



WAGNERIAN OPERA FESTIVAL

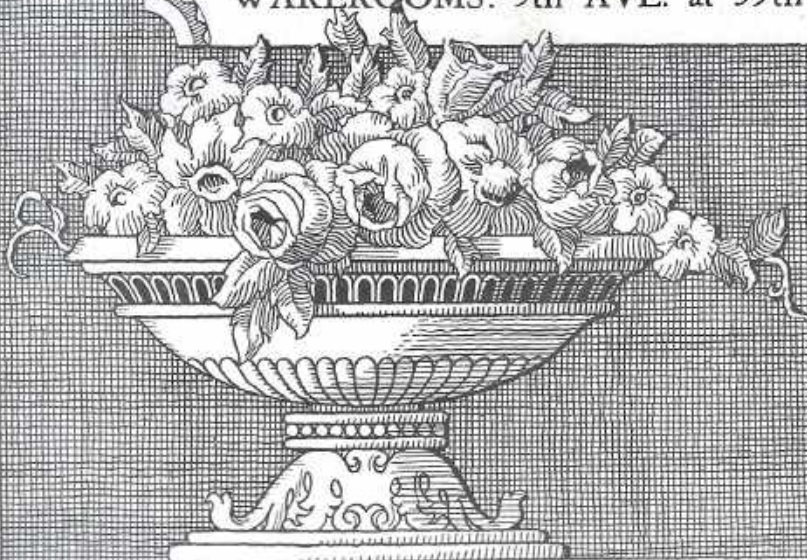


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Official Souvenir Programme

AMERICAN TOUR of the WAGNERIAN OPERA FESTIVAL



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SPINNING SONG - - -	Aron-Pabst	
	<i>Gotterdammerung</i>	
SIEGFRIED'S FUNERAL MARCH	Emil Paur	
	<i>Lohengrin</i>	
BRIDAL CHORUS - - -	Felix Mottl	
ELSA'S SONG TO THE AIR	Emil Paur	
LOHENGRIK'S ADMONITION		
TO ELSA - - - - -	Emil Paur	
PRELUDE - - - - -	E. Adam Benard	

<i>Selection</i>	<i>Die Meistersinger</i>	<i>Played by</i>
AM STILLER HERD - - -	Felix Mottl	
WALTHER'S PREISLIED	Paul de Conne	
	<i>Tannhauser</i>	
EVENING STAR - - -	Mettler Davis	
	<i>Tristan und Isolde</i>	
LIEBESTOD - - -	Albert Grunfeld	
	<i>Die Walkuere</i>	
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ARTISTS

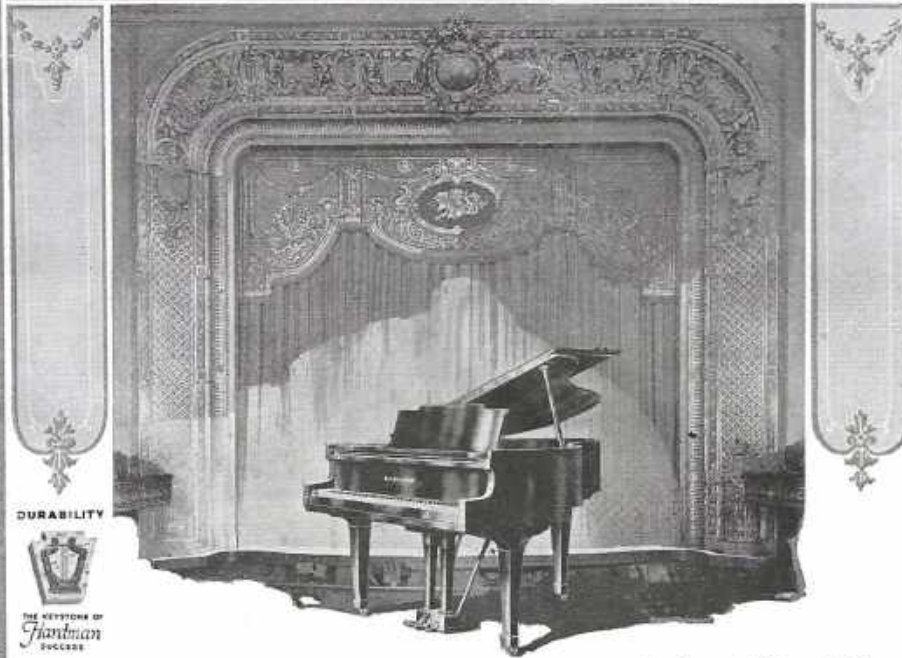
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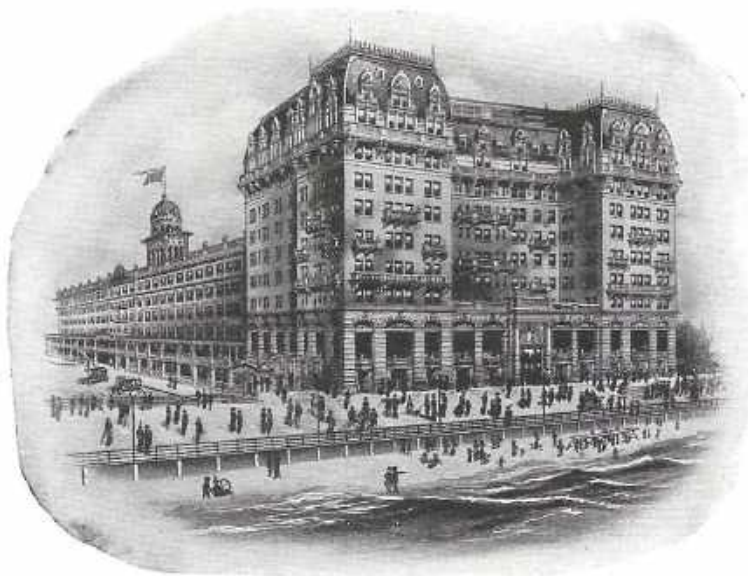
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PROGRAMME

DAS RHEINGOLD

THE CAST

(Subject to change)

WOTAN	Friedrich Plaschke
DONNER	Theodor Lattermann
FROH	Johannes Scheurig
LOGE	Heinz Bollmann
ALBERICH	Desidor Zador
MIME	Paul Schwarz
FASOLT	Erik Schubert
FAFNER	Herr Lehmann
FRICKA	Elsa Alsen
FREIA	Else Wuehler
ERDA	Otilie Metzger-Lattermann
WOGLINDE	Editha Fleischer
WELLGUNDE	Emmi Bassth
FLOSSHILDE	Jessyka Koetrik

CONDUCTOR: Eduard Moerike

Knabe Piano Used

SYNOPSIS

The first act of "Das Rheingold" shows the daughters of the Rhine playing in their native element. To them comes Alberich, the Nibelung, a dwarf. He attempts to win their love, but they tease and elude him, and finally persuade him to renounce love for the gold which lies in the bed of the Rhine.

Meanwhile Wotan is reproached by Fricka because, in order to recompense the giants Fasolt and Fafner for building his new abode, he has promised them his beautiful sister Freia. Wotan explains that he had never meant to give Freia to the giants, but is unable to protect her when the giants pursue her with the intention of carrying her off in accordance with his promise. Loge returns from wandering over the world in search of a substitute for Freia, only to tell Wotan that their quest has been unsuccessful. But the giants are persuaded by Loge to give up Freia for the gold which Alberich has stolen from the Rhine and the magic ring. Wotan refuses to use his power to get the gold until Freia has been held some time as a hostage by the giants, and then he goes with Loge to wrest the ring from Alberich.

They find Alberich all powerful among the gnomes through the power of the ring, but Wotan tempts him to display his power in changing shapes, and when he assumes the shape of a toad, steps on him. With Alberich once more in his own shape and fettered, Wotan returns home, where he forces the gnome to give up the tarnhelm, made from the Rheingold, and the ring. The giants then return Freia, demanding the gold as ransom. Upon obtaining the ring, which bears the curse of Alberich, the giants quarrel, and Fasolt is slain. The opera ends with Wotan's ordering Loge to silence the wailing of the Rhine maidens imploring Wotan to return the gold to the depths of the river.

PROGRAMME

DIE WALKÜRE

THE CAST

(Subject to change)

SIEGMUND	Adolph Lussmann
SIEGLINDE	Marcella Roeseler
HUNDING	Alexander Kipnis
WOTAN	Friedrich Plaschke
BRUNNHILDE	Elsa Alsen
FRICKA	Otilie Metzger-Lattermann
GERHILDE	Lotte Baldamus
ORTLINDE	Erna Ohlsen
WALTRAUTE	Jessyka Koetrik
SCHWERTLEITE	Emmi Bassth
HELMWIGE	Editha Fleischer
SIEGBRUNE	Hede Mex
GRIMGERDE	Louise Schopp
ROSSWEISSE	Friedel Schwarz

CONDUCTOR, Leo Blech

Knabe Piano Used

SYNOPSIS

To protect the heroes whom the gods love from the machinations of the dwarf, Nibelung, who stole the Rhinegold, Wotan and Erda create the knightly daughters Walkure who are to bring to Walhalla those warriors who lose their lives upon the field of battle. But these were of little use to Wotan unless he could create a being, who, free from the curse of the gold, could, through self-sacrifice, redeem the world from the desire for gold. So he determines to devote his children Siegmund and Sieglinde to the sacred purpose. Sieglinde is stolen away by a robber and Siegmund grows to manhood in a strange land. At the wedding feast of Sieglinde and Hunding Wotan appears and thrusts a sword into an oak tree saying that this god-like sword should belong only to him who could draw it forth. To Sieglinde he confides that only her lost brother Siegmund can withdraw the sword.

Years later one night Sieglunde finds a stranger sleeping before the fire on her hearth. The stranger tells her that he is hiding from Hunding, not knowing that he is in Hunding's home. Sieglunde learns to love the stranger and he loves her. Later when Siegmund draws the sword from the oak his sister recognizes him. The wife of Wotan persuades him to withdraw his protection from Siegmund and Wotan consecrates Hagen of Gabich to the sacred task. Brunnhilde, Wotan's favorite Walkure is entrusted with the mission of telling Siegmund of his approaching death, but when she sees him fleeing from Hunding she pities him, and when the fight begins she protects Siegmund. But Wotan puts his spear between the two heroes and Siegmund's sword is broken and he dies. Brunnhilde further incurs the displeasure of Wotan by giving Sieglinde her brother's sword and showing her where to hide. For this Wotan puts Brunnhilde into a deep slumber and places her body on a high rock surrounded by flames, not to be reached except by a hero who knows no fear. Brunnhilde is left covered with a helm and shield within a ring of fire.

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PROGRAMME

SIEGFRIED

THE CAST

(Subject to change)

SIEGFRIED	Jacques Urlus
MIME	Paul Schwarz
THE WANDERER (WOTAN)	Friedrich Plaschke
ALBERICH	Desidor Zador
FAFNER	Alexander Kipnis
BRUNNHILDE	Elsa Alsen

CONDUCTOR, Eduard Moerike

Knabe Piano Used

SYNOPSIS

The boy Siegfried, living under the care of Mime, the dwarf, succeeds in breaking every weapon that the dwarf makes for him. Mime keeps hoping that he can so forge the pieces of the sword Nothung, that Siegfried can slay with it the dragon Fafner, who guards the magic ring which the scheming dwarf is planning to get possession of. Siegfried chokes the dwarf until he reveals the boy's parentage to him, though up until that time he had said that he was both father and mother to Siegfried. Siegfried also learns about the sword Nothung. In the midst of this colloquy Wotan appears and says that only he who does not know the meaning of fear can forge the sword anew. Whereupon Siegfried begins forging the sword himself, and is at length successful, for he knows no fear.

In the second act Siegfried comes to the cave of Fafner, where the Ring is hidden. Mime, who accompanies him, tries to frighten him with descriptions of the dragon but fails, and as the boy approaches the cave, Mime steals off with Alberich, plotting to get the ring when Siegfried shall have killed the dragon. In his attack upon the dragon Siegfried is successful, and having by accident tasted the blood of the dying dragon, learns the speech of the birds. The birds warn the hero of the designs of the plotters, and when they reenter Siegfried slays Mime. Then the bird tells him of the maiden sleeping within the ring of fire and offers to lead him there.

On his way to the sleeping Valkyrie Siegfried meets Wotan, who tries to check him, but Siegfried hews Wotan's spear in two and proceeds upon his way. When he finds the sleeping Valkyrie he thinks she is a man until he lifts up the helmet. She awakes and recognizes the hero and they clasp each other in a mutual love.

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PROGRAMME

GÖTTERDÄMMERUNG

THE CAST

(Subject to change)

SIEGFRIED	Jacques Urlus
GUNTHER	.....	Rudolph Hofbauer
HAGEN	.....	Alexander Kipnis
ALBERICH	.....	Desidor Zador
BRUNNHILDE	.....	Elsa Alsen
GUTRUNE	.....	Marcella Roeseler
WOGLINDA	} RHINE NYMPHS	Editha Fleischer
WELLGUNDA		Meta Zeinemeyer
FLOSSHILDE		Jessyka Koettrik

Men and Women

CONDUCTOR: Leo Blech

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SYNOPSIS

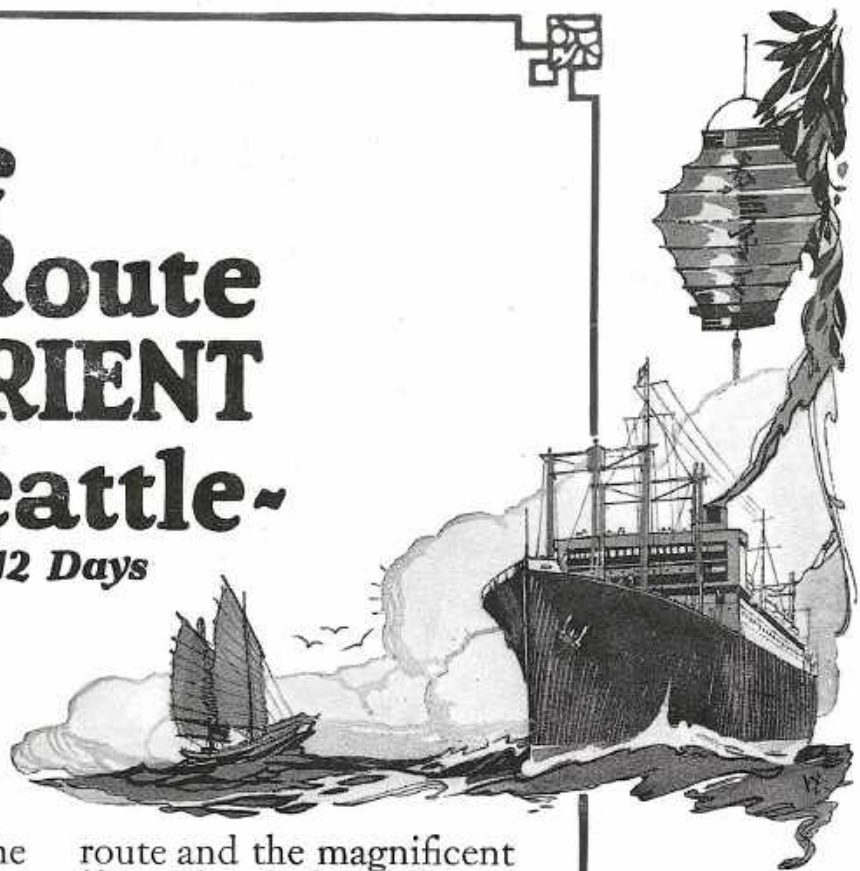
At dawn, in the prelude, Siegfried rises to part from his beloved Brunnhilde and goes to fresh exploits, giving her his famous ring while she gives him her horse in return. In Act I Siegfried comes to the Hall of the Gibichungs on the Rhine where live the king, Gunther, his sister Gutrune and their half-brother, Hagen, the Son of Alberic. These give Siegfried a magic draught of forgetfulness, so that he swears brotherhood to Gunther, forgets Brunnhilde, falls in love with Gutrune and in return for her hand consents to go through fire and fetch Brunnhilde as a wife for Gunther. Siegfried, taking Gunther's shape by virtue of the Tarnhelm, appears to the horror-stricken Brunnhilde and demands a husband's right. She fiercely resists, but the ring is torn from her finger, and she is overcome and wed by Siegfried, who, however, lays a sword between them, as his oath to Gunther demands.

In the second act Siegfried, followed later by Gunther and Brunnhilde, returns to the Gibichung's Hall, and the vassals are summoned to witness a double wedding. Brunnhilde, seeing Siegfried in his own shape, and with the ring upon his finger, proclaims her betrayal. Explanations by Siegfried only make it appear that he has broken his oath to Gunther and Hagen persuades Brunnhilde and Gunther to consent to the murder of Siegfried.

The third act finds Siegfried hunting near the Rhine, when he is accosted by the Rhine-nymphs, who try to coax the ring from him. Failing, they tell him that it will cause his death, at which he derides them. Then Hagen, Gunther, and the rest of the hunting party join them, and Siegfried is killed by Hagen, who thrusts his spear through his back. The body is brought to the hall, and in the struggle for the ring Hagen kills Gunther. Brunnhilde, in despair, orders a funeral pyre to be built by the Rhine, on which she and Siegfried are consumed by the flames. Then the Rhine-nymphs seize the ring from the ashes, while Hagen is drowned in the rising river. Now a ruddy glare is seen in the sky, the Dusk of the Gods has come and Valhalla is seen burning with all its array of gods and heroes.

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PROGRAMME

LOHENGRIN

THE CAST

(Subject to change)

HENRY THE FOWLER.....	Alexander Kipnis
LOHENGRIN	Jacques Urlus
ELSA OF BRABANT	Meta Seinemeyer
FREDERICK OF TELRAMUND.....	Friedrich Plaschke
ORTRUD	Elsa Alsen
THE KING'S HERALD.....	Benno Ziegler

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CONDUCTOR, Eduard Moerike

Knabe Piano Used

SYNOPSIS

Henry I, King of Germany, surnamed "the Fowler" has arrived in Antwerp with the intention of levying a force to assist in repelling the Hungarians who have threatened his land with invasion. He finds Brabant in a state of anarchy. Godfrey, the young son of the late Duke, has disappeared and his sister Elsa is accused of murdering him by her guardian Frederick, Count of Telramund, who has married Ortrud, daughter of Radbod, Prince of Friesland, and in right of his wife claims the Duchy. Elsa asserts her innocence to the King and it is agreed that the cause should be decided in a judicial combat between Frederick and any champion who may appear on Elsa's behalf. When Elsa's cause seems hopeless, a knight appears ascending the river Scheldt in a boat drawn by a swan. He lands and undertakes her defence upon Elsa's promise that she will marry him if victorious and never question him as to his name or origin. The stranger knight, in the ensuing combat overcomes Frederick, thus restoring to Elsa her estate.

During the preparations for the marriage ceremony, Frederick and Ortrud plan a revenge. Ortrud presents herself to Elsa and gains for herself admission to the festivities and for Frederick pardon for his villainy. At the same time she plants in Elsa's mind the idea that she should know the name and origin of the stranger who is to be her husband and rule Brabant. As the nuptial procession approaches the church Ortrud, appearing in her true colors, opposes Elsa's entrance and Frederick challenges the knight, calling him a sorcerer. The intruders are expelled and the marriage takes place, but later Elsa, haunted by Ortrud's suggestions, begins to question her husband. Frederick, who enters the room at this moment, is slain by the knight. The following morning her husband tells Elsa that he is the son of King Percival, keeper of the "Holy Grail," to whose service he is attached, and that his name is Lohengrin. It is to the Grail that he is indebted for his power, but now that his name is revealed he cannot remain in Brabant. The swan returns with the boat to bear him away, whereupon Lohengrin removes a gold chain from his neck and puts it upon the swan, in whose place suddenly appears Godfrey, who had been enchanted by the sorceress Ortrud. Godfrey is declared the rightful Duke and Lohengrin departs, to the intense grief of his wife and the populace.

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PROGRAMME

DIE MEISTERSINGER

THE CAST

(Subject to change)

HANS SACHS	Friedrich Schorr
VEIT POGNER	Alexander Kipnis
KUNZ VOGELGESANG	Heinz Bollmann
KONRAD NACHTIGALL	Erik Schubert
SIXTUS BECKMESSER	Desidor Zador
FRITZ KOTHNER	Benno Ziegler
BALTHAZAR ZORN	Johannes Scheurig
FOLZ	Peter Hegar
ULRIC EISSLINGER	Willi Bayler
AUGUSTUS MOSER	Ludwig Mayerhofen
HERMANN ORTEL	Wilhelm Mueller
HANS SCHWARZ	Joseph Brams
SIR WALTER von STOLZING	Robert Hutt
DAVID	Paul Schwarz
EVA	Marcella Roeseler
MAGDALENA	Jessyka Koettrik
A NIGHT WATCHMAN	Rudolph Hofbauer

Burgers of all Guilds, Journeymen, Prentices, Girls and People

SCENE—Nuremberg in the middle of the 16th Century.

CONDUCTOR, Leo Blech

Knabe Piano Used

SYNOPSIS

The first incident in "Die Meistersinger" is set in a church where Eva flirts with Walter, who learns from Eva's nurse that the girl is to marry the victor in the song contest which is to take place the next day. From a group of apprentices Walter learns the requirements for entering the Meistersingers' contest and announces himself as a candidate, thus arousing the fury of old Beckmesser, who seeks to marry the girl himself. When questioned Walter says that he has learned poetry from the old books and music from the birds. His tuition is received with skepticism, and when Walter begins his joyous song he arouses the disapproval of all old present. Beckmesser especially finds the young singer guilty of breaking all the canons and he is finally thrown out of the contest.

The next act takes place on the street with Hans Sachs' shoemaking shop on one side and the home of Pogner, Eva's father, on the other. Walter appears and tells Eva of his humiliation. The lovers prepare to elope but are prevented by the watchfulness of Hans and take refuge behind the shrubbery. Meanwhile Beckmesser appears and sings a serenade in front of Eva's house. He attracts the disapproving attention of the neighbors and the scene ends in a riot during which Eva is discovered by her father and dragged into the house.

The first half of the third act occurs in the house of Sachs, who gives to Beckmesser some verses of his own which the old man wants to use for his song. Walter comes into the room and sings to Eva the third bar of his prize song which had so displeased the masters. The second half shows the scene of the contest. Beckmesser sings his song with Sachs' verses badly fitted to his serenade, and does so badly that he breaks down and rushes away in confusion. Walter then steps into the breach, taking Beckmesser's place, and wins the approval of the populace, who vote to give him the fair prize. Pogner welcomes him as the master of the singers and Eva joyfully accepts the decision. Then Eva takes the master's wreath from Walter's head, gives it to Hans Sachs and both the lovers embrace him as their true friend. The act ends with all the people hailing Eva, Walter and Hans.

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PROGRAMME

TANNHAUSER

THE CAST

(Subject to change)

HERMANN	Alexander Kipnis
TANNHAUSER	Jacques Urlus
WOLFRAM von ESCHENBACH	Friederich Schorr
HEINRICH DER SCHREIBER	Johannes Scheurig
ELISABETH	Meta Seinemeyer
VENUS	Maria Lorenz-Hoellischer
A YOUNG SHEPHERD	Editha Fleischer

CONDUCTOR: Eduard Moerike

Knabe Piano Used

SYNOPSIS

The opera opens when Tannhauser has dwelt a year in the hills of Venus where the goddess, in the midst of her revelry, destroys the souls of men. He has become weary of the pleasures of Venus and, his better nature having reasserted itself, he begs the goddess for release. After a protracted struggle, he regains his liberty and finds himself in a valley between Wartberg and the Horselberg. He has knelt in prayer when the Minstrel Knights, led by the Landgrave, enter and persuade him to join them.

In act II Tannhauser enters a minstrelsy contest, the reward of the winner to be the hand of the Princess Elisabeth, whom Tannhauser loves. During the contest Tannhauser disputes with the other minstrels, and having loved profanely, outrages the assembly by his revelation of what he conceives to be the nature of love. He escapes destruction but the other minstrels, through the interposition of the Princess, escapes and joins a band of Pilgrims on their way to Rome. As he leaves, Elisabeth implores Tannhauser to repent.

In act III, Wolfram, a man of fine character, who is in love with the Princess, and Elisabeth await the return of the Pilgrims. When they come Tannhauser is not among them, and Elisabeth devotes herself to the Virgin. After she leaves, Tannhauser enters alone and tells Wolfram of his remorse, and of the Pope's decree that he could not be absolved from his sins till the staff the Pope held in his hand had put forth leaves again. In despair, he resolves to return to Venus again, and is about to leave when a chant is heard and the funeral train of Elisabeth enters. At this point a second band of Pilgrims approach and announce that a miracle has been wrought, that the staff in the Pope's hands has put forth leaves and a pardon sent, in consequence, to Tannhauser.

In the old legend Tannhauser remains unredeemed and returns to Venusberg, where he finds everlasting wretchedness.



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PROGRAMME

DER FLIEGENDE HOLLÄNDER

THE CAST

(Subject to change)

SENTA	Meta Seinemeyer
DUTCHMAN	Friedrich Plaschke
ERIK	Adolph Lussmann
DALAND	Erik Schubert
STEERSMAN	Johannes Scheurich
MARY	Jessyka Koettrik

Crew of the Norwegian Vessel

Crew of the Flying Dutchman's Vessel

Chorus of Norwegian Maidens

CONDUCTOR, Eugen Gottlieb

Knabe Piano Used

SYNOPSIS

The story of "The Flying Dutchman" begins with the approach of the doomed sailor's ship to the shores of Norway. Once in every seven years, according to the terms of his doom, he is permitted to go on land and search for a woman who will love him faithfully until death, so that the curse of eternal life will be lifted upon him. There on the Norse shore The Flying Dutchman meets Daland, who invites him to his house when the Dutchman offers him all his vast treasure in return for hospitality.

In the beginning of the second act Senta, Daland's daughter, is discovered spinning in the midst of her maidens. On the wall hangs the picture of the Flying Dutchman, with whom the maiden has fallen in love and whom she hopes to meet some day. Erik, the huntsman, Senta's lover, enters and tells Senta of a prophetic dream he has had of her and the ill-omened man of the picture. Senta acknowledges her love for the stranger and Erik rushes away in despair and horror. Then Daland and his guest enter the room in which Senta sits lost in reverie; and Senta recognizes the original of the picture. In the ensuing scene Senta and the Dutchman acknowledge their mutual love and the maiden vows eternal faithfulness to him. Daland then returns and announces a feast for the crew of his own ship, just returned from a successful voyage.

The third act shows the merrymaking of the Norse sailors, who are frightened by the strange behavior of the alien crew in the Dutchman's ship. In the midst of this Erik and Senta appear and Erik once more appeals to the girl to give up her wild project. The Dutchman suddenly coming on the scene misunderstands and thinks he is abandoned and betrayed. He rushes off to his ship and the devoted Senta, ascending to the highest cliff on the shore, casts herself into the sea protesting her faithfulness and innocence. The Dutchman's ship immediately sinks, and as the sea rises the forms of the Dutchman and Senta, united at last by the sea, are seen clasped to each other in death.



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PROGRAMME

TRISTAN UND ISOLDA

THE CAST

(Subject to change)

TRISTAN	Jacques Urlus
KING MARK	Alexander Kipnis
ISOLDA	Elsa Alsen
KURNEVAL	Friedrich Plaschke
MELOT	Benno Ziegler
BRANGAENA	Otilie Metzger-Lattermann
A SHEPHERD	Edwin Steier
A STEERSMAN	Johannes Scheurig

Sailors, Knights and Esquires

CONDUCTOR, Eduard Moerike

Knabe Piano Used

SYNOPSIS

The famous love story of Tristan and Isolda is that of an ill-fated Cornish knight and a beautiful princess of Ireland. Tristan, the emissary for his uncle, King Mark, is sent to bring Isolda as a bride to Mark's Kingdom. Tristan is himself in love with the Princess, but owing to a blood feud between them, forces himself to conceal his hopeless passion. Isolda, who loves Tristan, becomes angered at his seeming indifference and unkindness, and attempts to poison both herself and him, but her attendant, Brangaena, changes the draught for a love potion, which enflames their mutual passion beyond their power and restraint.

In the second act Isolda has been wedded to King Mark against her will, but holds stolen meetings with Tristan, during one of which they are surprised, for Tristan has been betrayed by a jealous friend, Melot. Touched and ashamed, Tristan accepts King Mark's bitter reproaches and sacrifices himself by provoking Melot to fight, suffering himself in the combat to be mortally wounded.

In the third act Tristan's faithful servant, Kurvenal, has carried his wounded master to his native home in Brittany, where he is carefully attended. Isolda has been sent for as being skilled above all others in the art of healing, but as Tristan hears of her approach the excitement hastens his end, and he breathes his last sigh in her arms. Meanwhile, King Mark has followed the faithless and beautiful Isolda. He has heard the whole truth about the lovers, and pitying instead of blaming them, is prepared to reunite them, but it is too late. Isolda's heart breaks as she utters her lament over the body of her lover, and she dies.

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PROGRAMME

FIDELIO

by
Beethoven

THE CAST

(Subject to change)

FLORESTAN	Robert Hutt
LEONORA (FIDELIO)	Elsa Alsen
DON FERNANDO	Alexander Kipnis
PIZARRO	Theodor Lattermann
ROCCO	Erik Schubert
JAQUINO	Heinz Bollmann

CONDUCTOR, Eugen Gottlieb

Knabe Piano Used

SYNOPSIS

Florestan, a noble Spaniard, a valued friend of Fernando, the Prime Minister, had by his fearless exposure of the misdeeds of Pizarro, awakened the deadly hatred of the latter. Pizarro, having been appointed governor of a fortress, made a prisoner of his enemy, circulated a report of his death, and put him in the deepest dungeon of the fortress. Here the nobleman would have died had not his wife, Leonora, disbelieving in his death, disguised herself as a young man called Fidelio, and received employment from the head jailer. Fidelio made rapid headway in the affections of the old jailer and his daughter, Marcellina, who neglected her rustic lover, Jaquino, for the gentle and polished stranger. Through Marcellina, Fidelio gained the jailer's consent to go to the deepest dungeons where Florestan was confined. They also persuaded the old man to allow all the prisoners to spend a few hours of each day in the sunshine, an act of kindness for which Pizarro harshly rebuked him.

Just before this Pizarro had received word that the Prime Minister was on his way to prison. Being afraid that the minister would recognize his friend Florestan, Pizarro orders Rocco to kill and bury Florestan in the inner dungeon. Rocco refuses to do the killing, but agrees to dig the grave. Fidelio accompanies Rocco to her husband's dungeon, where he is seen, in the dim light, sleeping. Florestan awakes, Pizarro enters, recognizes him and is about to kill his enemy when Leonora, with a shriek, throws herself before the murderer, thus disclosing her identity. Pizarro again lifts the dagger, but is prevented by the announcement of the arrival of Fernando, the prime minister.

Pizarro hastens to meet the official and Rocco leads forth from the dungeon Florestan and his heroic wife, who has the pleasure of unlocking and removing her husband's fetters. Other prisoners are released, and the occasion is one of joy for all except Marcellina, who learns the identity of Leonora and returns to her first love.

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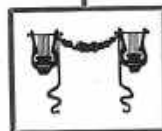
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PROGRAMME

DIE FLEDERMAUS

by

Johann Strauss

THE CAST

(Subject to change)

GABRIEL von EISENSTEIN.....	Johannes Scheurig
ROSALIND	Marcella Roeseler
PRINCE ORLOFSKY	Jessyka Koetrik
FRANCKE	Rudolph Hofbauer
Dr. FALKE	Benno Ziegler
Dr. BLIND	Desidor Zador
ALFRED	Heinz Bollmann
FROSCH	Theodor Lattermann
ADELE	Editha Fleischer

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CONDUCTOR, Eugen Gottlieb

Knabe Piano Used

SYNOPSIS

Dr. Falke, a notary, wishing to be revenged for a joke once played on him, invites the perpetrator, his friend Eisenstein, with him to a supper given by Prince Orlofsky, a blasé young Russian, to the members of the ballet and dramatic corps. Eisenstein, who is expecting to be arrested for some recent rash act, departs for the prince's house, making his wife believe that he has gone to deliver himself up to justice. While her husband is away, and her maid, Adele, also gone to the supper under a pretense of having gone to see a sick aunt, Rosalind, the wife, is troubled by the visit of Alfred, her persistent lover. She wants to get rid of him, and when the officers come to take her husband to prison she makes them believe that Alfred is the husband, and the lover is marched off to prison. Falke sends for Rosalind and takes her to the supper masked, and she there discovers her husband and maid enjoying the festivities. There Eisenstein becomes interested in the masked stranger, who coaxes his watch from him. He persuades her to unmask and he retreats in confusion, saying that he is going to prison. The third act is set in the office of Francke, prison director, who has just returned from the supper, and is not yet sober. The director refuses to believe Eisenstein when he tells him who he is, saying that Eisenstein is locked up in a cell. Eisenstein demands to see the man who is assuming his name, but is refused. Later he changes clothes with the lawyer, summoned by the unfortunate Alfred, and discovers his wife's lover. When he attempts to upbraid Rosalind she shows him the watch. In the ensuing wrangle the entire supper party suddenly appears at the prison and Falke, having had his revenge, explains all.

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PROGRAMME

DAS HOFKONZERT

by
Paul Scheinpflug

SYNOPSIS

Prominent in the repertoire of the Wagnerian Opera Festival is "Das Hofkonzert" of Paul Scheinpflug—a humorous persiflage on the conditions at the German courts and court ceremonies of former times. It is a work of that genre which the music-loving public of Germany has missed for so many years, and its libretto is written with a fine sense of humor and sarcasm, which reminds one strongly of Offenbach's "La Grande Duchesse." The performance of "Das Hofkonzert" in Berlin at the Deutsches Opernhaus last season met with enormous success.

Herr Scheinpflug, however, is not only a composer—he is a conductor of ability as well; in fact, it was as a conductor that he first gained public notice. In 1914 he was called from the Koenigsberg Music Academy to conduct the famous Bluethner orchestra in Berlin, and six years later he was made General Musical Director of the Duisburg Opera, at the same time he continued conducting in Berlin, Dresden, Cologne and other German musical centers as a great conductor.

His song cycle, "Worpswede," and his overture to a comedy of Shakespeare, both of which were composed early in his career, are regarded as extremely able pieces of work. This conductor-composer has also several songs, choruses and chamber music works to his credit.

The action of "Das Hofkonzert" takes place in a little German Duchy in the year 1820. The Duchess, who is very fond of music and musicians, is celebrating her birthday. A concert is to be given that evening, but the tenor has fallen ill and the court chamberlain finds Fedor von Ramin, who has a beautiful voice, and who is staying at the village inn. He is brought to the Duchess, with whom he finds favor. He must, however, pretend that he is unmarried, as the Duchess only wishes unmarried tenors at court. But just then Fedor's wife, Helen, arrives unexpectedly, and is palmed off as his sister.

In the second act Fedor and Helen are both living at the castle, though in different rooms. Helen has smuggled her little son into the castle by means of a trusted maid, and Helen pours tea for the Duchess, and things go smoothly until suddenly her little boy runs in clad only in his nightie and jumps into his mother's arms crying out, "Mama." The Duchess, who thinks that Helen is Fedor's unmarried sister, is deeply shocked and leaves.

In the third act everybody is talking about the scandal. The court chamberlain tells Helen that she must leave, but in the end all is explained and ends happily. The Duchess, however, does not make Fedor court chamberlain, as she had intended because she finds that he is already married, and she consoles herself with a basso.

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The Meaning of Richard Wagner

By Grenville Vernon



ILHELM RICHARD WAGNER (the world has forgotten the Wilhelm) was born in "The House of the Red and White Lion," No. 88 House Brühl, in Leipsic, May 22, 1813. In other words, five months before Napoleon's eagles were hurled from their standards before the gates of the Saxon capital there came into the world an infant who was destined to revolutionize the lyric drama and whose influence not only upon music, but upon the other arts; upon aesthetics, upon morals, upon philosophy was to be potent, and, for a time almost all prevailing. The world has heard much of the ideas and ideals of the master, and there are times, no doubt, when the pure musician, the dreamer of dreams in tone, the spontaneous creator of sensuous beauty is obscured by the incense of praise offered up before Wagner, the thinker. Yet, as Ernest Newman has succinctly stated, "Wagner as a thinker is receding more and more from the public eye, while for Wagner as a musician our admiration is probably greater than ever. Wagner would not have been the same, even in his music, had his brain not flung out so many non-musical tentacles to seize upon life and the world. But it is also true that if his passionate interest in other things fed his emotions and gave a nobler ring, a warmer color and a wider sweep to his art, his practical discussion of these other things mostly shows the hand of the amateur—except in matters of musical aesthetic, where his tread is at times singularly daring and singularly sure."

It is probable that Wagner himself often quite overestimated his own powers of abstract universal thought, considering himself a Goethe and a Shakespeare, greater than either by being unlike them a creative musician in addition. Yet to Liszt he once wrote: "I require nothing from the public but healthy senses and a human heart." And when all is said and done it is not to the Wagner of the ratiocinative intellect that the world pays homage, but the Wagner who stimulates the senses and touches the heart. The Schopenhauer sentiment of the words of the love duet from "Tristan and Isolde" is, indeed, in sad contrast to the surge of elemental passion and of primal tenderness which clothes that supreme music. The volumes of criticism with which Wagner deluged the world might well be exchanged for a single motif from "Die Walküre" or "Tristan."

And Wagner's music was the direct product of Wagner, the man. Tumultuous, sensuous, often sensual, of the earth earthy, human to a degree his music is. And such was Wagner—a genius by the grace of God, yet none the less a man with more than a man's usual share of frailties and failings, with little nobility of character, as character is expressed by a Bach or a Beethoven, above all as his published autobiography has shown, little of a gentleman either in feeling or conduct. And for the world it was probably fortunate that he was just what he was. One virtue he had, and this in supreme degree—the virtue of faithfulness to his artistic ideal.

In this he never faltered; in poverty and discouragement he refused to bow the knee to the great god Success; to his ideal he made all pay tribute, even the finest part of his nature. He felt he had a mission, and that the world owed him all, so that he might support that mission. If the outcome of this was a man who was far from the ideal knight

of chivalry, we must not forget that he gave to us "Die Meistersinger" and "Tristan."

Much has been written and more has been misunderstood in the matter of Wagner's contribution to the lyric drama. It is true that he did regenerate the art of opera, but in so doing he was but following out the aims of Gluck and Caccini before him. H. E. Krehbiel in his "Studies in the Wagnerian Drama" says: "Outside the theatre, it is true, he exerted a tremendous influence on the development of the musical art, but that influence he exerted only because he was a gifted musician who stood in the line of succession with the great ones who had widened the boundaries of music and struck out new paths for it—let me say Bach, Haydn, Gluck, Mozart, Beethoven and Schumann. As a legitimate successor of these kings by the grace of genius, he advanced the musical art indeed, but as a reformer his activities went, not to music, in its absolute forms, but to an entirely distinct and complex art form—the modern opera."

The term which Wagner invented to describe what he wished to see as the outcome of his strivings—the term which his enemies parodied so successfully that the parody has clung to the popular tongue and lingered in the popular ear, in spite of all explanation—is "the art work of the future." By this art work he meant a form of theatrical entertainment in which poetry, music, pantomime and the plastic arts were to co-operate on a basis of mutual dependence, or better, perhaps, interdependence.

Wagner's desire was always that the melody should spring naturally from the poetry, should be, in fact, speech bursting into flower, and he was the last one ever to condemn beautiful singing except when it stood in the way of truthful utterance. He realized also that German is not Italian, that other things were demanded of the language. In Italian, vocal adornments are favored by the softness of the medium; in German such adornments become impossible. Wagner was, above all, a national dramatist: "as the spirits of his dramas find their roots in the German heart, so their form rests in the German language," says Mr. Krehbiel. "His whole system of declaration rests on the genius of the German tongue."

Where does Wagner touch hands with the first creators of which he is the regenerator? Wagner has much in common with the Greek tragedians in that he is a poet as well as a composer, the Greeks, at least Aeschylus and Sophocles, writing the music for their choruses. In the drama, too, he sees the highest form of art and believes with the Greeks that the fittest subjects for dramatic treatment are to be found in legends and mythologies. Above all he believes that national feeling should always be expressed.

Much indeed did this German have in common with the Greeks, as far as his aesthetic ideals went, though his essential spirit was as Teutonic as it well could be. Yet all races must bow in gratitude before the great master. He revived an art that had grown artificial and untrue under the melodious tinklings of dandified Italians and the empty sonorities and pageantries of Parisians who were not French. He brought back truth into the lyric drama, truth in which the orchestral commentary reached a richness and a depth that before had appeared inconceivable. And probably in the scales of eternal justice Wagner the too often heartless egoist, will be more than balanced by Wagner the creator, who remained faithful unto his artistic ideals.

IT is peculiarly fitting that the Wagnerian Opera Festival should have as its New York home, the theatre founded by Oscar Hammerstein and inseparably connected with his fame. Through one of those strange vagaries of fate the Manhattan Opera House, instead of being associated with the opera of Mr. Hammerstein's native land, became associated first and foremost with the production of the works of the modern French lyric stage, combined with the staple masterpieces of the Italian opera. Instead of Wagner and Beethoven and Mozart, Massenet and Debussy, Verdi and Donizetti, were the names inscribed on its playbills. Once, indeed, Mr. Hammerstein gave a performance of "Tannhauser," but it was in French, and the production of Richard Strauss's "Salome" and "Elektra" were also in French. This was owing to the fact that the Manhattan company presented only French and Italian stars. "Tannhauser" was sung because Maurice Renaud wished to appear as Wolfram, "Salome" because of the interesting personality possessed by Miss Mary Garden,



OSCAR HAMMERSTEIN

and "Elektra" because of the equally extraordinary powers of Marguerite Mazarin. In short, Oscar Hammerstein failed to give German opera because he was unable to secure the services of the German artists he would have liked to have.

Yet the names of Garden and Renaud, of Tetrazini and Bonci never obscured the dream which was near to the famous impresario's heart. Mr. Hammerstein was born in Berlin, and he had always desired to produce the music dramas of Wagner. Only fate and an untimely death put an end to that desire. It remained for one

of Oscar Hammerstein's lieutenants to bring his former chief's dream into material being. George Blumenthal was at the Manhattan all through the days of Mr. Hammerstein's consulship and he never forgot the oft expressed wish of his chief. The result is that the Manhattan Opera House, built and managed by a German, has at last become a Home for German opera, and it is the intention of Mr. Blumenthal and the management of the Festival to continue each year to give within its walls German opera sung and presented as it is in the Fatherland.

THE CITY OF WAGNER

By ADELINA O'CONNOR THOMASON

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MAY, of last year, 1922, marked the fiftieth anniversary of the laying of a corner stone, the crown of the life work of Richard Wagner, and the beginning of his marvelous Theater at Bayreuth, Bavaria. Here, until interrupted by the outbreak of war in 1914, have annually been held festivals, presenting the works of the great composer on a scale of grandeur and correctness unequalled elsewhere.

Taking train at that toy-like city, ancient Nuremberg, I was slowly carried up a gradual winding road for fifty-eight miles through a charming mountainous country which well deserves the name of "Little Switzerland."

Here, more than fifty years ago, Richard Wagner, after untold



THE FESTIVAL THEATER
Bayreuth

privation, poverty and struggle, had found his way to the isolated village which, under his influence, has developed into an aristocratic city in the heart of these mountains.

It was evening when I arrived, but the long Bavarian twilight of late May offered opportunity to wander about the town. Everywhere there was the impression of a departed glory; a city dreamily sleeping until again awakened by the magic strains of Lohengrin, Parsifal, Tannhäuser, The Nibelungen Ring, and other works of the dead composer.

The contrast from the busy, feverish activities of German industry that I had left behind in the Rhineland and in Saxony, perhaps emphasized this impression.

There was no mistaking that I was in The City of Wagner, for I had but to look at names of streets, and signs on the shops—the latter tightly closed after five P. M. not to be opened until ten next morning—to assure me. I read the Wagner Bakery, the Wagner Wine House, Wagner Laundry, Wagner Baths, Wagner Beer Hall, Wagner Cafe, etc.

THE GOLDEN ANCHOR.

Into the Wagner Cafe I sauntered; of its large number of tables but few were occupied, and the orchestra was playing, not the Pilgrims' Chorus, but—jazz. To me it seemed like desecration, and I tarried not long, but sought my fat German bed in The Golden Anchor where many a world famous artist had slept before me in glorious days gone by.

Wearied after the long struggle with want, and poverty in France, England, Switzerland and in all parts of Germany, it was here in Bayreuth that Richard Wagner laid the foundation of immortality for his work.

With the name of King Ludwig II, the so called "Mad King" of Bavaria, must ever be associated the matchless glory of Wagner. Ludwig was the patron, friend, without whom the

great composer might in all likelihood have lived in poverty and died in obscurity.

The then young and attractive King Ludwig surely sponsored his artists, and woe betide the traveler in many parts of Bavaria, who suggests that this idolized art loving king, was mad, or that his tragic death in the Starnberg Lake on that soft Whitsunday eve in June, 1886, was other than accident or foul play, and not the act of a bewildered and clouded brain.

Germany is quick to honor her artists, poets, and musicians, but slow to put her hand in her pocket and realize that poet, musician and artist must eat in order to live and compose.

Had not royalty looked down from its throne, the great names of Schiller, Goethe and Wagner might have been lost to the halls of fame.

The personality of the poet-composer, Richard Wagner, is inseparable from the memory of the "Mad King." Up to the time when Ludwig summoned Wagner to his Court in Munich, the composer had struggled powerlessly. The sceptre of Ludwig, like a fairy's wand, changed all this.

That Richard Wagner looked up to his benefactor with acknowledgment and gratitude, is sublimely expressed in the bronze bust of King Ludwig, which stands surrounded by luxuriant foliage before the entrance to Wagner's beautiful home, Wahnfried, in Bayreuth.

A filigree iron gate rises above the sidewalk, and inside the garden a long, narrow path edged by gorgeous trees and foliage, leads to the dwelling before which stands Wagner's inarticulate thanks to the monarch, who lifted him from poverty and obscurity, into the world's high place of art which he occupies today.

Dearly did Ludwig have to pay for his friendship and benefactions to Wagner for bringing into the light of day the composer whose work he quite casually happened to see at the



COSIMA WAGNER

Munich Opera. Here once again, Germany, true to form, was quite willing to air the works of her young and unknown composers, but for paying, even in the price of black bread, that was another matter.

To Wagner, Ludwig opened the road which the composer, now no longer young, had learned to regard as closed to him forever. The king's innate love for legendry fed with joy upon Wagner's

Continued on page 45



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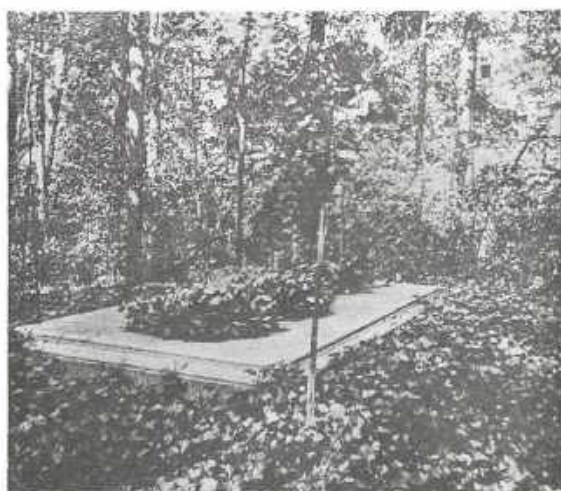
productions built entirely upon legend, and as the beautiful castle Neuschwanstein, the mecca of Americans visiting Bavaria, stands as a monument to Wagner, so likewise, still and stately, stands the mute simple remembrance to his king and benefactor, before Wagner's home in Bayreuth.

With the king's favor "Wagner societies" were formed in all parts of the world, and the life-dream of Wagner for a great Festival Theater in which to produce his works became assured.

Sharp tongues were not wanting in criticism. The king's ministers were hostile, and resented Ludwig's friendship for the composer, and especially the expenditure of court funds to further his projects. Thus it was that Munich lost the opportunity of becoming a Wagnerian center. Bayreuth profited thereby.

Wagner was practically forced to seek refuge from the king's court and his ministers in Munich, who saw not in him, as did Ludwig, the hero of a new German art, but only an expensive parasite.

Despite all ministerial opposition, in 1881—two years before Wagner's death—King Ludwig assumed the protectorship of the



WAGNER'S GRAVE

Bayreuth Festival Theater. Here, Wagner, by the king's aid and favor, had built his marvelous opera house, and here his great life work, the Nibelungen Ring, was first produced before Ludwig; here, too, the opera loving world has since come for many recurring summers to see and hear the greatest artists in Wagnerian presentations.

As in the Passion Play at Oberammergau, in 1870, the Christus was literally taken down from the Cross in order to answer "Here" to the military call, so in Bayreuth, in 1914, in the midst of its summer opera festival, artist and artisan alike were summoned to the colors, and mobilized for war.

THE FESTIVAL THEATER.

Hence quiet and silent for these last seven long years has Wagner's great Festival Theater on the top of the hill overlooking Bayreuth remained, still and insensible to the call of the music of the Master, and I am told will so remain until the summer of 1924, when once again Wagnerian opera will be performed as in the days of yore.

Approached by a long up-hill avenue bordered by giant maples with gorgeous parks deep on either side, the great theater occupies a commanding knoll, the center of a large bare circle edged by majestic oaks and luxurious shrubs. Entrances to this circle are by two openings in the hedges. Surely a landscape architect of rare understanding laid out the place; no other than Wagner himself. Shaded resting settees show through the bushes.

A stately yellow brick building rises from the midst of the masses of foliage. A colonial theater full of dignity and repose it is. As I approached it on this May morning the silence was awesome. The only suggestion of music, the only relief from utter quiet isolation and desertion, was the occasional note of a songbird. This spot that had so often been the scene of bright artistic gatherings was as quiet and lonely as a cemetery.

I walked around the enclosure to the extreme rear of the great building, and there far back and all but hidden in the trees was a little cottage. My knock at the door was answered by an old man. It developed that he was the caretaker; he had been with the opera house approximately forty years, and he regarded his charge as a shrine. He exhibited real reverence as he unlocked one of the doors leading into the foyer.

Narrow flights of stairs lead to different parts of the audi-

torium, those in the back being steeper than those near the stage, as the auditorium rises sharply from front to rear.

The external appearance gives one the impression that the seating capacity is much greater than it actually is, for it seats but 1,600, more than one-half of the enclosure being taken up by the great stage. The acoustics are perfect and one seat in any part of the house is as good as another, each with an absolutely unobstructed view. There are no aisles, and plain folding wooden seats run in unbroken lines from side to side in the wide fan-shaped auditorium. Side lightings from groups of big, round, electric globes are more useful than elegant.

King Ludwig's box occupies the entire back at the center, and is the one note of luxury. Here sat King Ludwig on that radiant night in 1876, when Wagner's dream came true, and the work of twenty-five long years on his trilogy, the Nibelung's Ring, was produced for the first time at the grand opening of the Festival Theater.

Comparing this building with the plain theater at Oberammergau, whose one and only suggestion of elegance is also the Ludwig box, plush-lined and festooned with evergreen, this Bayreuth structure is rich in contrast.

The Festival Theater provides for an orchestra of 125, in a pit fourteen meters deeper than the stage, extending partially under and partially anterior to it. Behind the proscenium, the imposing stage is fifty-three meters wide, forty meters in depth, and seventy-five meters in height. Impressive indeed to me was that vast quiet stage, and thrilling, too, the picture of the idle set and properties of The Flying Dutchman—its great cursed black ship with blood-red sails set and standing exactly where it stood in 1914 when the cast of singers were called to more frightful tragedies than the mimic roles of opera.

Great cylinders of rolled scenery labeled like cans of preserves occupy the back spaces and corners of the massive stage. Four thousand electric bulbs stand ready for instant duty when the next season is ushered in. The Festival Theater appears in absolute readiness as though nightly performances were taking place.

THE MASTER'S ROOM.

After exploring the stage the old caretaker directed me to what to him was the "Holy of Holies." He said in a whisper, reverent and subdued: "I will now show you the Master's room."

It is a rather spacious simply furnished study off right stage. It looks out upon a lovely garden. Here is Wagner's piano, and here he composed and wrote. The piano is old fashioned and square. A piano it is, but it looks more like a large writing desk, for its top, extending well over the keyboard and covered with green and faded baize has a writing desk effect. This arrangement permits the fingering of keys with the left hand while recording the score with the right.

Suddenly the old man had an inspiration. He said: "I will show you my most precious memento of the Master. I keep it in my home." Hardly had I time to answer, when he darted out, and to my consternation locked the door behind him. I felt like Juliet in the tomb. He passed by the window in the direction of his little cottage. It was perhaps but a few minutes, but it seemed long to me ere his return. He reappeared bearing a



WAGNER'S GRANDCHILDREN

large square package under his arm. He unwrapped numerous coverings and finally exposed, encased in glass, a blackboard on which was chalked in German in the Master's own hand the portentous words, "General Rehearsal Tomorrow Morning."

THE WAGNER HOME.

From the Festival Theater I retraced my steps down the long shaded avenue into the streets of the town; passed the picturesque old Town Theater where in May, 1872, in celebration

Continued on page 47



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CASTLE NEUSCHWANSTEIN

of the laying of the corner stone of the great theater, Wagner in person had conducted a rendition of Beethoven's Choral Symphony; further on through the rather handsome Wagner Strasse to the Wagner home, a house set deeply back in a garden.

As I drew near the high iron grating which walls in the garden and house, I saw the figure of a man approaching in the street way. It was already evening, and for May, even in this high altitude, severely cold; wraps and light overcoats were in order, but the approaching figure wore white trousers and coat. "Siegfried," I instinctively said to myself. And I was right, it was Siegfried Wagner, son of the great composer. A man of middle age, fairly small, well built and grey haired. Hardly the powerful magnetic figure of his father, but yet suggestive of the artist and musician. Proud he certainly was, and haughty, absolutely ignoring my friendly, "Grüss Gott," the usual salutation of the Bavarian.

A servant maid was kinder, and while this son of the great Wagner, haughtily and disdainfully, with hands in pockets, strode up and down the public street in front of the house, the humble maid took me through the beautiful grounds, passing the memorial bust of Ludwig, and even into the sacred plot behind the house where lie the remains of the immortal Richard Wagner.



WAGNER'S HOME, VILLA WAHNFRIED
Showing Bust of Ludwig II

Amidst the trees that he loved, a simple slab of granite lying flat, about two feet above the earth, marks the spot where he rests. A once handsome old lady, daughter of another great com-

CÖSIMA WAGNER.

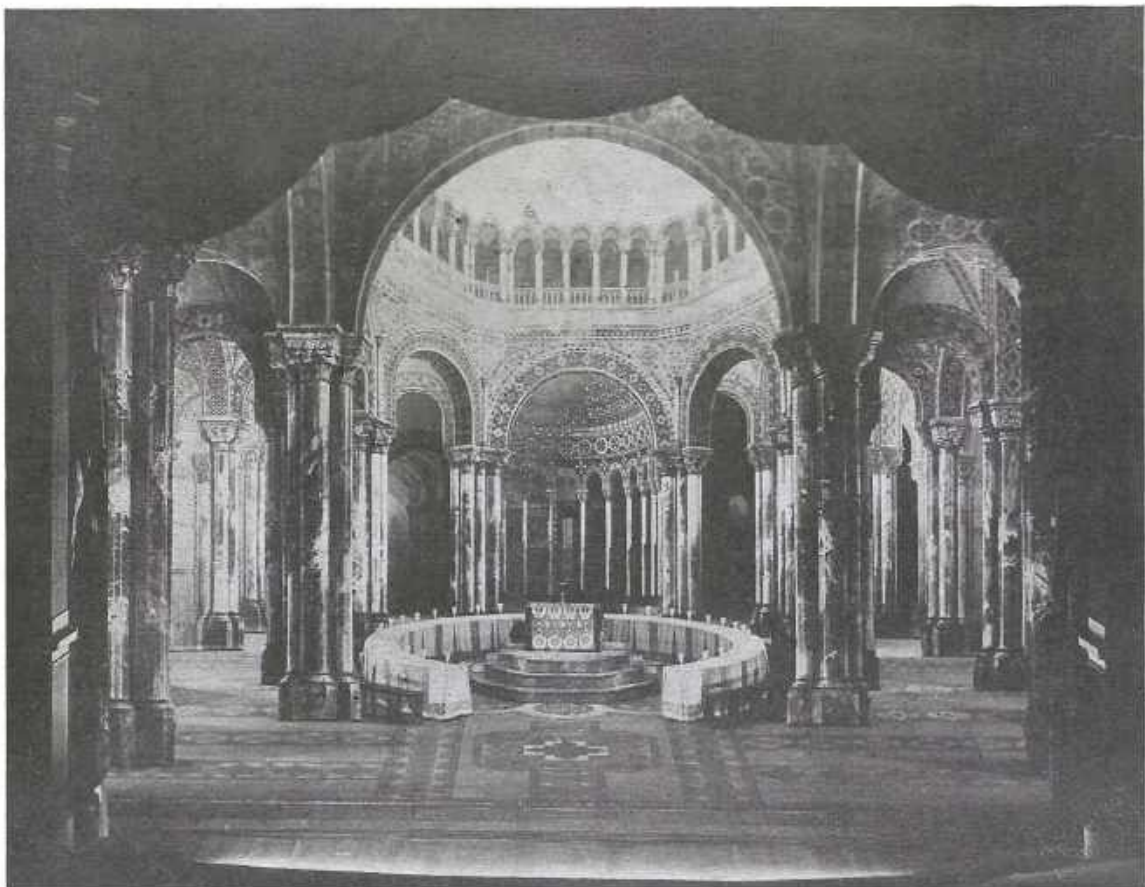
poser, Franz Liszt, Wagner's neighbor in Bayreuth, looked down upon me from an upper window; ninety years of age she still lives, Richard Wagner's widow.

Four little grandchildren, sons and daughters of Siegfried Wagner, were playing like little white shadows among the trees in the big garden. They looked like tiny walled-in princes, and in Bayreuth they are indeed regarded as akin to royalty.

The front of the Wagner house bears a painting in pale colors of Wotan, greatest of the gods, and beneath it the inscription:

WAHNFRIED

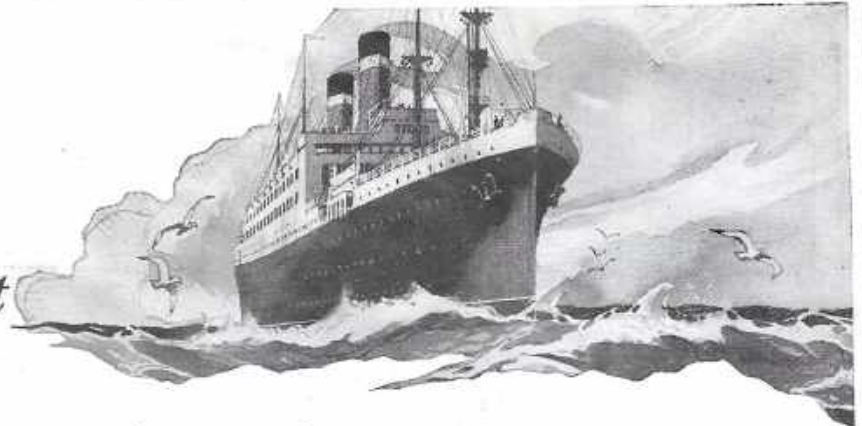
which translated means *peace*. More freely translated, *I call my house Wahnfried, for it is here that I first found peace.*



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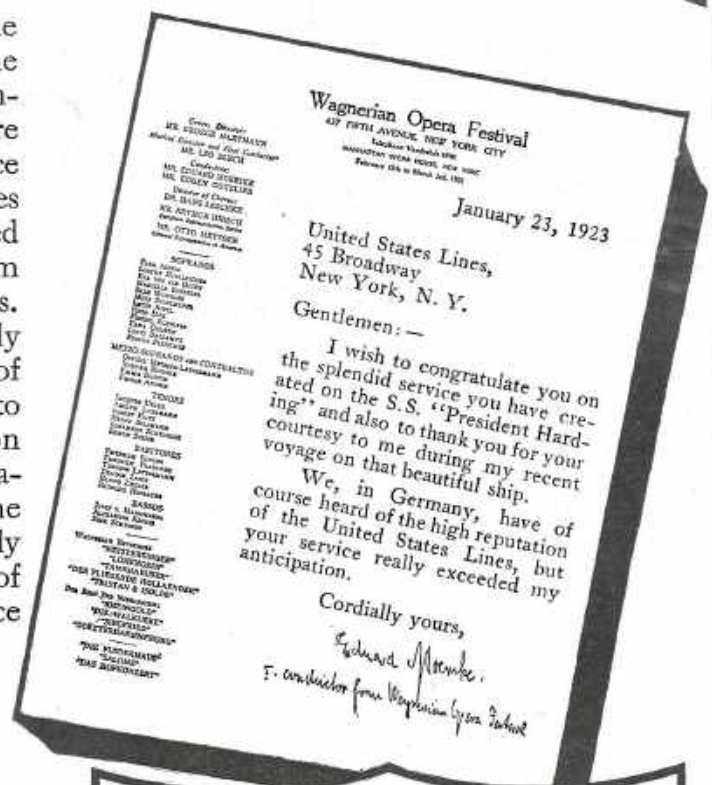
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