

The Wagner Society

IN NEW SOUTH WALES INC.

Registered Office: 4/22 Read Street, Waverley, 2024



Newsletter

No. 77, December 1999

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	Prof MICHAEL EWANS
	Mr RICHARD KING
	Mr REG MALONEY
	Mr HORST HOFFMANN
	Mr JOSEPH FERFOGLIA

COMING EVENTS

1999 December 12	Wagner Society Christmas Party Valhalla on film	Goethe Institut 2.00 pm
2000 February 20	Recital by Andrew Young, tenor, and Paul Virag, accompanist: <i>See p. 2</i>	Goethe Institut 1.00 pm
March 19	Special event: Concert in association with Conservatorium of Music. <i>See p. 3</i>	ABC's Eugene Goosens Hall, 700 Harris St, Ultimo, 3.00 pm
April 16	to be advised	Goethe Institut 1.00 pm
May 21	Richard Wagner Birthday Luncheon details to be advised	

COMMITTEE 1999-2000

President	Barbara McNulty	9487 1344
Vice President and Membership Secretary	Clare Hennessy	9747 5664
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Secretary	Barry Walters	9387 6642
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	Lindsay Knight	9550 3290
	Shirley Robertson	9707 2225
	Terence Watson	9517 2786
Public Officer	Reg Maloney	

THE PRESIDENT'S REPORT

Dear Members,

In May I was lucky enough to spend a month in Europe on my way to the San Francisco Ring and was able to enjoy opera in Dresden, Vienna, Prague and Berlin. Amongst the works I saw *Rienzi*, *Lohengrin* and *Dutchman* and *Rheingold*.

Rienzi at the Staatsoper in Vienna was interesting as this is a work I had not seen. The music was very well played and sung and Glen Winslade sang *Rienzi* strongly though he did seem to tire towards the end. The production, an allegory on National Socialism, was rather bleak and violent but clearly made the point that power corrupts. It was a surprise to run into Arthur Carter, one of our members, at interval. *Lohengrin* at the beautiful Dresden Opera was vastly different. Set entirely indoors it was a visually beautiful production well sung and most enjoyable. In Berlin *Dutchman* was at the Deutsche Oper and *Rheingold* at the Staatsoper. Both were interesting productions and reasonably well sung though I was somewhat disappointed with the orchestra under Barenboim in *Rheingold*.

The San Francisco Ring was interesting with some very memorable scenes. The orchestra was highly praised and though Jane Eaglen was ill she did sing most beautifully and John Tomlinson was superb as Wotan. Wolfgang Schmidt, not my favourite Siegfried, seemed to be singing rather more lyrically than in the past and the production treated the character of Siegfried more kindly which made the role more attractive. *Götterdämmerung* started very well but fell apart badly in the second act when the momentum seemed to get lost. Fortunately the final act was outstanding and the overall impression was of satisfaction.

Home again and the year seems to have passed very quickly and we have enjoyed some very special events at our meetings. Those of you at our September meeting shared a very special experience when Stephen Mould and Warwick Fyfe were our guests. Stephen's report of his time in Europe, as the 1998 Bayreuth Scholar, was most interesting and then to our delight Stephen and Warwick performed a program of Strauss and Wagner songs. It was a very exciting afternoon and everyone present was impressed with the quality of the performance. We thank them very much and wish them both every success in the future.

In September Terence Watson gave a most interesting talk on "Power in the Ring". Unfortunately I was unable to be present on this occasion but many members have told me how much they enjoyed the lecture and I am pleased to tell you that it will be published as an Occasional Paper in the near future. This is the second paper we have published this year (the first was Peter Nicholson's "Wagner as Artist"*) and it is very gratifying to reflect on the depth of knowledge of so many of our members and the willingness with which they share their interest and ideas.

Our next function is the Christmas party and I do hope as many of you as possible will join with us to celebrate. On behalf of all members of the Committee I would like to wish you all a very happy festive season and hope the New Year will be a happy and healthy one.

BARBARA McNULTY

*Limited copies of Peter Nicholson's paper are available from the Secretary for \$8.00

ADDRESS

Please note our permanent address for all correspondence
The Wagner Society in New South Wales Inc
GPO Box 4574 SYDNEY NSW 2001
Telephone: 9487 1344 (Barbara McNulty, President)
Website: <http://www.wagner-nsw.org.au/>

Editorial Sub-committee: Barbara Brady, Clare Hennessy, Roger Cruickshank, Terence Watson. All contributions to the *Newsletter* are gratefully received and may be sent to "The Editor" at the above address. The views expressed in this publication are those of the authors and do not necessarily represent the views of this Society. Copyright permission for extracts from publications will be sought where appropriate.

DONATIONS

The Society welcomes all donations and they can be addressed to the Treasurer, Wagner Society in NSW Inc at the address above. Such donations help us to carry out our objectives of promoting the performance of Wagner's works; for example, contributions to the *Ring Cycle* in Adelaide and the Sydney Symphony Orchestra's *Siegfried* concert. Donations are tax-deductible and receipts will be issued.

NEW MEMBERS

We extend a warm welcome to the following new members: Miss Charmian Brown, Ms Mary Jo Capps & Mr. Lloyd Capps, Miss Jennifer Condon, Mrs Susan Condon, Ms. Eva Cymbalak, Rev. Dr Clyde Dominish AM, Mr Klaus Kujath, Mr Michael Millard, Mr James & Mrs Elsie Moore, Mrs Elle Rasink, Ms. Alison Woodham,,

BAYREUTH 2000

Applicants for tickets to the Bayreuth Festival 2000 have already been informed by the Secretary of the likelihood of a ballot being necessary, given the large number of applications and the world-wide interest in the new production. The Committee has directed that all members of the Society be informed that should a ballot be necessary it will be held publicly at the conclusion of the December Meeting of the Society. If this ballot is necessary, applicants will be given personal notice of it and the manner in which it will be conducted, as previously assured by the Secretary.

FUTURE SOCIETY EVENTS

February 20, 2000: Andrew Young, tenor, and Paul Virag, accompanist - a program of early songs and arias by Wagner and songs by Wagner's contemporaries.

Andrew Young has just completed his Masters in Performance at the Sydney Conservatorium and is heading north to become a Young Artist with Opera Queensland. Mr Young has performed in the chorus of Opera Australia's recent production of *Tannhäuser* and previously in a Wagner concert in Adelaide. Mr Virag is a freelance accompanist and vocal coach with the Sydney Conservatorium. Mr Virag has held senior music positions in Slovakia and Turkey.

March 19, 2000 :

The Sydney Conservatorium of Music is presenting a concert of music of Richard and Siegfried Wagner on 18 and 19 March 2000 at the Eugene Goossens Hall, 77 Harris Street, Ultimo. The Sunday afternoon (19 March) concert at 3.00pm is the Society's March function. It is hoped that a speaker may address us after the concert.

The concert, to be conducted by Maestro Carlo Felice Cillario, will include:

Richard Wagner: *Lohengrin* Act III, Scenes 1, 2 and 3 for orchestra, soprano, tenor and chorus

Siegfried Idyll

Siegfried Wagner: *Der Bärenhäuter* - Overture to Act I, and Teufelstanz

Further details will be noted in the March Newsletter.

RECENT SOCIETY EVENTS

September 19, 1999: Recital and Talk by Stephen Mould and Warwick Fife

The talk planned by Stephen Mould, repetiteur and 1998 Bayreuth Scholarship winner, for 19 September had, by the time the day arrived, been transmuted in true Wagner fashion into a tightly constructed recital punctuated by interesting insights into 'some of the more obscure' Wagner.

As Stephen explained, he had constructed the recital and talk as a 'thank you' to the Society for his scholarship, which had enabled him to spend some time in Germany undertaking particular aspects of his continuing artistic development. He had asked his colleague, Warwick Fyfe, to be part of the production. Stephen explained that he and Warwick had designed a program that would present some of the more obscure and unknown Wagner songs. It was, he said, with 'some trepidation' that he opened with Richard Strauss' 'Zueignung' (1882-3) from *Eight Songs*, Opus 10. Clearly this recital would be about influences on and of Wagner and not just about Wagner's music. The Strauss was followed by Richard Wagner's 'Mignon' (Autumn 1839, text by Pierre de Ronsard) and two 'Mephisto' Lieder (Nos 4 and 5, 1831) from *Seven Pieces for Goethe's Faust*.

A treat was a comparison between Robert Schumann's 'Les Deux Grenadiers' (Dec 1839-early 1840, Fr trans of Heinrich Heine) and Wagner's 'Die beiden Grenadiere' (1840, from *Romanzen und Balladen* vol ii, text by Heinrich Heine). Stephen said that in comparing the two works it is important to consider how the music and the words carry through the intent of the original verse. While some in the audience may have given their vote to the Wagner version with others the Schumann, the argument in itself is pleasing, given the peculiar dynamics associated with Lieder and the need to understand the meaning of the words within this art form.

The intimacy and low ceiling of the Goethe Institut's main hall coped surprisingly well with Warwick Fyfe's rich and intense bass voice. The piano and voice were well united and I could not help thinking of the particular blending of sound in the Festspielhaus itself. Like the Festspielhaus the Goethe Institut was filled with a capacity crowd. This was a pleasing and fulfilling Wagner Society event that, hopefully, will be emulated in the future.

JOHN STUDDERT

October 17, 1999: Power in the Ring, by Dr Terence Watson*

Terence Watson's talk to the Wagner Society on Power in the *Ring Cycle* was a tour de force. He admitted to being a coward and not discussing Love, but relented towards the end.

He eschewed the normal leitmotifs to concentrate totally on the symbols of power and segued into the key relationships between characters and what these tell us about the manifestations of power. He went on to explore reasons why the concept of power appealed to Wagner and why he ended the Ring in the way he did.

Particularly interesting was the way the speaker conveyed to us the background of Richard Wagner's thoughts on his various compositions by quoting from his correspondence, particularly that with Liszt not only concerning the *Ring*, but his other operas.

To illustrate his symbols, Terence used clips from 3 different *Ring* productions; the centenary Chereau at Bayreuth, the Bavarian State Opera and one I hadn't seen before, which had been shown on Optus Pay TV, *Ovation*. The mega MTV clip, so described by Terence, showed the power symbols in the order in which they appear in the operas. He posited that Wagner's profound sense of self powerlessness was a major driving force and structural device for the *Ring*.

He drew on readily identifiable symbols including just about all of the physical objects, including some with no identifiable themes, such as the Eyepatch, Dragon's Blood and the Ash Tree. Terence drew out attention to Jung and Donington on the multivalency of any symbol, both the positive and negative aspects.

The clips exemplified some 24 power symbols including Nature, Rhine, Hammer, Spear and Runes, Ring, Curse, Mist. Terence allotted an explanation to them such as for Hunding's weapon - human aggression; the bear - symbol of Siegfried's closeness to Nature; the ravens - Wotan's gatherers of knowledge; the Norns' rope - the symbol of the world and its individuals.

Terence traversed so much in his talk that I am glad it is to be published. He ranged over the E flat chord as the epitome of Nature, with the diatonic signifying good, dissonant signifying evil and the chromatic, ambiguity. He gave us much to ponder over from the environmental state of the Rhine to the Ring as the Christian symbol of marriage. Another segue into power vacuums, included Wotan's after he is forced to punish Brünnhilde. Wotan lost his desire for power when he appeared as the Wanderer with his other symbols of power, the Eyepatch and Spear. The significance of love and its subsequent destruction result in the triumph of the lust for power.

Terence closed his talk with a mention of biblical overtones and references to the Norse Eddas and the influence on Richard Wagner of the eastern Vedic tradition - the last two mythical forms, he said, are cyclic and recurring, but Christianity offers rebirth and renewal. Power and Powerlessness and influences - Vedic, Hebraic, Greek, Norse, Germanic and Christian - form the *Ring Cycle* which creates a world which crosses boundaries. I look forward to Terence's next fascinating offering.

LEONA GEEVES

**The full text of this paper will be available on the Society's Website*

GÖTTERDÄMMERUNG

The Society has obtained blocks of tickets to both performances of the Sydney Symphony Orchestra's concert version of *Götterdämmerung*. We have been able to secure them at the SSO subscription price, plus handling fee, rather than the public over-the-counter (Olympic Arts Festival) prices. Unfortunately there is no group-booking concession, no pensioner concession and no buy-back of tickets. In accordance with the Olympic Arts Festival arrangements, the tickets will not actually be issued to the Society nor mailed to members before April, 2000.

Please apply for tickets on the following coupon, enclosing your cheque made payable to the Wagner Society in NSW Inc. The deadline for payment is **22nd December, 1999**.

I wish to apply for

..... 'A' Reserve Tickets @ \$159.00 per ticket
..... 'B' Reserve Tickets @ \$120.50 per ticket
..... 'C' Reserve Tickets @ \$ 82.00 per ticket
(These prices include a handling-fee of \$5 per ticket)

to *Götterdämmerung* at the Sydney Opera House on

Tuesday 5th September 2000 at 5.00pm

Friday 8th September 2000 at 5.00 pm *(Please tick)*

Enclosed is my cheque for

Name

Address

Phone

SOCIETY ACTIVITIES

As part of a project to consolidate up-to-date information about the Society, the following survey of Society activities was developed. It demonstrates the breadth and variety of the Society's commitment to Richard Wagner and his works.

***Disseminating** information about Richard Wagner and the Society, for example by:

- Publishing a quarterly newsletter for members
- Holding regular functions including lectures
- Establishing the internet Website: <http://www.wagner-nsw.org.au>
- Publishing significant lecture papers as Society Occasional Papers
- Presenting opera performances on videotape or compact disc
- Holding social functions

***Cooperating** with other organisations with related aims, such as Opera Australia, Opera Foundation Australia, the Goethe Institut and The Sydney Symphony Orchestra in the promotion of Wagner's works

***Providing** a return international airfare to the winner of the Opera Foundation Australia's annual Bayreuth Scholarship each year since the offer was first taken up by the winner of the Bayreuth Scholarship, Mr John Wregg in 1986

***Providing** financial support for performances of Wagner's works, including the sponsoring of individual artists in Australia, for example:

- The August 1982 production of *Tristan und Isolde* (Australian Opera)
- Statement of congratulations for the October 1983 production of *Die Walküre* (Australian Opera)
- Statement of congratulations for the June-August 1984 production of *Das Rheingold* (Australian Opera)
- Stella Axarlis's appearances as Ortrud in the August-September 1987 production of *Lohengrin* (Australian Opera)
- Donald MacIntyre's appearances as Hans Sachs in the September-October 1988 production of *Die Meistersinger von Nürnberg* (Australian Opera)
- Donald MacIntyre's appearances as Wotan in the July-August 1989 production of *Die Walküre* (Australian Opera)
- Marilyn Richardson's appearances as Isolde in the February 1990 production of *Tristan und Isolde* (Australian Opera)
- Bernadette Cullen's appearances as Fricka in the November-December 1995 production of *Das Rheingold*
- Costs of copying scores for the 13 July 1996 Annual Benefit Concert for the Sydney Symphony Orchestra
- John Wegner's appearances as Wotan in the November-December 1998 *Ring Cycle* in Adelaide
- Daniel Sumegi's appearances as Fafner in July 1999 concert performances of *Siegfried* (Sydney Symphony Orchestra)

WAGNER SOCIETY'S 20TH ANNIVERSARY

October 2000 marks the 20th anniversary of the first meetings of Wagner enthusiasts which lead to the formation of Wagner Society in NSW Inc. The Committee is planning to celebrate the anniversary with a special function in October 2000. The Committee is keen for members - longstanding and more recent - to suggest ideas or to volunteer to do something to make this a memorable occasion. You may wish to talk about your love of Wagner's music, or some special experience of a performance of one of his works, or to perform some of his music, or.....(we're open to all suggestions). So, if you would like to contribute or participate in some way, please contact Barbara McNulty, President, or Terence Watson, Program Coordinator, either personally at a Sunday function, on the stairs of the Opera House, or wherever, or by phone (see front cover).

ELEKTRA

Members may well have booked their tickets to Elektra by now, but here is some additional information from the Sydney Festival programme. Elektra will be presented at the Capitol Theatre, Sydney, on Wednesday January 5 at 8pm, Sunday January 9 at 6pm, Thursday January 13 at 8pm and Sunday January 16 at 6pm. These four performances of Strauss' opera form the centrepiece of the millennial Sydney Festival. They also mark the first complete staging of this masterpiece in Sydney and the first staging of opera in the Capitol Theatre. The Staatsoper Unter den Linden in Berlin has lent this production and the Sydney Festival has assembled a cast starring Wagnerian soprano Deborah Polaski in the title role of Elektra and Reinhild Runkel as Klytamnestra. The Sydney Symphony Orchestra is conducted by Simone Young who has conducted this work to great acclaim at the Bayerische Staatsoper in Munich, Hamburg Opera and the State Opera in Vienna as well as at the Staatsoper Unter den Linden in Berlin.

Seminar: To mark the four Sydney Festival performances of Elektra, a special seminar on this opera will be held at the Art Gallery of New South Wales. Speakers will include Simone Young, Professor Michael Ewans and Robert Gibson. The seminar will be held on January 12 at 6pm, duration one hour, price \$5, no advance sales, tickets at the door.

THE NETHERLANDS RING

4th Cycle, June 25-30, Reviewed by Bill Gillespie

The extracts reproduced below are selected mainly to feature Pierre Audi's innovative production. The full text of Mr. Gillespie's comprehensive review, which does full justice to the singers as well as the staging, will be placed on the Society's Website.

“Das Rheingold opened with the 1600 seat Music Theatre's auditorium and stage dominated by a huge clear glass wing, with its steel support skeleton visible underneath like a honeycomb, with a huge drawbridge-like structure made of wood, suspended on cables, and a third sheet, also glass, tilted as a raked backdrop, on which projections could be thrown.

“The costumes were colour coded, with Wotan in deep red, with skullcap, like a papal legate; Fricka in turquoise, Loge in black, with a shaved head; Froh in white; Freia gold (naturally).

Mime as an insect in a sickly green with a wasp-like tail; Alberich in a dirty raincoat (who "flashed" the Rhinemaidens as a Dirty Old Man); and Erda, split down the middle in white and black frock, her hair also half white and half black.

"The cast was mostly Dutch, led by veteran John Broecheler singing Wotan to Reinhold Runkel's Fricka, both favourites of the audience. Runkel was matronly and a much more regal wife than Elizabeth Campbell was in South Australia, more what I expected Bernadette Cullen's interpretation would have been like. The Mime was Graham Clarke, superb as always - engaging, malevolent and athletic. The Erda of Anne Gjevang was as stunning as Adelaide's Liane Keegan was, attracting prolonged applause at the end of the evening.

"The orchestra, under Leipziger Hartmut Haenchen, was in excellent form, with six harps and a full complement of musicians ...

"The Rhinemaidens were most effective in their staging and costume, but did not blend too well at times, which was true later in the tetralogy of the Norns as well. The two Giants were very good, in lime green and mustard yellow costumes with pods as heads, looking alien and reptilian, like creatures out of a 1950's horror film. The Nibelungen were depicted as ET type creatures, scurrying about dragging large gold blocks as the hoard, which were left scattered about and not shifted to cover Freia from sight ...

"*Die Walküre* opened the following night with a complete change-over of scenery. A steeply curved and angled blond wooden floor formed a huge semi-circle, cutting across and through the audience like part of a massive velodrome. A giant lance was thrust from the auditorium's ceiling down to the stage, pointed towards the audience. Calipers ten metres long with Hunding's hut resting on their edge, suspended in mid-air completed the effect.

"The orchestra was positioned on the theatre stage, with the "velodrome" placing the singers between the audience and the orchestra all evening. Despite the fact that the singers were performing behind the back of the conductor all night, the musical coordination was superb and flawless.

"In this cycle Jeannine Altmeyer sang Sieglinde and Nadine Secunde took on Bruennhilde. John Keyes was a fine Siegmund, reprising his Adelaide character in similar voice and stamina. Hunding, sung by Kurt Rydl, appeared in a chinese mandarin black costume, with pointed metal helmet and a four metre metal lance ...

"For *Siegfried*, the stage setting was completely new once again, this time shifting to the right side of the auditorium, with a near empty stage excepting for a long ramp on prompt side running the depth of the stage and descending towards the audience. Old discarded and decaying machinery litters the stage, along with chemical beakers and a cauldron ...

"*Siegfried*, sung by Heinz Kruse (the Chatelet's original Siegfried!), enters wearing a bearskin over his shoulders with a bear's head topping his own. He has a bear friend along too. During

his dialogue with Mime, Siegfried takes the two shattered *Nothung* halves and holds them like scissors around Mime's neck ...

"*Götterdämmerung*'s prelude opens to the velodrome restored, but altered. It runs flat three-quarters of the way around then curves sharply, twisted up-stage left/prompt side, becoming a ramp. A giant, massive wooden beam hangs from the grid, stabbing the stage from the auditorium's roof, fifteen or more metres long, with the orchestra directly below and inside the velodrome semi-circle. The entire stage and the velodrome ramp ringing through the auditorium are both available for the singers and chorus ...

"A fantastic production by Pierre Audi, scenery by George Tyspin and lighting by Wolfgang Goebbel - well cast with many Dutch singers and solid guest artists".

BILL GILLESPIE

EDITORIAL POLICY

The Committee of Management has adopted an Editorial Policy to guide the work of Committee members and others involved in the publication of the Newsletter, Occasional Papers and other material and in the development of the Website. If any member is interested in reading the Policy, it has been placed on the Website - www.wagner-nsw.org.au or a copy can be obtained from the Secretary.

INTERNATIONAL CONFERENCES

Jan. 27 - Feb. 3, 2000. Honolulu, Hawaii. **Tristan-2000**. This is a joint project of the Wagner Society of Hawaii and Hawaii Opera Theatre. The Convocation of Wagner Societies will present six lectures, each addressing the theme 'Wagner in the Twenty-first Century', and a special address by Wolfgang Wagner. The opera, *Tristan und Isolde* will be performed for attendees of TRISTAN-2000 on Tuesday, 1st February 2000. Director: Henry Akina (Hawaii Opera Theatre's General and Artistic Manager); conductor: Ivan Törzs; cast includes John Treleaven, Susan Anthony, Alexandra Hughes and Gary Simpson. Registration for the Convocation should be received by the Wagner Society of Hawaii before December 31. Address: 841 Ikena Circle, Honolulu, Hawaii 96821, USA; Tel: 808-373-5330; Fax: 808-377-5668; E-mail: hiopera@aloha.net Hawaii Opera Theatre's Website is on www.hawaiiopera.org

June 1 - 4, 2000. Berlin. **Internationaler Richard Wagner Kongress**. Coinciding with the conference, *Tristan und Isolde* will be performed on the evening of 4 June at the Deutsche Oper, Berlin, with Gabriele Schnaut and Wolfgang Schmidt. Musical Director: Christian Thielemann and production by Götz Friedrich. Contact Richard Wagner Verband Berlin e.V, Nickisch-Rosenegk-Strasse 5, D-14129 Berlin, Germany. Tel: +49 (0) 30-8 03 67 67; Fax +49 (0) 30-8 03 67 96.

ADMISSION TO THE GOETHE INSTITUTE

When functions begin at 1.00 pm the door will remain open until 1.20 pm. We are obliged to keep the door locked when no-one is in attendance but a committee member will return to the foyer briefly at 1.40 pm to check for latecomers. Please do not press the buzzer.

THE RAVENS REPORTING, COMPILED BY CAMRON DYER

Please note that this list does not cumulate and should be read in conjunction with Newsletters No. 75 and 76. There is also a comprehensive list in chronological order on the Society's Website.

- Bern *Tristan und Isolde* - February 13, 20, 27, March 5, 19, April 2, 24, 30, 2000.
- Frankfurt *Holländer* - April 29, May 1, 5, 7, 20, 25, 27, 2000.
- Hamburg *Lohengrin* - January 30, February 2, 6, 10, 13, 2000.
Tannhäuser - February 20, March 4, 12, 23, April 2, 2000.
Tristan und Isolde - May 20, 27, June 1, 11, 18, 25, 2000.
- Madrid *Tristan und Isolde* - June 17, 21, 25, 28, 2000.
- St Petersburg *Lohengrin* - December 6, 1999.
Das Rheingold - December 28, 1999.
- Sarasota *Holländer* - Feb 12, 15, 20, 23, 27, Mar 2, 10, 17, 23, 26, 29, April 1, 2000.
- Seville *Lohengrin* - December 11, 14, 16, 18, 1999.

PUBLICATIONS RECEIVED:

The Society acknowledges with thanks receipt of the following publications from Wagner societies and related organisations: *Kulturchronik* (Goethe Institut) Nos. 2-4, 1999; *Leitmotive* (Wagner Society of Northern California) Vol. 12, No. 4, Winter 1998/99 and Vol. 13 No. 1, Spring 1999.; *News and Notes* (Wagner Society of Northern California) Vol. 4, No.3, Sept. 1999; *Newsletter*, Richard Wagner Society of South Australia, Nos.129-132, Aug.-Oct., 1999; *Newsletter*, Wagner Society of New Zealand Vol. 2 Nos.8-9, Aug.-Oct., 1999; *Richard Wagner Nachrichten*: (Österreichische Richard-Wagner-Gesellschaft) Jahrg.11 Folge 4 Okt.-Nov. 1999; Richard Wagner Society (Victoria), various announcements, Aug.-Sept. 1999; *Symphony* (Sydney Symphony Orchestra), Nos. 2-3, 1999; *Wagner News* (Toronto Wagner Society) Vol.11, No. 1, Aug. 1999; *Wagner Notes* (Wagner Society of New York) Vol. 22 Nos 4-5, Summer & Oct. 1999; *Wagner Weltweit* Nr. 30, July 1999; Papers from the Richard Wagner Verband International (International Association of the Wagner Societies), held in Budapest in May 1999. (70pp, illus); *Wagneriaani* (Finnish Wagner Society).

Any Offers?

The Wagner Society has an electric typewriter and a set of stereo speakers surplus to its needs, and would like to hear from members interested in making an offer for either or both of these items. Enquiries to the Treasurer, Olive Coonan, 9344 3470.