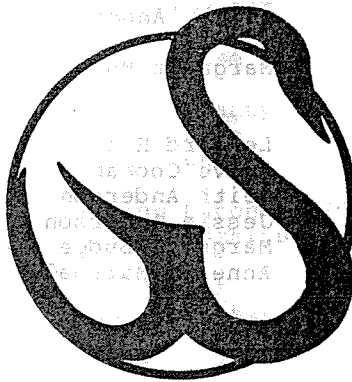


The Wagner Society

IN NEW SOUTH WALES INC.

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



Newsletter

No. 35 May, 1989.

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NEW MEMBERS

The Society would like to welcome the following new members who have joined during the last quarter:-
Miss J. Johnston: Ms. Alma Straube: Ms. P.D. Moore: Ms. S. Gillies: Mr. and Mrs. P. Borrer: Miss Liz. Hardy: Dr. D. Nunn: Mr. and Mrs. F. Staniland: Mr. L. and Mrs B. Brown and E.B.Lewis.

DONATIONS
RECEIVED DURING LAST QUARTER

The Society would like to thank the following members and friends who have made donations during the last quarter:-
Mr. K. Reed: Lady Galleghan: Pauline Thompson: Ms. J.B. Southan: Dr. R. Boyd: Ms M.T. Hiscock: Mrs. A.K. Williamson: D. Hennig: Mr. C. and H. Connell: Mr. G. Lithgow: Mrs. S.R. Gray.

SUBSCRIPTIONS.

All subscriptions are now due and payable before April 1st.

COMING EVENTS

Friday, May 19th	Annual Dinner Menzies Hotel.	7.30 pm.
Sunday, May 21st	Annual General Meeting Goethe Institute followed by Video of Das Liebesverbot.	1.00 pm.
Sunday, June 18th	Lohengrin (C.D.) Goethe Institute.	1.00 pm
Sunday, July 16th	Seminar Day Die Walküre Goethe Institute.	9.30 am
Monday, August 7th	Reception for Donald McIntyre Opera House Northern Foyer.	6.00 pm
Saturday, Aug. 12th	Theatre Party Die Walküre Opera House.	6.00 pm
Sunday, August 20th	Flying Dutchman (C.D.) Goethe Institute	1.00 pm
Sunday, Sept. 17th	T.B.A. Goethe Institute	1.00 pm
Sunday, Oct. 15th	T.B.A. Goethe Institute	1.00 pm
Sunday, Nov. 19th	T.B.A. Goethe Institute	1.00 pm
Sunday, Dec. 17th	Christmas Party Goethe Institute	2.30 pm

DETAILS OF LISZT SOCIETY CONCERTS FOR 1989:

ENQUIRIES: 958 1635

SUNDAY,
AUGUST 6
3 PM.

Recital by brilliant young pianist
KATHRYN SELBY
(Conservatorium)

SUNDAY,
NOVEMBER 26
3 PM.

"RECITAL FOR 12 HANDS"
Six pairs of the most distinguished
pianistic hands in Sydney in a variety of
exciting repertoire.
(Conservatorium)

JOURNAL

We urgently need articles pertaining in any way to "Die Walkure" for the second volume of our Journal, "Wagner in Australia". to be published after our seminar in July.

DAS LIEBESVERBOT

The video of "Das Liebesverbot" was made in 1983 at the Graz Opera House. This is Wagner's second opera. When compared with the later great music dramas, this work may be judged to be of lesser quality, but its main strength is in the ensemble work, and in the contrasts between soloists and chorus.

LOHENGRIN

In response to many requests, our C.D. afternoon on 18th June will feature the recent recording of "Lohengrin", which was made by the Vienna Philharmonic Orchestra conducted by Sir Georg Solti. Placido Domingo and Jessye Norman sing the leading roles. Until now, both have not been regarded as Wagnerian singers, but the results are magnificent. Come along and enjoy it!

RECEPTION FOR DONALD McINTYRE

The Australian Opera Guild and the Wagner Society will jointly host a Reception for Donald McIntyre in the Northern Foyer of the Opera House at 6.00 p.m. on Monday, 7th August, 1989.

COST: \$23.00 (Members) and \$25 (Visitors). The catering is in the hands of the Opera House Staff.

Let's give a big welcome to this great Wagnerian singer whose performances both here and overseas have given us so much pleasure for so long.

APPLICATION FORM TO ATTEND IS PRINTED AT THE END OF THIS NEWSLETTER.

ANNUAL DINNER

Reservations are now coming in for our Annual Dinner which will be held again at the Menzies Hotel on 19th May, 1989. Please arrive from 7.30 p.m. so that we can enjoy our pre-dinner drinks yet still start our main function at 8.00 p.m. sharp.

Due to requirements for the Australian Opera in Melbourne, John Pringle has reluctantly been forced to tell us that he will be unable to attend, to his and our great disappointment. Singers are always willing to be our Guest-of-Honour but as our Dinner is held as close as possible to Wagner's birthday, this date coincides with the final performances in Melbourne and it is impossible for them to come. The incoming Committee will be addressing this problem before the 1990 dinner. Needless to say every endeavour is being made to seek a replacement, but no details are at hand in time for inclusion in this newsletter.

APPLICATION TO ATTEND IS PRINTED AT THE END OF THIS NEWSLETTER.

GUESSING COMPETITION.

It's time to return all the Guessing Competition tickets for inclusion in the draw at the Annual Dinner. The prizes are outstanding so make sure you have plenty of chances to win.

RETIREMENT

The Committee has heard that Elizabeth Allan will be retiring in the next few weeks. She has been involved with opera in Australia for over twenty years and has sung in the Wagner performances. We wish her a very happy retirement and thank her for all her efforts.

SOCIETY SPONSORSHIP

The Committee is pleased to announce that it has decided to support a recording venture to be made by Society member, Dennis Hennig, who is well-known to all who have attended our last two seminars. He received very favourable reviews from a recital he presented recently at the N.S.W. Conservatorium of Music.

Dennis approached us seeking sponsorship to produce a Compact Disc of Piano Transcriptions of Wagner's Music by Carl Tausig. While on a visit to West Germany, Dennis found this music, which had not been recorded previously, and was so impressed that he immediately wanted to make the first recording himself. We applaud this initiative, and have decided to sponsor the major part of the costs, as it is so much in line with the aims of our Society.

A very substantial donation, made in the name of the Society, has been pledged, and together with Society funds, will help this project towards fruition, but if any members would like to add a further donation of any size, they should do so using the donation form through the A.E.T.T.

At this stage, it is not known when the C.D. will be available, but knowing that these things can take a considerable processing time, we will not speculate on the date. The recording sessions will begin in the next few weeks. The C.D. will be manufactured by the Etcetera Record Company of Amsterdam, The Netherlands.

The Wagner Society will have appropriate credit acknowledgement on the packaging of the C.D. and we will be able to purchase copies at discount prices.

BUT WHO WAS CARL TAUSIG?

Polish Carl Tausig met Liszt at the age of fourteen, became his pupil and went on concert tours with him. Although he became the most celebrated of Liszt's early pupils, detractors thought he also picked up some of Liszt's faults! He eventually became known as a pianist of great virtuosity, who was associated with Wagner and made transcriptions of his operas and worked hard to help Wagner in the building of Bayreuth. His transcriptions of Die Meistersinger are still highly regarded to-day.

Wagner found him very amusing company, with a preference for strong cigars!



Carl Tausig. (1841-1871).

SUBSCRIPTIONS.

All subscriptions are now due and payable before April 1st.

WHAT WAS WAGNER LIKE?

We are grateful
to Patricia Baillie of DA CAPO MUSIC of Glebe
for the following research.

"He is a marvelously lively and fiery man, who speaks very fast, is very witty, and makes such a highly private get-together quite cheerful....Next he read us a passage from his autobiography which he is writing now, an exceedingly delightful scene from his student days in Leipzig, and I have to laugh every time I think of it: his writing, incidentally, is extraordinarily skilful and witty."

Nietsche to Erwin Rohde. Quoted in Wagner and Nietsche.

p.15. Fischer-Dieskau.

"I saw Wagner writhe like a raging lion in the Director's box at the Opera during the performance of Tannhauser, ready to leap at any moment into the orchestra and seize the baton from the conductor who was performing the opera in a manner quite contrary to the Composer's intentions.

Gounod. Quoted in "Interviews and Encounters with Verdi."

Conati. p.40.

(The conductor was Dietsch - apparently a disastrous incompetent!)

"To look at him was to see turn by turn in the same visage the front face of Faust and the profile of Mephistopheles....His manner was no less surprising than his physiognomy. It varied between absolute reserve, absolute coldness, complete familiarity and sans-gene....when he showed himself, he broke out as a whole, like a torrent bursting its dikes. One stood dazzled before that exuberant and protean nature, ardent, personal, excessive in everything, yet marvelously equilibrated by the predominance of a devouring intellect. The frankness and extreme audacity with which he showed his nature, the qualities and defects of which were exhibited without concealment, acted on some people like a charm, while others were repelled by it....His gaiety flowed over in a joyous foam of facetious fancies and extravagant pleasantries; but the least contradiction provoked him to incredible anger. Then he would leap like a tiger, roar like a stag. He paced the room like a caged lion, his voice became hoarse and the words came out like screams; his speech slashed about at random. He seemed at these times like some elemental force unchained, like a volcano in eruption. Everything in him was gigantic...excessive."

Eduard Schure: "Souvenirs sur Richard Wagner":
quoted Newman: Wagner as Man and Artist".

"Wagner has sometimes in his voice a sort of shriek of a young eagle. When he saw me he wept, laughed and ranted for joy for at least a quarter of an hour.... A great and overwhelming nature, a sort of Vesuvius...which, when it is in eruption, scatters sheaves of fire and at the same time bunches of rose and elder.."

Liszt...quoted Newman.

"He talked incredibly much and rapidly.... He talked continuously, and always of himself, of his works, his reforms, his plans. If he happened to mention the name of another composer, it was certain to be in a tone of disdain."

Hanslick. quoted Newman.

* Patricia Baillie has unearthed the programme (reproduced on *
* the opposite page) of a production of Die Walkure in 1907 at *
* the Theatre Royal. Does anyone know of an earlier performance? *
* We would like to know. *

ROYAL GRAND OPERA SEASON.

PALING'S can supply Vocal scores of the following Operas:-

Tannhauser	3s. 6d.
Lohengrin	3s. 6d.
Faust	3s. 6d.
Flying Dutchman	3s. 6d.
Romeo and Juliet	3s. 6d.
The Barber of Seville	3s. 6d.
La Boheme	6s.
Carman	6s.
Hansel and Gretel	7s. 6d.
Valkyrie	15s.

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Bechstein Pianos

The most musical Pianoforte made and one that retains its marvellous characteristic tone quality to the end.

Buy a Bechstein Piano and you will be convinced of its excellence.

Catalogues Free.

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Band Selections.
Songs by the world's leading artists.



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Reliable instruments at Lowest Prices at

Paling's,
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THEATRE ROYAL



Mr. George Musgrove's

ROYAL GRAND OPERA

Season 1907

Daily, Richardson & Company, Type, Sydney

THEATRE ROYAL.

Manager—J. C. WILLIAMSON.

Director.....Mr. GEORGE MUSGROVE.

MR. GEORGE MUSGROVE'S
ROYAL GRAND OPERA CO.

This (SATURDAY) Evening,
JULY 6th, 1907.

The Valkyrie.

BY RICHARD WAGNER.

Siegmund .....	.....	KARL STUEDEMUND
Hunding .....	.....	EMIL GREDER
Wotan .....	.....	HANS MOHWINKEL
Sieglinde .....	.....	SARA ANDERSON
Brünhilde .....	.....	JOHANNA HEINZE
Fricka .....	.....	VALLERIE WALLER
Helmwige .....	.....	LILIAN ORMOND
Gerhilde .....	.....	ELIZABETH KUHNKE
Ortlinde .....	.....	JENNY PRICE
Waltrante .....	.....	RUBY BLYTH
Siegfrune	(Valkyries)	GERTRUDE FLEMING
Grimgerde .....	.....	SARA VERNER
Schwertleite .....	.....	CECILIA JOHN
Rosswisse .....	.....	ELSIE SPENCER

Musical Director and Conductor - Herr SLAPOFFSKI
Stage Director - Herr EMIL GREDER

Special Notice.

Before the commencement of each Opera, **THREE Fanfares** are sounded on the Balcony of the Theatre as a sign for the public to take their seats. The doors are closed after the third Fanfare, and in order that the performance may not be interrupted, no one is allowed admission until the end of the act is finished. In the intervals, before the commencement of each act, **Eleven Bells** are rung twice. After the Second ring the doors are closed until each act is finished.

The time that each Opera commences will be announced in the daily papers each morning.

Synopsis of Scenes:

- ACT I. Interior of Hunding's Dwelling in the Forest (GEORGE UPWARD)
- ACT II. A Wild Rocky Place (W. R. COLEMAN)
- ACT III. The Valkyries' Rocky Home (W. R. COLEMAN)

Mr. Musgrove desires to acknowledge his indebtedness to Mr. J. C. WILLIAMSON for the services of Messrs. Coleman & Upward.

The indulgence of the audience is asked by the Management for what is, in Australia, a lengthy time between each Act. The Stage Settings and Effects in this Opera are so intricate that 25 Minutes (not more) will be required to accomplish each change. It is anticipated that the final curtain will fall at 11.10.

- Monday, July 8th..... Faust
- Tuesday, July 9th..... The Valkyrie
- Wednesday, July 10th (Matinee) Hansel and Gretel
- Wednesday, July 10th..... Romeo & Juliet
- Thursday, July 11th..... The Valkyrie

"HANSEL & GRETEL" (Matinee) - Commences at 2.30.
"ROMEO & JULIET" - Commences at 7.40
"FAUST" - Commences at 7.40.
"THE VALKYRIE" - Commences at 7 o'clock

THE GREAT TRAVELLING OPERA SHOW

At daybreak on June 4th, 1912, a few shivering reporters assembled on Port Melbourne Pier to greet the steamer *Ascius* carrying Thomas Quinlan's Grand Opera Company from Capetown. The science of theatrical bally-hoo being in its infancy, there was not even a photographer among them, so that the company's arrival went unrecorded pictorially.

Yet the occasion was without parallel in stage history. Australia had seen live shows before, but this was quite different. Quinlan had brought with him 180 employees, including Principals, a full Chorus, three famous Conductors and an Orchestra capable of giving Symphony Concerts! Moreover, the Quinlan Company was the first - and last - Opera Company to travel the world with scenery, costumes and properties. So efficient was Quinlan's staff work that, three days after the ship berthed, Melbourne saw the first Australian production of Offenbach's "Tales of Hoffman".

The arrival of the Company was a windfall for the Port Melbourne wharfies who had been having a dull time and did not expect much from a ship from South Africa. The *Ascius*, however, carried 300 tons of scenery and properties, a music library weighing 56 cwt, baskets containing 700 wigs and 3300 costumes and 700 trunks belonging to the members of the Company. To avoid delay the store at the back of Her Majesty's Theatre was temporarily declared a bonded warehouse with customs officers in charge.

Australia had a much stronger operatic tradition than South Africa and the Quinlan Company did better here. Reviews show that the opening night performance, the first performance in Australia of the now-familiar *Tales of Hoffman* created a furore. Other operas which Quinlan produced for the first time in Australia were Wagner's "Tristan and Isolde", Puccini's "Manon Lescaut" and "The Girl of the Golden West", Debussy's "Prodigal Son" and Humperdinck's "Hansel and Gretel". With John Coates as his tenor star and Robert Parker as leading baritone, Quinlan had no difficulty filling theatres in Sydney and Melbourne at prices ranging from 10/- for a seat in the stalls to half-a-crown for standing room at the back of the gallery.

Although Government subsidies were unheard-of at that time, Quinlan left Australia so well satisfied that he announced that he would return with an even bigger company the next year. His aim was to keep a permanent Grand Opera Company touring the world. Most believed that Quinlan would be able to do this but of course, world events began to take over. An even bigger company of 200 arrived in the Transvaal the next year, but industrial upheavals and drought had changed the country. During performances in Johannesburg, rifle fire and cavalry charges interrupted the performances. People in fear for their lives did not want to attend opera. The Company left for Australia hoping to recoup losses, but they landed in the middle of a smallpox epidemic and theatres remained empty.

Nevertheless Quinlan had a brilliant company and might have done as well as before had he not over-estimated the Australian appetite for Wagner. His star attractions were "Die Meistersinger" and the four operas forming the Ring Cycle. One of these, "Die Walküre" had been seen in Sydney before this year but the other three were being performed for the first time.

Quinlan, a Wagnerian fanatic, was confident that they would succeed even though prices were doubled for the occasion. But the Australian public yawned its head off at four and a half hours of the *Mastersinger* and declared the Ring to be a colossal bore. In vain Quinlan declared that the music was easy to understand and that the themes were as easy to pick out as bugle calls! The unregenerate Australians still preferred "Tosca" and "Butterfly" to what was described as "one continuous tone poem, lasting four nights." In Sydney, one earnest youth,

cont.

desperate to find out all about it, filched a book on the operas from a public library and was arrested while reading it in the gallery. Quinlan saved himself from getting into too much debt by jettisoning Wagner in favour of Verdi and Puccini and by giving orchestral concerts in Sydney Town Hall. His shaken finances were further eroded when he was to move to New Zealand only to find that the islands were in the grip of a long general strike. He did some more concerts in Sydney and then sailed for Vancouver. As he sailed away he clutched in his hand, some illuminated addresses from enthralled citizens and the Premier, the Hon. W.A. Holman. He refrained from criticising local taste even when the theatre was almost empty. In Canada they had great financial success but there were no Wagner operas performed. Outbreak of war prevented any more tours but in 1920 this irrepressible man brought out a concert company from the Sistine Choir. After that he disappeared into obscurity. He still remains the only man who ever carried a complete opera company around the world.

Editorial Note: Tommy, we hope you watched last year from that great Opera House in the sky, and now know that Australians are no longer the Philistines of 1913, and that we are now forgiven!

INTERSTATE NEWS

VICTORIA.

Later this year the Victorian State Opera will present "Tannhäuser" and, as announced at our March meeting at the Goethe Institute we will, most likely, be able to secure 30 tickets for the Saturday Night performance on 2nd December. The response was immediate and we now have 30 applicants and any further names will be placed on a waiting list. It will not be possible for us to make any travel arrangements for anyone wishing to go, but bookings for motel accommodation will be made. As the time draws near for final arrangements to be made details will be sent to those listed. With this in mind, the Committee is hoping to organise a Sunday Afternoon at the Goethe Institute later this year for the purpose of extending our knowledge of this opera.

SOUTH AUSTRALIA.

From Lee Brauer of the Richard Wagner Society of South Australia Inc., we have received the news that the State Opera of S.A. and the Australian Opera in conjunction with the Adelaide Festival Trust will be presenting four performances of "Fidelio" from 20th to 26th June. Of great interest to N.S.W. is the choice of Sandra Hahn as Leonora. We have very fond memories of Sandra who came to our Annual Dinner two years ago with only a few hours notice and entertained us so well. We have watched her progress since then with great interest and wish her well for this milestone in her career. Other cast members are Anthony Roden, Noel Mangin and Roger Howell in this production by Bernd Benthak, while the Adelaide Symphony Orchestra will be conducted by David Kram.

On 4th May Guila Tiver and Diana Weekes will give a talk on Wagner and his Contemporaries at the Elder Hall at the Conservatorium and on 22nd May at Wagner's Birthday Party, Bill Gillespie of the S.A. State Opera will be the Guest Speaker. Professor Andrew McCredie will give a talk on "Tristan and Isolde" at Adelaide University on 21st July.

We regret to report the death of Andreas Ogrowsky of Adelaide and would like to extend to his family sincere condolences. Andreas was one of our members as well as being a staunch supporter of the South Australian Wagner Society.

THE METROPOLITAN RING

From late April till early May, New Yorkers and visitors from all over the U.S.A. and the world will be enjoying three complete Ring Cycles, starring such renowned singers as Hildegard Behrens, James Morris, Gwenyth Jones, Hans Sotin, Garry Lakes and many others. Among those present will be Society members, Walter and Jan Norris who will also represent us at some of the social events organised by the Wagner Society of New York. President of the NYWS, Nathalie Wagner and her husband, Harry, Newsletter Editor, were very helpful when Walter and Jan were making plans to go. This co-operative attitude is typical of Wagner Societies around the world - long may these contacts last!

DONATIONS TO THE WAGNER SOCIETY

Date

The Secretary,
The Australian Elizabethan Theatre Trust,
P.O.Box 137,
King's 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

We would ask you when making your donation in this manner to please make your cheque payable to the Australian Elizabethan Theatre Trust, but post it to the Wagner Society's official address for processing before we pass it on to the A.E.T.T. Thank You.

ANNUAL DINNER.

I/We would like to make.....reservations at \$38.50 each for the Annual Dinner on 19th May, at 7.30 pm for 8.00 pm at the Menzies Hotel.

I have enclosed my cheque for \$.....

Name/Names.....

Note: Entree cards will not be issued. A Guest list will be kept at the door and Name Tags supplied. If a receipt is required please supply a stamped self-addressed envelope.

CLOSING DATE FOR APPLICATIONS IS 5th May,1989.

SEMINAR-DIE WALKURE.

The Wagner Society.
141 Dowling Street,
Woolloomooloo.2011.

I/We wish to attend the Seminar on Die Walkure on Sunday, 16th July at the Goethe Institute from 9.30 am to 5.30 pm.

ADMISSION: \$18.00 (Members) \$21.00 (Visitors).

Names of Members.....

Names of Visitors.....

Please enclose a S.A.E. if receipt required.

RECEPTION FOR DONALD MCINTYRE.

I/We wish to attend the Reception for Donald McIntyre on Monday, 7th August, 1989, at 6.00 pm. in the Northern Foyer of Sydney Opera House.

Cost: \$23.00 (Members) \$25.00 (Visitors).

Names of Members.....

Names of Visitors.....

Please enclose Stamped S.A.E if receipt required.

Closing Date is 28th July,1989.

THEATRE PARTY TICKETS FOR DIE WALKURE.

The Wagner Society.
141 Dowling Street,
Woolloomooloo.2011.

I/We would like to makereservations for Die Walkure on 12th August, 1989. I have enclosed a self-addressed envelope for return of tickets.

Number of tickets in "A" Reserve at \$63 each.....

Number of tickets in "B" Reserve at \$45 each.....

NAME.....Membership No.....

.....

ANNUAL GENERAL MEETING.

I/We will be attending the Annual General Meeting on 21st May, 1989 and would like the following motion to be placed on the Agenda for discussion under General Business:

.....
.....
.....
NAME.....Member No.....

NOMINATION.

The Secretary.
The Wagner Society.
141 Dowling Street,
Woolloomooloo.2011.
Dear Sir/Madam,

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

Dated thisday of.....1989.

Signed..... Signed.....
Proposer Second.

Signed.....
Proposed Member.

PROXY.

The Secretary.
The Wagner Society.
Dear Sir/Madam,

I cannot attend the Annual General Meeting , but give my Proxy Vote towho is a current financial member of the Society.

Signed.....
Address.....

MEMBERSHIP RENEWAL.

The Wagner Society.
141 Dowling Street,
Woolloomooloo.2011.

I/We wish to renew membership of the Wagner Society in the following Category:-

- () \$20.00 Ordinary Membership.
- () \$35.00 Joint Membership.
- () \$10.00 Pensioner/ Under 25.

MEMBERSHIP RENEWAL IS DUE ANNUALLY ON APRIL 1st.

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

Membership Number.....

Address.....Post Code.....

Telephone.....(Day).....(Evening)

If under 25 please include birthdate.....

If Pensioner please quote number.....

I/We enclose cheque/Money Order payable to the Wagner Society.

Signature.....Date.....Amount.....