart. If she was joined by Betz (i.e. Franz Betz: the first Hans Sachs (Munich - 1868) and the first Bayreuth Wotan (1876)) the two would give a complete performance with all the vocal parts.

Despite the support of Marie von Schleinitz, Tausig, Weitzmann and Eckert, Wagner still faced much opposition in Berlin. The 'insolent' Heinrich Dorn was, it would appear, one of these. The causes for Dorn's disaffection and the extent of his opposition have not been documented. Initially it would seem that he was on friendly terms with "Music of the Future." In the correspondence between Liszt and Weitzmann in the 1850's Liszt sends his greetings to "our friend Dorn." Dorn also had accepted the dedication of the controversial harmonic monograph Der ubermassige Dreiklang of Weitzmann in 1853 - a monograph which advocated the use of a triad thought to be too dissonant for general use. Years before, Dorn and Weitzmann had established a Liedertafel together in Riga. (1831 O 1834) Wagner's association with Dorn also went back many years - firstly to his early student days in Leipzig and then to his brief time in Riga (1837 - 1839).

One part of the disaffection may have arisen over Dorn's opera Die Nibelungen which Liszt had premiered in Weimar in 1854. Later that year, Johanna Wagner sang the role of Brunnhilde for the Berlin performances and the work looked as though it was set for great success. Die Nibelungen was to receive a most lavish production in Vienna in 1856 but then Bulow reported that the Viennese public rejected it as an example of what they thought was "Music of the Future."

Amy specifically identified the hostility of Berlin's Jewish population to Wagner: "the Jews hate him intensely." Amy does not explain this remark nor does she consider Tausig's friendship and support as a contradiction. The situation at the time may have been compounded by a new publication of Wagner's essay "Das Judentum in der Musik" with a lengthy preface "Aufklarungen uber das Judentum in der Musik" in 1869 combined with some rather more tangible signs of anti-semitism in Berlin and across Germany. If her comment were founded it would appear to be another example of people reacting negatively to what was being said as opposed to what was being done.

Liszt had realised for some time the potential for winning support for "Music of the Future" through the pianistic treadmill and, in the 1860's, had considered establishing a piano journal for that purpose. Tausig's Hochschule became a more tangible promotional instrument and an important centre of "Music of the Future" as well as a centre of piano pedagogy. (Amy does not give a particularly flattering account of Tausig's teaching abilities!) It would appear that the American pupils were among its greatest successes. Perhaps Gleason best summed it up in his article concerning the Bayreuth Festivals in the Musical Bulletin of 1880:

"Owing to the absence of older forms and traditions of art in this country (i.e. U.S.), as well as our national willingness to adopt new ideas as soon as they are proved valuable, Wagner's theories have met with more universal acceptance in America than in any other country..... Thus we are spared the bitter controversies which have sprung up in other countries over the "Music of the Future" which, be it remarked, seems fast becoming the Music of the Present."

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**A LETTER FROM MR JOHN WEGNER**  
**Bayreuth Scholarship Winner - 1987**

I am writing to thank the Wagner Society for the airfare which allowed me to take up the Bayreuth Scholarship and wish to report on the highlights and benefits of this study trip.

As you know, I left Australia on the nineteenth of January expecting to start watching performances at the Frankfurt Opera. Unfortunately, the Opera stage had been burnt down the previous week leaving a huge smouldering hole in the centre of the building and a shocked opera world.

The new Intendant, Bertini, had spent three years preparing for his inaugural season. After only a few performances, the doors were shut and the frantic effort to stage some performances in other venues began.

Frau Lisa Hagenau, whose room at the Frankfurt Opera was now unavailable, found other venues to give me singing lessons. She also took me to see operas in the neighbouring cities of Wiesbaden and Darmstadt.

I can recommend Frau Hagenau to anyone genuinely interested in learning correct vocal technique. She has the most precise and clear terminology that I have come across and is the quickest person I have encountered in 'getting across' the concepts and practice of correct breathing, support placement and high notes.

With my busy schedule, there was only time for six sessions but both Frau Hagenau and I were pleased with the progress I made in that time.

Before leaving Australia it was hard to discover what was being planned for me in Germany. (I was told by the German Embassy to trust that everything would be organised.)

On arrival at Frankfurt I found that Mr. Muller of the Deutscher Akademischer Austauschdienst had an extensive program in store for me and had notified everyone involved, giving them copies of my basic program. I met Mr. Muller in Bonn and he filled me in on the contact he has had with Australian artists over the years.

Seeing fifteen operas in a month was perhaps pushing myself a little hard but invaluable in enabling me to judge German performing and vocal standards. In analysing the techniques of so many new singers I came to conclusions about what is required for a successful career in Germany.

The Australian Opera Company allows a period of at least three weeks' rehearsal, even when preparing standard repertoire. This rates highly compared with many of the performances I saw where guests were flown in and performed with only a few rehearsals. Such performances were often high in vocal quality but lacked dramatic integrity.



Some of the highlights were Professor Hampe's wonderful production of Die Meistersinger von Nurnberg with the fantastic 'Sachs' of Weikl and the 'Beckmesser' of Volker'

- the controversy elicited by the modern opera 'Jesus Hochzeit' Extra excitement was added by the religious protesters in the galleries with their postman's whistles;
- the Goetz Friedrich production of 'Oedipus' by Wolfram Rihm. This production appears to be at the cutting edge of what is possible in the aural and visual side of music theatre. The composer is apparently at the forefront of modern composition. The impact of this music with its mix of live voiceovers, amplified sounds and innovative production left the senses reeling and totally satisfied. A magic night of music theatre!
- The unbelievable performance of a bass in Germany who I caught on three consecutive nights in Hamburg singing the roles of 'Escamillo', 'Daland', 'Ferrando' and on the fourth night I saw him again in Berlin as the leading bass in 'Tannhauser'. His voice gradually faded throughout the week!

I learned a great deal by seeing and hearing some of the world's greatest singers, including K. Moll, P. Cappuchilli, L. Bartolini, G. Zancanaro, B. Weikl, J. Varady and N. Secunde. I visited places such as Beethoven's house in Bonn, the musical instrument museum in Berlin and the various art galleries and museums of Berlin, Munich and Cologne, all adding to my education as a performer.

I would like to thank the Wagner Society again for this opportunity to study in Germany. I believe that I have greatly benefited from the trip.

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#### WAGNER IN QUEENSLAND

The fortunes of Lyric Opera Queensland, and Wagner, have taken an upward turn with the appointment of Mr John Matheson as Director of Music. He frankly admits that he was attracted to the position by the wonderful theatres of the new Brisbane cultural centre, but more importantly, the large pool of orchestral players from which he can draw is going to allow the performance of the major symphonic and operatic works of Strauss and Wagner.

We welcome you, Mr Matheson, and wish you every success.

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#### A WEEKEND IN THE COUNTRY WITH RICHARD WAGNER

Robert Gay and David Millar

Using the theme of Romanticism in German art and music, this weekend course will explore the world of Wagner and his patron Ludwig II of Bavaria. Nineteenth century German painting and architecture provide a context for both the operas to be studied, The Flying Dutchman and The Mastersingers of Nuremberg. The weekend includes lots of music, folkdancing (Lederhosen de rigeur!) and a Bavarian banquet held in a "Rococo hunting lodge". The fee covers shared accommodation and all meals from Friday dinner to Sunday lunch.

Victoria and Albert Guest House, Mount Victoria, NSW  
7.00 p.m. Friday - 3.00pm Sunday August 19-21  
One weekend \$265

Class No. 8CID154

#### THE UNIVERSITY OF SYDNEY CONTINUING EDUCATION PROGRAM

Make cheques payable to "University of Sydney" and post to  
Continuing Education Program Centre for Continuing Education  
UNIVERSITY OF SYDNEY 2006  
Telephone: (02) 692 2907.

NEW MEMBERS

We welcome the following new members:-

Mr Anthony N Jones; M/s Lesley Evans; Ms Jannie Southan; Mrs J. Kloucek;  
Ms Judith Jacks; Ms J E Read; Dr H Kroeger; Mrs B I Marks; Mr Allen Smith;  
Mr & Mrs P L Banerman;

DONATIONS

RECEIVED DURING LAST QUARTER.

Mrs Janet Wayland; Mr B Puza; Dr Nicholas Dorsch; Mr Frank Theeman;  
Judith Nicholas; Lady Galleghan; Mrs P Thompson; Mr A Ogrosky;

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

MEMBERSHIP RENEWAL

The Wagner Society (In N.S.W. Inc.)  
141 Darling St.,  
Woolloomooloo 2011.

I wish to renew membership of the Wagner Society in the following category.

- (.) \$20.00 Ordinary Membership (Annual Subscription)
- ( ) \$35.00 Joint Membership - Husband & Wife (Annual Subscription)
- ( ) \$10.00 Pension/Under 25 (Annual Subscription)

Membership Renewal is due annually on April 1st.

Mr/Mrs/Miss.....  
First Name Surname (Block Letters)

Membership No: .....

Address .....  
.....Postcode .....

Telephone ..... Day ..... Evening

If under 25 - Date of Birth ..... Pension No. if applicable .....

I/we enclose cheque/postal note/money order, payable to The Wagner Society (In NSW Inc.)

Signature ..... Date ..... \$ .....

NOMINATION FOR COMMITTEE

The Secretary,  
The Wagner Society,  
141 Dowling St.,  
Woolloomooloo 2011.

Dear Sir/Madam.

Please take notice that we, the undersigned members, hereby respectively propose  
and second ..... for election as a member of the Committee of  
the Wagner Society.

Date this ..... day of ..... 1988.

Signed ..... Signed .....  
Proposer Secondeer

Signed .....  
Proposed Member

THE FLYING DUTCHMAN at the GOETHE INSTITUTE.

It was very disappointing for all that illness caused Dorothy McCormack's lecture on Wagner's Lieder writing to be cancelled on April 17th. We are hoping that in the near future another date can be fixed and wish Dorothy a rapid recovery.

Some fast and furious organisation by Dr Hansen acquired from the German Embassy in Canberra a film of The Flying Dutchman that was new to everyone. It was wonderful verismo opera with so much water it could have been Sydney this Autumn. Superb effects achieved by artful and artistic photography and a splendid cast headed by a younger Donald McIntyre as the Dutchman and Katarina Ligenza as Senta gave us an exciting performance. The names of the other singers were not familiar but the voice of Steuermann was possibly the brightest star of that film. Wolfgang Sawallisch conducted at a tempo a little slower than usual which gave the perfect balance to this production. To contrast this film with Henry Kupfer's stage production would land me in more difficulties than the hapless Dutchman but somehow the characters were more believable and it came to a more satisfactory end.

DOVER PUBLICATIONS OF INTEREST

MICHAEL EDGELOE

At the Society's piano and flute recital in November, Muriel Cohen mentioned that she had had difficulty in obtaining from London scores for the Liszt piano transcriptions from Wagner operas that she intended to play. This music is readily available in the United States: about six years ago, in association with the American Liszt Society, Dover Publications published all 15 of Liszt's Wagnerian transcriptions in an attractive paperback edition with a list price of only \$6.95 (US) for 176 pages. (There is a larger companion volume of about a dozen Liszt fantasias and transcriptions from French and Italian operas, list price \$8.95.)

Dover has also published a number of full orchestral and vocal scores at very reasonable prices: Tannhäuser (original 1845 version, plus 1861 Paris ballet music, \$15.95), Lohengrin (\$12.95), Die Meistersinger (\$22.50), Tristan und Isolde (\$15.95), Das Rheingold (\$12.95), Die Walkure (reprint of 1910 Peters edition, \$17.95), Siegfried (\$14.95) and Gotterdammerung (reprint of 1877 first edition, \$18.50). A catalogue of all Dover music publications is available free on request.

Dover books can be obtained from the publisher at 31 Est 2nd Street, Mineola, NY 11501. There is a postage charge of 15%, and payment must be made by bank cheque in U.S. dollars. It would be wise to check that the above prices are still current. For a reliable music store that accepts Mastercard and Visa credit cards, I mention that I have received satisfactory service from Vester Music, 917 Eighth Avenue South, Nashville, TN 37203-4719, U.S.A.



WHO IS THE OTHER ONE?

RESERVATIONS FOR DIE MEISTERSINGER.

The Wagner Society,  
141 Dowling St.,  
WOOLLOGMOOLOO 2011

Please reserve ..... tickets for Die Meistersinger as indicated.

Saturday, 1st October.

( ) A Res. \$56.00

( ) B Res. \$40.00

Friday, 14th October.

( ) A Res. \$56.00

Performances begin at 5.30 p.m.

Name .....

Address ..... Amount \$.....

CLOSING DATE. 30th July 1988.

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 2074

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 p.m.

ADMISSION: \$17.00 (members)

\$20.00 (non-members)

NAME .....

NUMBER OF MEMBERS .....

ADDRESS .....

NUMBER OF NON-MEMBERS .....

.....

AMOUNT \$ .....

CLOSING DATE. 30th July, 1988.

Send stamped, addressed envelope only if receipt required.

DONATIONS TO THE WAGNER SOCIETY

Date .....

The Secretary,  
The Australian Elizabethan Theatre Trust,  
Post Office 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 Officeial address for processing before it is passed on to A.E.T.T. Thank You.