

The Wagner Society

IN NEW SOUTH WALES INC.

Registered Office: 141 Dowling Street, Woolloomooloo 2011
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Newsletter

No. 36 AUGUST, 1989.

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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

Monday, August 7th	Reception for Donald McIntyre Northern Foyer Opera Theatre	6.00 pm.
Saturday, August 12th	Theatre Party Die Walküre Sydney Opera House	6.00 pm.
Sunday, August 20th	Flying Dutchman Goethe Institute	1.00 pm.
Sunday, Sept. 17th	Video Documentaries Two programs of great interest to Wagnerians	1.00 pm.
Sunday, Oct. 15th	Mini-Seminar Afternoon TANNHÄUSER (see article this newsletter)	1.00 pm.
Sunday, Nov 19th	Tannhäuser on C.D. Paris version complete.	1.00 pm
Saturday, Dec 2nd	Theatre Party. Tannhäuser Victorian Arts Centre Melbourne	6.00 pm.
Sunday, Dec 17th	Christmas Party Goethe Institute.	2.30 pm.

COMMITTEE

President	Olive Coonan	271 3666(B)
Vice President	Leonard Hansen	326 1793
Secretary	Clare Hennessy	747 5664
Membership Co-ordinator	Annette Marshall	042 94 2992
Functions Co-ordinator	Murray Smith	358 2763
Treasurer	Alma Straube	969 9383
Immediate Past President and Public Officer	Richard King	358 1919
Editors	Jessie Anderson Keith Anderson	449 8801
Committee	Margaret Budge Susan Kelly	521 6097

If you have not renewed your subscription for 1989-90 this will be the last copy of the Newsletter that you will receive.

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 * MINI - SEMINAR *
 * TANNHÄUSER *
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 * Sunday, 15th October: Goethe Institute: 1.00 pm. *
 * Price: \$6.00 All Welcome. *
 * Application form on back page. *
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We welcome to the distinguished list of speakers who have extended our horizons in the search for background knowledge of the works of Wagner, two highly qualified persons - one new and one well-known. We refer to Mr. Werner Baer, a Life Member who will, in his own special style discuss the opera and illustrate some musical aspects; and Mr. John Clifton-Everest who says:-

"The University of London has always had a strong tradition in the study of medieval German culture, and I am one of its postgraduate products. For the last nineteen years however, I have been teaching the German Literature of the Middle Ages at the University of Sydney, where I am now an Associate Professor. My particular qualification for the present subject is my book: THE TRAGEDY OF KNIGHTHOOD: ORIGINS OF THE TANNHÄUSER LEGENDS. Oxford. 1979. But I have taught and researched many of the major German works from the turn of the 13th Century, i.e. the literary corpus which provided Wagner with his material. In particular I have published a good deal on the PARZIVAL of Wolfram von Eschenbach, and also worked extensively on the related SCHWANRITTER legends which underlie LOHENGRIN."

The title of his talk will be:-

"THE GERMAN LURE OF THE VENUSBERG"

What it will examine is not so much the simple 16th Century German Ballad which was Wagner's immediate source, as what went before. Wagner, nothing if not a fervent nationalist took the story to be without question a part of that body of early Germanic legend so treasured by all the romantics. To him it was as German as the Nibelungenlied. Yet it proves to have been a confused pastiche of elements with virtually nothing at all teutonic about it, if one excepts the extraordinary fascination it has always exercised upon the Germans. The strands lead back to Italy, to France, even to far-off Scotland - everywhere except Germany itself. Even the role of the undeniably German knight Tannhäuser, a historical figure and a poet from the 13th Century, is deceptive: he isn't clearly connected with the tale until quite late (and why HE received the doubtful honour remains an enigma). On the other hand the early sources give us glimpses of a story that was far subtler than Wagner knew. There is some evidence to suggest that a quite sophisticated literary version of it once existed, now lost. It is not impossible that this was written in German, even though the principal evidence is recorded by a Frenchman - who purportedly heard the tale from the locals in Italy - who in turn got it from letters left with shepherds on the mountainside - and so on. The trail to the Venusberg is a hard one to follow, but the lure is strong.



IT'S THAT TIME AGAIN

- cartoon discovered by Eva Kraeffft and Klaus Baldenhofer.

To those lucky souls making the pilgrimage to Bayreuth this year, we wish a happy trip. Please make notes and record impressions - especially those who will see the performances for the second time as we would like to report any changes made recently. - whether for the better or worse!

- Editors.

RICHARD KING RETIREMENT

Richard has decided to retire from the Committee of the Society, to devote more time to his business and personal interests. One of the original group of Wagner enthusiasts who convened the first meeting, he then became a Foundation Member. In those early days all the jobs were shared and Richard was at times from 1981 on Secretary/ Treasurer, Newsletter Editor, Vice-President then President. Perhaps his greatest contribution in a practical sense, and one very much appreciated by the Committees of the past nine years, is the fact that he allowed his business premises to become our registered office and he has coped with all the correspondence, phone calls, meetings and all the other myriad calls on his time. In fact he must have at times asked himself whether he worked for the Society or the Gallery! He played a major role in the Incorporation of the Society, and to our great relief, became, and remains, our Public Officer. He was quick to see the need for the preservation of the Frank Hinder set and costume designs for the 1958 "Lohengrin" which the Society now owns. During his time as President, our annual seminars have become an established feature of our year, going from success to success.

We have admired his calm approach to problems that have arisen and his clear-thinking ways of overcoming them. We are also grateful for his manner when making announcements at our various functions. His style is open and friendly. His way of controlling the committee was to delegate a task to a member, then support any endeavours made by that member. All this showed in the smooth running of the functions that so many have commented about.

During Richard's Presidency, support for the Australian Opera's productions of Wagner Operas has increased remarkably, and during the last few years we have been able to see much more than for many years - some really excellent performances and some which could be improved, but which we enjoyed all the same. Richard made sure that we showed we appreciated the Company's efforts - always giving them a high mark for trying, and where success was less than 100%, offering encouragement rather than carping criticism.

We wish him well for the future - glad that he will still be part of all our activities and grateful for all he has done.

LEONARD HANSEN

Another Foundation Member, Leonard Hansen has been of inestimable help to the Society. He has inspired many of our more varied innovations and worked to bring them to fruition. At all times he has backed his suggestions with strong financial support, which has placed us in the position where we can claim to be the most active Music Society supporting artistic endeavours in Sydney to-day. He has chaired the group organising the Seminars for four years, and was most active in giving support for the recording by Dennis Hennig of the Carl Tausig Transcriptions of Wagner's music - not previously recorded anywhere. Since the first day, Leonard has been involved with just about every activity undertaken by the Society, and he is still a member of the committee and very active in all we do.

 * THE COMMITTEE HAS UNANIMOUSLY VOTED TO ASK RICHARD KING AND LEONARD *
 * HANSEN TO ACCEPT LIFE MEMBERSHIP OF THE WAGNER SOCIETY IN NEW SOUTH *
 * WALES INCORPORATED. *

ANNUAL DINNER REPORT

The Society commemorates Wagner's birth date each year by holding its Annual Dinner as close as possible to the actual day, 22nd May. This year it was held on Friday, 19th May at the Menzies Hotel. Over ninety guests, members and visitors attended.

We all enjoyed a delightful half-hour in the foyer, greeting old friends and enjoying drinks, before moving to the dining room, where we were served a delicious meal.

John Pringle was to have been our Guest-of-Honour but his presence was required in Melbourne, and Moffatt Oxenbould of the Australian Opera stepped in at short notice to replace him, for which the Committee was extremely grateful. We were very pleased also to welcome Conal Coad, a New Zealand bass singer, who has been singing Wagnerian roles in Europe. He sang one Wagner and two Verdi arias, to the great delight of all present, who felt that they would like to hear him in major roles in the future.

Moffatt Oxenbould virtually gave us a well-researched history of the involvement of the Australian Opera in productions of Wagner operas over thirty years or more. He mentioned the well-known facts affecting these decisions such as the longer than average length of most of the operas, often they need larger casts, unusual stage effects and always as large an orchestra as possible. Rehearsal time was critical because the cost of these can extend a budget beyond set limits. There had been two schools of thought over the years. One wanted to have operas performed on a regular basis and the other wanted only to plan these productions when the highest standards could be met. He mentioned the concert performances which had been given high praise and had been well-supported, but agreed that they only satisfied the "sound" but not the "sight" dimensions of opera. The production of Rheingold had been adversely criticised (with which the Wagner Society disagreed - publicly by placing a statement in the Sydney Morning Herald) and Die Walküre had less criticism but not much praise, so the Company decided to wait until "they could get it right"! This policy resulted in a combined effort with the Victorian State Opera and gave us a world-class Lohengrin and then the memorable Australian Opera Die Meistersinger of 1988, produced by Michael Hampe and his brilliant team and featuring notable singers. By re-staging the production of Die Walküre with international singers and presenting a new Tristan and Isolde in the next year the Company hoped that opera lovers would feel that their needs were being met. Moffatt stressed that quality would be the main aim for the company, and he felt that through our continued financial support for their endeavours, that we would agree with this aim.

Moffatt's speech was greeted with much approval and Richard King, our President, warmly thanked him for giving such a lucid explanation of Company policy, and assured him that we seek quality and will continue to support these efforts while ever we can.

Patricia Baillie had found among her rare books, a little volume of letters written by our hero to his seamstress. Margaret Whitlam read some of these to us, and we saw the human face of a man who wanted the finest apparel, but found the cost a bit too high at times. We hope the seamstress had other means of support and did not have too many clients like our R.W. who often "found himself a bit short"!

<u>Raffle winners were:-</u>	<u>FIRST PRIZE</u>	<u>LEE BRAUER of ADELAIDE</u>
	<u>SECOND PRIZE</u>	<u>MARGARET WHITLAM</u>
	<u>THIRD PRIZE</u>	<u>NANCY WILLIAMSON</u>
	<u>FOURTH PRIZE</u>	<u>ANN WATSON.</u>

Our thanks go to Olive Coonan and Murray Smith and the Committee for their organisation of such a happy event.

OBITUARIES

As this issue was being prepared, news bulletins announced the deaths of two of the world's greatest artists - one an actor and the other a conductor. Both were to a greater or lesser degree Wagnerians. Herbert von Karajan is, and will be, regarded by many as the greatest conductor of all time. It is not difficult to find somebody willing to debate the more controversial aspects of either his recordings or his stage presentations. He strode the world music stage like a colossus and has left us a legacy of over 900 recordings which because of the quality of the latest recording devices will be available forever. Let us add our tribute to his contribution to a world which greatly needs his lyrical interpretations.

Less well-known as a Wagner lover, it is not surprising that Sir Laurence Olivier, with his fine ability to make words sound like the great symphonies, should appreciate the quality of Wagner's music and poetry writing. He was the only actor that John Mortimer wanted to play the role of his father in his famous play, and it is not hard to imagine the conversations between the creator of Claude Erskine-Brown the Wagner lover of the Rumpole series and the great actor. Sir Laurence's Hamlet is regarded as definitive, so with his fine sense of humour in mind we print this report of perhaps the world's worst Hamlet. Both these men lived to a fine old age, revered by millions so sorrow at their passing is tempered by gratitude for what they left behind.

PLAYBILL. THEATRE ROYAL. KILKENNY. 1793.

On Saturday, May 4th will be performed by command of several respectable people in the learned metropolis, for the benefit of Mr. Kearns, the tragedy of Hamlet, originally written and composed by the celebrated Dan Hayes of Limerick, and inserted in Shakespeare's works.

Hamlet by Mr Kearns, who between the acts, will perform several solos on the bagpipes, which play two tunes at the same time. Ophelia by Mrs Prior, who will introduce several familiar airs in character, particularly The Lass of Richmond Hill and We'll All Be Happy Together. The parts of the King And Queen, by direction of the Rev. Mr. O'Callagan, will be omitted, as too immoral for any stage. Polonius, a comical politician by a Young Gentleman. The Ghost, the Gravedigger and Laertes, by Mr. Sampson a great London Comedian. The characters will be dressed in Roman Shapes.

Tickets to be had of Mr Kearns at the Sign of the Goat's Beard in Castle Street, the value of the tickets to be taken (if required) in candles, cheese, butter, soap, etc as Mr. Kearns wishes in every particular to accommodate the public.

No person to be admitted into the boxes without shoes and stockings.

-contributed by Estelle Robinson.

PRELIMINARY NOTICE

Next year there will be a Door Charge of \$5 per person and \$8 per couple for our regular functions at the Goethe Institute. The Committee feels sure, after discussions among members that this is the easiest way to cover the extra costs we are now faced with each month.

41ST INTERNATIONAL MEETINGRICHARD WAGNER SOCIETIES

Richard Wagner-Verband e. V.

COLOGNE, 25TH to 28TH MAY, 1989.Contributed by Leonard Hansen.

This was the first time that the Congress had been held in Cologne, and it was being hosted and organised by the Cologne Wagner Society. From the outset they showed themselves to be a very friendly, hospitable and well-organised group, very proud of their beautiful city, which was celebrating its 2000th anniversary.

Registration of participants - about 400 of them - took place during the late afternoon of Thursday 25th, in the modern, glass-canopied Hotel Maritim on the banks of the Rhine. Outside a mini heatwave with temperatures around 28C surprised but soothed your representative who had just arrived that morning from a cold and wet Sydney.

At 7.00 p.m. the official opening ceremony commenced, and while we enjoyed a meal of typical German delicacies, we listened to speeches and a light and humorous musical entertainment by the Colonieta Quintett. Carljosef Lorsbach welcomed us, Dr. Michael Hampe informed us, and well-known singer Hannelore Bode spoke warmly about Rene Kollo who was receiving his Honorary Membership of the Society.

Friday 26th, at 9.00 a.m. the meeting of Chairpersons and Presidents of the represented societies from all around the world took place, and was taken up - all four hours of it - with mainly local administrative and financial matters. Meanwhile the other participants were enjoying the various tours of points of interest of the city. After lunch at 3.00 p.m. one could choose to attend one of three lecture programs: Richard Wagner and Dresden: Don Giovanni and Richard Wagner: and Training to be a Singer, with Rene Kollo.

That evening at 7.30 p.m. we attended a concert at the Conservatorium where its very accomplished orchestra performed a shattering overture, composed and conducted by one of its members, and then, on safer ground, the Wesendonk Lieder, Siegfried's Rhine Journey and a superbly stirring rendition of the rarely heard Das Liebesmahl der Apostel.

On Saturday 27th, at 10.00 a.m. we gathered at the Opera House for the central speech of the Congress, Richard Wagner and the Rhine Maidens, by Prof. Werner Breig of Wuppertal. The Cologne Radio Symphony Orchestra filled out the program with three works by contemporary German composers. At 1.30 p.m. we assembled again at the Hotel Maritim for the formal luncheon, the main social event of the Congress. After a few free hours, we were heading back to the Opera House for a performance of Don Giovanni, part of an extensive Mozart Cycle in honour of Jean-Pierre Ponnelle. It was a perfect production, with great performances from Ferruccio Furlanetto (the Don), Carol Vaness (Anna) and Ashley Putnam as Elvira. Supper in the foyer brought this delightful evening to an end.

Sunday started early with a short Mass by Gounod in one of the city's larger churches - Cologne still has a fair share of them - despite the deliberate and accidental destruction of many of them over the centuries. At 11.00 a.m. in the foyer of the Opera House a special ceremony was held to unveil a bust of Richard Wagner, donated by the combined societies. A celebration also commemorated the 80th anniversary of the founding of the Richard Wagner Society of German Women, in Leipzig, on 13th February, 1909.

That afternoon, the weather, still hot and sunny, was perfect for a boat trip down the Rhine to Dusseldorf. A delicious lunch was served en route. Back in Cologne, for those with energy remaining there was a concert at 8.00 p.m. in the new Philharmonia Concert Hall, a factory-like building nestling to one side of the grand old Gothic Cathedral. But the prospect of an evening of Stockhausen's "Inori" was rather too

daunting for this scribe, who settled instead for the informality of a typical Cologne pub (albeit owned by a Wagner Society member) to see the Congress out.

Next year the Congress will be held in Hannover, from 24th to 27th May. Participation is recommended. For details phone me on (02)326 1793.

A SUMMARY OF THE ADDRESS BY WERNER BREIG

1. Shaping the figures of the Rhine Maidens, Wagner takes up the 25th adventure of the Nibelungenlied, in which the two mermaids Hadeburc and Sigelint prophesy to Hagen, the destruction of the Burgundian army. This episode is paralleled in the opening scene of the Third Act in Twilight of the Gods; in which the river maidens foretell Siegfried's death.
2. Even in the first drafts of 1848 the role of the river maidens is not limited to the foreboding of death, in fact, they are deeply embedded in the overall action as "daughters of the depth of the water, from whom Alberich once seized the pure gold of the Rhine" (The Myth of the Nibelungs). They also strive to regain, eventually with success, the gold.
3. As long as Wagner's Nibelungen opus consisted only of Siegfried's Death (the preliminary version of the Twilight of the Gods), the role of the river maidens as former custodians of the unscathed gold was only brought up as a tale. When, in the course of expansion into a tetralogy this function had to be visualised on stage, the water creatures (now called the Rhine Maidens) obtained a different character: they adopted features of "elemental spirits" according to Schelling's philosophy of nature (which goes back to Paracelsus). These features had already been literally depicted by Friedrich de la Motte Fouqué in his tale Undine in 1811.
4. The element of water, which is represented by the Rhine Maidens, also pointed the way to the composition of the Ring. In Opera and Drama in 1850/51 Wagner had already compared the depth of water with the musical element of harmony. Thus, in the fall of 1853 the imagination of the flowing water in the depth of the Rhine inspired him to write the instrumental introduction to the Rhinegold on the basis of an E-flat major triad.
5. In the course of his reflections on the figures of his dramatic works Wagner talked about the Rhine Maidens on 12th February 1883, the eve of his death, after Fouqué's Undine had been read the night before. Wagner's declaration of affection for the "yearning creatures of the depth" is the last statement Cosima Wagner records in her diary. The Rhine Maidens appeared in the imagination of their creator in the very moment they had to play the part of death prophetesses (which Wagner could not foresee). This role had already been acted by their models in the Nibelungenlied.

Translated by Anke Karrasch.



ELEMENTAL MOTIF (WATER)



SONG OF THE RHINEMAIDENS

PRESIDENT'S ANNUAL REPORT

by RICHARD KING

As usual I will begin my report this year with a summary of events. What started off as an experiment to see how it would be received, has now become an integral part of the functioning of the Society's calendar of events. I am referring to the monthly Sunday afternoon video and compact disc recordings given to us at the Goethe Institute. These informative and sociable gatherings are organised by the Functions Subcommittee and in particular, Jessie and Keith Anderson, who also supply the audio equipment required. The Society did purchase a few years ago a superb pair of loud-speakers but to date we have not invested in the player and amplifiers. Perhaps this may be something to be looked at in the future as we build up our own recording collection. In the meantime we are deeply indebted to the Andersons for their generosity. They arrive a good two hours prior to the appointed time just to get all the heavy equipment in and wired up. Jessie Anderson could also be known as "Earth Mother Catering Services" - a title I am sure many would agree with!

Even though our financial year ends on the 30th April, I did cover the events including the 1988 Annual Dinner in my report to members last year, so I will start at June 1988. "Die Walküre" Compact Disc recording was presented on Sunday, 19th and this was followed by "Siegfried" on Sunday 17th of July. These recordings offer the opportunity for those who may be unfamiliar with the work, or who may live in a building where it is difficult to play recordings, a standard of sound quality unsurpassed - and no worries about the neighbours. Many of those present help with the setting up and cleaning afterwards, which is very much appreciated by the Committee.

Undoubtedly the highlight of 1988 was the Australian Opera production of "Die Meistersinger", and undoubtedly the focus of the Society was our Seminar in preparation for this unique event. We preceded the seminar with a video recording of the opera on Sunday, 21st August, a vital introduction for those who may never have had the opportunity to see the opera live. Our Speakers at the Seminar were a very impressive line up by any standards, and when one considers we are all volunteers, I think we can justly claim that a professional organiser would have been hard pressed to have done better!

Dr Leonard Hansen, our Founding President was chairman and our first speaker was Mr. Dennis Hennig of the Conservatorium of Music in Sydney. He gave a superb musical analysis of the opera with all the authority one expects of a professional musician, with the added bonus of touches of humour. For the non-musician it was presented in a clear and understanding way. Dr. Ken Moulden of the Department of Germanic Studies, Sydney University, followed Dennis with his informative analysis of the libretto. His understanding and insight added further dimensions to the work, not only for the novice but the veteran also! The third speaker who had prepared a paper was Mr. Brian Taylor, also of the Department of Germanic Studies, Sydney University, his speciality being a life-long interest in the historical mastersingers. Presented in a manner by one who not only knew what he was talking about, but with a passion for his subject, he took one back in time and evoked a new dimension to the work. Towards the end of this most wonderful day we welcomed Sir Charles Mackerras who was to conduct the performances. He spoke of the demands this monumental work has on a musician and gave his thoughts as to how he would be approaching his task. A Champagne Reception followed and we departed the Goethe Institute building with much food for thought and inestimable nourishment for the soul.

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For those who unfortunately were unable to be present and for those who were, a superb journal recording all the speakers and events of the day has been produced. Called "Wagner in Australia", Vol.1.No.1. it is now available for \$15 plus postage. We are indebted to the New South Wales Consulate-General of West Germany for the generous financial support in the production of this journal.

During the year an opportunity to acquire a most important historical collection of Wagner in Australia came to our notice. The Elizabethan Opera Trust Company's first production of a Wagner Opera at the Elizabethan Theatre in Newtown, was presented in 1958. The sets and costumes were designed by Mr. Frank Hinder, an Australian-born artist. The collection of sets and costume designs for "Lohengrin" were offered to the Society for the sum of six thousand dollars, which was considered by the Committee to be a very reasonable price for such unique material. We decided to purchase and launched an appeal in the Newsletter for assistance. The response was generous and most of the cost was met. We will be making an announcement as to when the collection will be on view in the near future. It requires matting and framing at present.

The Australian Opera production of "Die Meistersinger" was booked out for the entire season and those of us who need our regular fix of a Wagner Opera were resorting to any means whatsoever to experience it again and again! A world class performance!

We rounded off the year with a C.D. afternoon of "Götterdämmerung" in November and in December held our annual Christmas Party. Our guest was Bayreuth Scholarship winner, John Wegner, who regaled us with his European odyssey. His performance as the Nightwatchman in "Die Meistersinger" was very special indeed.

The Society presented the Australian Opera with a cheque for five thousand dollars and was matched by another five thousand dollars by our Founding President. This enabled the Society to be given sponsorship status with the other sponsors involved, they being the West German Government and the Consortium of German Business Houses operating in Australia. We were given very prominent exposure in the programme as Sponsors of Donald McIntyre's appearances. When the telecast of the opera was presented on ABC-TV in January this year, we were given credit.

As I mentioned before, John Wegner had won our Bayreuth Scholarship in 1987. In 1988 it was awarded to Bernadette Cullen. She will be singing her first Wagnerian role with the A.O. in 1990.

During the latter part of 1988 we lost one of our most ardent supporters, with the death of Mr. Michel Arnould after a long and distressing illness. Michel was a Founder of the Society and served on the Committee for seven years. He designed our wonderful logo, which is the envy of Wagner Societies the world over. He is very sadly missed by all who knew him.

We began 1989 with a February showing of "Rienzi" on video on the new large screen at the Goethe Institute. This was followed in March and April with "Tristan" and "Parsifal" on C.D. which takes us up to last Friday night May 19th, at Sydney's Menzies Hotel for our Annual Dinner in honour of Richard Wagner's birthday. John Pringle was to have been our guest of honour but working commitments required his presence in Melbourne. At short notice Moffatt Oxenbould kindly consented to be our replacement and we had the added bonus of hearing one Wagner and two Verdi arias from Mr. Conal Coad, a New Zealand born bass singer, who had recently returned from singing the role of the King in "Lohengrin" in Belgium. He will sing the role of Pogner in Wellington, New Zealand next year when they stage "Die Meistersinger" with Donald McIntyre, a fellow New Zealander in the lead role. Conal has a superb voice and I think we will hear much more of him in the future.

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Moffatt took us on a grand tour through time and space with his history of Wagner performed and NOT performed by opera companies in Australia over nearly thirty years. A very informative and enjoyable talk indeed. Our final bonus for the evening was an impromptu reading by Margaret Whitlam, of some of Wagner's letters to his seamstress, a small volume unearthed by Patricia Baillie of Da Capo Bookshop. All in all, a most enjoyable evening.

As I said on the night, the Society is only the sum of the individuals who make it up. It is not some abstract bureaucracy that marches on regardless, and that is why we will always need people with experience and tenacity to keep the impulse alive. As I am not standing for re-election this year, I would like to thank all the people over the nine years I have been on the Committee for their support and encouragement. I think you all will agree the quality of our endeavours are all very professional and each year the standards are made higher.

In particular, I would like to thank on behalf of the members, our Secretary, Clare Hennessy, for her beautifully prepared minutes, letters and the thousand and one items required of the position. Olive Coonan for her work organising many of the social events and in particular the Annual Dinner. Murray Smith for his work as Treasurer and Co-ordinator of ticket sales for theatre groups etc. A very time-consuming task. To Annie Marshall for the membership records together with Margaret Budge, and Keith and Jessie Anderson for the marvellous work with the monthly Sunday afternoons and the latter two for the high quality of the newsletter. Their major task this year was the Society Journal, which is without doubt a unique publishing event.

Dr. Leonard Hansen, our Founding President for the work on the Functions Sub-committee, the organising of events and his wonderful financial support. And finally, Joseph Ferfoggia for his assistance re the preparation of the intricate financial statements required since the Society became Incorporated, and to Reg Maloney for his meticulous work as Auditor.

To those members and friends of the Society, our Life Members and the Goethe Institute who have all assisted in one form or another, I should like to say - A VERY SINCERE THANK YOU!

 * RECEPTION FOR DONALD McINTYRE *
 * * * * *
 * AUGUST 7TH. 6.00 P.M. NORTHERN FOYER. OPERA HOUSE. *
 * \$23 members. \$25 visitors. *

DONATIONS
RECEIVED DURING LAST QUARTER

The Society wishes to thank the following members and friends who have made donations during the last quarter:-

Marie Millar : Wolfgang Merretz : Margaret Reid : Margaret Watson :
 Leonard Hansen : Janet Wayland : Judith Nicholas : Werner Baer : Mr and
 Mrs Blumenberg : Arthur Carter : Dr Anna Ziegler : A. Puza : and Klaus
 Baldenhofer.

NEW MEMBERS

The Society would like to welcome the following new members who have joined recently:-

Barbara Allen : Ross Allen : Mr. J.G.Brown : Beatrice Brown : Judith
 Loughlin : Rex Harbour : Mrs Merylyn Russell : Evelyn Latter : Kevin
 Marks : Jenny Sherwin : Mr and Mrs D. Selby : Margaret Reid : Owen Marks
 Nigel McBain : Malcolm Forbes.

THE WAGNER SOCIETY IN NEW SOUTH WALES INC.
REVENUE AND EXPENDITURE STATEMENT FOR THE YEAR ENDING 31/3/1989.

<u>1988</u>	<u>CURRENT ACTIVITIES</u>	<u>31/3/89</u>
4014.50	Revenue: Subscriptions	5650.00
	Less Administration costs:	
1591.86	Newsletter-Printing/Distribution	1625.42
1135.69	Stationery/Postage/Telephone etc.	890.60
100.00	Advertising	286.20
34.61	Bank and Investment Charges	62.90
374.00	Depreciation of Fixed Assets	374.00
319.13	Subscriptions: Friends of Bayreuth/ Opera Magazine/Music Diary	352.58
300.15	Insurance	340.15
40.00	Statutory and Other Fees	20.00
		<u>3951.85</u>
<u>119.06</u>	<u>Surplus/(Deficiency)</u>	<u>1698.15</u>
	<u>Revenue: Other</u>	
-	Sale of Books/Programmes etc.	935.50
3739.70	Lectures and Functions	3214.35
9330.00	Opera Tickets etc	8345.68
3274.00	Annual Dinner May 1988	3309.50
683.00	Annual Competition May 1988	878.50
10.40	Bank Interest	12.11
<u>17037.10</u>		<u>16695.64</u>
	Less Expenses:	
325.00	Books/Programmes etc	1441.61
2345.79	Lectures and Functions	1922.71
8630.00	Opera Tickets etc	7736.08
3638.75	Annual Dinner May 1988	2872.34
130.00	Annual Competition May 1988	170.00
-	Miscellaneous	-
<u>15069.54</u>		<u>14142.74</u>
1967.56	<u>Surplus/(Deficiency)</u>	<u>2552.90</u>
<u>2086.62</u>	<u>CURRENT ACTIVITIES: Surplus/(Deficiency)</u>	<u>4251.05</u>
	<u>EXTRAORDINARY ACTIVITIES</u>	
	<u>Revenue:</u>	
3021.25	Donations	8547.55
1540.47	Interest on Investments	1836.73
4561.72		10384.28
	Less Payments:	
6710.00	Scholarship and Sponsorship etc	4978.00
<u>(2148.28)</u>	<u>EXTRAORDINARY ACTIVITIES: Surplus/(Deficiency)</u>	<u>5406.28</u>
<u>(61.66)</u>	<u>TOTAL SURPLUS/(DEFICIENCY) TRANSFERRED TO ACCUMULATED FUNDS.</u>	<u>9657.33</u>

[Signature]

[Signature]
(M. Smith.) Hon. Treas.

*
* If any member made a copy for his/her own use of the 1977 *
* ABC broadcast of "Parsifal" from the Sydney Opera House *
* would you please contact the Editors on (02) 4498801? *
*

THE WAGNER SOCIETY IN NEW SOUTH WALES INC.

BALANCE SHEET AS AT 31ST MARCH. 1989.

1988	<u>ASSETS</u>		1989
224.21	<u>Pre-Payments</u> - Friends of Bayreuth 1989	162.80	
250.00	- Annual Dinner May 1989	250.00	
200.00	- Deposits	-	412.80
1337.98	Cash at Bank		2241.74
61.00	Cash in Hand		35.00
10577.30	Investment		17407.78
1198.00	Stock - Stationery to write off next year	599.00	
450.00	- 15 books "Cosima Wagner" @ \$25.00	375.00	
506.65	- 2 libretti and scores	506.65	
30.00	- 1 "Elektra" Videotape	30.00	
-	- 2 Mackerras Books @ \$21.00	42.00	
-	- 74 copies "Wagner in Aust" @ \$15	1110.00	
-	- 46 items Lohengrin Set Designs	6000.00	8662.65
	Fixed Assets - Filing Cabinet	185.00	
	less depreciation	175.75	9.25
	- Set of Speakers	990.00	
	less depreciation	545.00	445.00
	- Typewriter	695.00	
	less depreciation	324.00	371.00
<u>1199.25</u>			<u>825.25</u>
<u>16034.39</u>			<u>TOTAL ASSETS</u> 29585.22

	<u>LIABILITIES</u>		
2375.00	Subscriptions 1989/90	received in advance	2195.0
962.50	Annual Dinner May 1989	"	1309.0
280.00	Annual Competition May 1989	"	295.0
112.00	Opera Ticket Sales	"	2817.0
-	Lectures and Functions	"	807.0
-	Accrued Expenses: Hire of Goethe Institute		200.0
<u>3729.50</u>			<u>TOTAL LIABILITIES</u> 7623.0
<u>12304.89</u>	<u>ACCUMULATED FUNDS AT 31/3/89</u>		<u>21962.2</u>

.....
ACCUMULATED FUNDS ANALYSIS

Balance of Funds as at 31/3/88	12304.89
Plus surplus for year ended 31/3/89	9657.33
<u>Balance of funds as at 31/3/89</u>	<u>21962.22</u>

.....
(M. Smith.) Hon. 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.) Hon. Auditor.

<p>If you have not renewed your subscription for 1989-90 this will be the last copy of the Newsletter that you will receive.</p>
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THE WAGNER SOCIETY IN NEW SOUTH WALES INC.
TREASURER'S REPORT FOR FINANCIAL YEAR ENDED MARCH 31, 1989.

I am happy to report the results of the past financial year where the accumulated funds have increased by \$9657 to a total of \$21,962. The total of \$9657 has derived from surpluses in three main activities:

- (a) Surplus of \$1698 derived from subscription fees less administrative expenses and the cost of the newsletter. The substantial increase of membership during the year is the main factor responsible for the surplus.
- (b) the surplus of \$2553 derived from activities such as functions, sale of tickets, raffles, annual dinner etc.
- (c) the surplus derived from donations and interest on investments is \$5406. This is the result of the difference between the total of donations received, \$8547, plus interest \$1837, and the outgoings for memberships of \$4978.

So it may be seen that this has been a very successful year, with quite considerable consolidation of our resources. Let us hope that another good result may be achieved during this current year.

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.

Murray Smith. Treasurer.

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

..... Post Code

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.

MINI-SEMINAR - TANNHAUSER

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

I/We wish to attend the mini-seminar on Tannhäuser at 1.00 pm at the Goethe Institute on Sunday, 15th October. Price: \$6.00 per person.

Please list all names.....

.....
Enclose S.A.E. only if receipt required.

LIST OF CURRENT MEMBERS

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

Paul Alger : Barbara Allen : ~~Ross Allen~~ : George and Susan Amigo : K & J
Anderson : Sybil Baer : Patricia Baillie : Klaus Baldenhofer : Mario
Barrera : Leslie and Eva Bathory : Marlene Baumgartner : Barbara Bennett
Betty Berriman : Adolf and Joan Blumenberg : Yolande Bokor : Bruce Boman
Michael Bookallil : Patrina and Theodore Borrer : Geoff and Naomi Bower :
Rae Boyd : Ian and Barbara Brady : Lee Brauer : David Bremer : Ruth
Bridges : Beatrice Brown : Johnathon Brown : James and Susan Buchanan :
Margaret Budge : John Buncel : Bryan Campbell : Arthur Carter : John
Casey : Ann Casimir : Susannah Cavill : Robert and Juliette Clarke :
Dorothy Cleaver : Hazel Connell : Olive Coonan : Robert and Enid Cooper
Lesley Cotton : Joan and Harry Darlington : Cliff Davidson : Barbara De
Rome : Barrie Dexter : Harry and Barbara Donaldson : Nicholas Dorsch :
Brian Ducker : Helen Dunlop : Diana Dupain : Heinz Ebert : Michael and
Judy Edgeloe : John Edwards : A. Ehl : Lesley Evans : Linda Evans :
Cedric Falconer : Joseph and Judy Perfoglia : Ian Firth : Catherine and
Guy Fletcher : Malcolm Forbes : Elizabeth Gaber : John and Susan Gabriel
Lady Galleghan : Richard Gastineau-Hills : Leona Geeves : Sue Gillies :
Frank Gipps : Maire Glacken : Doris Goss : Joyce Grant : Nance Grant :
Helen Halley : David Halse-Rogers : Herbert Halvorsen : Sarah Handley :
Leonard Hansen : Rex Harbour : Liz Hardy : Richard Hardy : Simon Hatcher
Anthony Healy : Margaret Hennessy : Clare Hennessy : Dennis Hennig :
Elise Herrman : William Hill : Marie Hiscock : Theo Hudson : Cynthia
Hughes : Esteban Insausti : Cherry Jackaman : Douglas and Jacqueline
Jamieson : ~~Hugh Jamieson~~ : Judith Johnston : David Jones : Elizabeth
Jones : Douglas Joseph : Ramon Josey : Frank Keep : Susan Kelly : Dr.
and Mrs Dennis King : Richard King : Vanessa King : Joan Klein : Karl
Koller : Eva Kraefft : Rina Kruszelnicki : Adriana Kumarich : Evelyn
Latter : Alun Leach-Jones : Paul Lehmann : Elaine Lewis : Anne Marie
Limacher : George and Valerie Lithgow : Jennifer Littman : Judith
Loughlin : Bruce Love : Alastair Mackerras : Edward Maddela : Geoffrey
Magney : Reg and Betty Maloney : Eugene Manass : Kevin Marks : Owen Marks
Annette Marshall : Ian Maxwell : Diana McBain : Nigel McBain : Terrance
McBride : Tony McDonald : Bro. James McGlade : John McGrath : Bruce
McKenzie : Clement McMillan : Wolfgang and Irene Merretz : Lloyd
Milewski : Marie Millar : Kevin Mills : Patricia Moore : David Mutton
Lois Nauwels : Judith Nicholas : Susan Nolan : Walter and Jann Norris :
David Nunn : Trevor O'Brien : Philip Orchard : Eugenia Orth : Desmond
and Mrs O'Shaughnessy : Andrew Pell : Hildegard Perini : Colin Piper :
Ray Potter : Anne Power : Borek Puza : Judy Read : Kenneth Reed :
Margaret Reid : Susan Remington : Garry Richards : Andrew and Mrs Riemer
Gwynne and Betsy Roberts : Shirley Robertson : Estelle Robinson :
Merylyn Russell : Robert Salzer : George and Deidre Selby : Samuel
Sheffer : Jenny Sherwin : Elizabeth Sim : John Simmonds : Jeanette
Sloman : Allan Smith : Ann Smith : Herbert and Margaret Smith : Murray
Smith : Janne Southan : Irina Spinadel : Frederick and Christine
Staniland : Richard Steele : Alma Straube : Wenancja Strugarek : Anne
Marie Swebbs : Douglas Tabrett : Barry Tarver : Kevin Terrason : Ian
Thompson : Pauline Thompson : Joan Tomkinson : Paul Trebesius : David
Triggs : Irene Vance : Margaret Watson : William and Edna Watson : Mary
Watts : Janet and Hugh Wayland : Ley Webster : Tony and Sandra Wheeler :
Jean Whitehouse : Margaret Whitlam : Nancy Williamson : John and Beth
Willis : Sandra Wilson : Tracey Wilson : Mr and Mrs K. Winsor : Peter
Young : H. Zelus : Anna Ziegler.