

PERSPEKTIVEN

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Spring 2006

The adventures of Alfred Bader

A life of innovation, achievement, cultivation and generosity

A standing ovation from Americans for German-born Delfs

*Milwaukee Symphony music director
also enthralls audiences worldwide*



Andreas Delfs

By Kathleen Geraghty

Since his arrival in Milwaukee almost 10 years ago, Andreas Delfs has earned standing ovations as the music director of the Milwaukee Symphony Orchestra. But this native of Germany is a fan of all things American – including music from rock legend Sting, the TV show “The Brady Bunch,” and contemporary American composers such as Corigliano, Glass, and Gershwin.

[Please turn to Delfs, Page 10]



Alfred Bader

For more than a half century, Austrian-born Alfred Bader has made a home in the Milwaukee area, but his reach has been without boundaries.

That was best summed up in a ceremony October 6, 2005, when Simon Fraser University in British Columbia, Canada, presented him with the honorary degree of Doctor of Science:

“A chemist, art collector and philanthropist, Alfred Bader has fashioned a life of innovation, achievement, cultivation and generosity from beginnings fraught with hardship, danger and injustice.”

That award is among dozens of honorary degrees and other honors, including the Commander of the British Empire, that have been conferred on Bader through the years. He is a graduate of Queen's University, Kingston, Ontario, and from Harvard University.

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**From
the President**

Fruehling ist da! It is time to think about and organize activities that are on the GOETHE HAUS agenda. Before we get to that task, we bring you some news with pride and delight. First, we are happy to announce the elevation of two of our board of directors, Lorraine Hoffmann and Wolfgang Schmidt to the corporate Board of Directors of Milwaukee School of Engineering. Second, we are pleased to announce the addition of Dan Sweeney to our board of directors. Dan comes to us after a very successful management career with Midwest Airlines (that's in chocolate chip cookies). His experience will give us a tremendous boost in GOETHE HAUS' marketing activities. You will read more about him in our summer Germanfest issue. Now for upcoming activities. In this issue there is an announcement about a Biedermeier exhibit that will be held from September-January at the Milwaukee Art Museum. GOETHE HAUS will be participating in this exhibit thanks to the efforts of two of our board members, Drs. Sy Kreilein and Ronald Ross. GOETHE HAUS will also join with Milwaukee School of Engineering in presenting a program examining furniture produced in the Biedermeier tradition. With spring comes planning for Germanfest. The Kultur Allee has been moved to the south end of the Summerfest grounds to what is called the Pepsi pavilion. All of the cultural groups will housed under one roof. This change presents new challenges and opportunities. Jill Haas will again chair this activity. Volunteers will be needed. The dates are July 27-30. To sign up call the GOETHE HAUS office, 414-276-7435.

Alles gute Alles Goethe

Ted E. Wedemeyer Jr.

Summer fun at Goethe House Kinder Kamps

Es fruehling! In this edition I have given my corner over to the Kinder Summer Day Camps, which have some exciting new changes. I am especially excited about the soccer camps, having experienced some of the World Cup fervor on a recent trip to Berlin this year. Children learn more when they are moving and the context is something relevant to their world, and soccer is such a vehicle. This is the ninth year of the Goethe House of Wisconsin summer Kinder Kamps program. As many as nine camps with a variety programs are planned. The Kinder summer day camps present opportunities of German for kids. Singing, dancing, games and soccer themes are on the agenda.

Katharina Hren, executive director

The Kinder Kamps schedule:

1. World Cup Celebration Camp, June 26-30
Location: Milwaukee Kickers Soccer Club,
N. 76th & W. Good Hope, ages 4-11.
2. German Soccer Camp, July 10-15
Location: Milwaukee Kickers Soccer Club,
N. 76th & W. Good Hope, ages 4-7.
3. German Soccer Camp, July 17-21
Location: Milwaukee Kickers Soccer Camp,
N. 76th & W. Good Hope, ages 8-11.
4. The World of Song, July 24-28 (tentative)
Location: Ridgewood Baptist Church,
Brookfield, ages 4-7.
5. The World of Grimm, July 24-28
Location: Tamarack Community School,
East Side of Milwaukee, ages 8-11.
6. The World of Grimm, July 31- August 4
Location: Tamarack Community School,
East Side of Milwaukee, ages 4-7.
7. The World of Song, July 31- August 4 (tentative)
Location: Ridgewood Baptist Church,
Brookfield, ages 8-11.
8. The Flavors of Germany, August 7- 11
Location: First Congregational Church,
Wauwatosa, ages 4-7.
9. The Flavors of Germany, August 14-18
Location: First Congregational Church,
Wauwatosa, ages 8-11.



Professor Umlaut and fans

All camps are Monday - Friday (9 a.m. to noon) - Registration April 1- June 15

Cost is \$115 for one week - Limited scholarships (based on financial need) are available

Sponsored by Goethe House of Wisconsin

Email address: goethe@execpc.com Telephone: (414.276.7435)

REGISTRATION

To register:

Send us this form with payment to:

Goethe House Wisconsin, 814 W. Wisconsin Ave, Milwaukee, WI 53233

Name(s) of child(ren): _____ age(s): _____

Telephone: _____ e-mail: _____

Mailing address: _____

Name(s) of parent(s): _____

Site and date preferred: _____

(Psst.....Hey parents! Did you know that adult German classes are available also!)

Gooooaaaaallll for Germany

World Cup 2006 matches set for 12 of nation's cities

Germany will be the host for the FIFA World Cup 2006 from June 9 through July 9. Seventeen years after the fall of the Berlin Wall and 32 years after the first World Cup held in a divided nation, the country will welcome soccer fans from around the world.

The opening match will be held in Munich and the championship match in Berlin.

While Brazil may have won the World Cup more times and in more flamboyant style, the Germans are second only to the samba stars in the list of all-time greats and are renowned as one of the legendary sides in the history of the competition. Finalists in seven of the 17 World Cups since the inaugural tournament in Uruguay all the way back in 1930, Germany has been champion three times and has graced the final, although unsuccessfully, a further four times.

All around great achievements

Germany's record in World Cup finals speaks for itself but many of the team's greatest achievements have come in other games within the tournament. While in some cases Germany's route to the World Cup has been little more than effective, the team has always risen to the challenge of the big stage once qualification has been achieved.

Germany became World Cup champion for the first time in Switzerland in 1954 in a fairytale final against Hungary that started the German World Cup legend.

Almost 15,000 journalists from around the world will be present to directly report from the World Cup 2006 in Germany. The international media center will be located in Munich. There the reporters will be provided with sophisticated technology and the working area of 40,000 square meters. In addition, helpers in press centers in each of the 12 stadiums will ensure that information will quickly be distributed and players statements will be translated without delay.

The dozen venues for the matches across Germany are:

■ **Berlin** - The nation's capital, largest city and most lively tourist destination. The Berlin matches will be played in the Olympiastadium, capacity 74,500. Originally designed by architect Werner March and built



**Members of the 2004 German national team
in Yokohama**

between 1934-36 for around 42 million Reichsmark, American sprinter Jesse Owens won four gold medals here at the Olympic Games in 1936. Today, one of the avenues leading to the ground bears the great runner's name. Since 1985, the German Cup Final has been played in the stadium, which received a facelift prior to hosting three games in the 1974 FIFA World Cup.

The new capital is booming. The place, where modern architecture is redefining the skyline, has a magical appeal. Berlin is the current high light for tourists not only as a place for hip events like the Love Parade, but also as a first-grade cultural metropolis like the Philharmonics, the Berlin Film Festival "Berlinale" or the musical "Cats." The number of sights is unrivaled and the offers for tourists are chameleonic as the city's mentality.

■ **Kaiserslautern** - A provincial city noted for its
[Please turn to Soccer, Page 5]

Gooooaaaallll for Germany

World Cup 2006 matches set for 12 of nations's cities

[Soccer, from Page 4]

U.S. Army presence and football tradition. This charming region in western Germany is home to picturesque villages, romantic castles and famous wine-growing areas. From June 9 to July 9 Soccer World Cup fever hits Rhineland-Palatinate – a date for the diary is June 17 when the U.S. Team will play Italy in Kaiserslautern.

■ Cologne - The historical city in the Rhine-Ruhr area, famed for its massive cathedral.

■ Dortmund - The beer capital of Germany.

■ Frankfurt - Cosmopolitan modern city and Germany's financial center.

■ Gelsenkirchen - Post-industrial city in the northern Ruhr built on coal, iron and steel.

■ Hamburg - Prosperous, liberal Baltic port city famed for its nightlife.

■ Hanover - Historical city famous for the exquisite gardens at Herrenhausen.

■ Leipzig - Transformed dramatically since reunification, the city of Bach, Mendelssohn and Wagner.

■ Munich - Bavaria's high-tech, cosmopolitan capital, famed for its palaces, museums and the annual Oktoberfest.

■ Nuremberg - Historical and charming Bavarian city of commerce and culture.

■ Stuttgart - Capital of Baden-Wuerttemberg: modern, dynamic home to Daimler Benz and Porsche.

Live broadcasts at numerous public squares will make the World Cup 2006 a major group experience. FIFA is organizing "public viewing events" in the 12 World Cup cities. For example, at the Brandenburg Gate in Berlin, the Olympic Park in Munich, and the artificial Main Island in Frankfurt. Many other towns will also install big screens. The entire German nation will be a big World Cup arena.

"Shoot goals! Shoot movies!" This is the slogan of the official short film competition accompanying the World Cup 2006. It had been organized on behalf of the DFB Kulturstiftung by the Berlinale Talent Campus and

For more information check these internet sites:

FIFAworldcup.com

www.cometogermany.com

the 622 young film makers from around the world who submitted their entries showing the soccer enthusiasm in their home countries. Forty-five films about soccer from 29 nations were presented during the 55th Berlin International Film Festival. The films will be shown in various German cities during the World Cup.

Credit: Federal Foreign Office, Berlin, Germany



Goleo - the mascot of the FIFA world Cup - joins all of Germany in looking forward to a soccer championship with exciting matches and visitors from around the world.



On its tour through German cities, the Soccer Globe by Andre Heller fuels an appetite for soccer and culture. Many regions convert their public squares to large stages for the World Cup.

Goethe House board members at MSOE

Lorraine Lynn Hoffmann, a director of Goethe House of Wisconsin, and Wolfgang A. Schmidt, also a Goethe House director and a member of the Goethe House Academic Advisory Board, have been voted as corporation members of the Milwaukee School of Engineering board.

Hoffmann, the daughter of German immigrants, is the chief executive officer and president of Harri Hoffmann Co., Milwaukee, which manufactures and sells shoe and leather care products nationally. A retired assistant vice president of Merrill Lynch, Chicago, Hoffmann is extremely active in the non-profit communities in Milwaukee and Chicago. She is the president of Lake Park Synagogue, Milwaukee, and a board member of the Wisconsin Institute for Torah Study, Hillel Academy and the Museum of Beer and Brewing.

Schmidt, a native of Freiburg, Germany, was the owner and chief executive officer of Schmidt Engineering & Equipment, Inc., a manufacturing company specializing in the design, manufacture and distribution of heavy-duty snow removal equipment located in New Berlin, WI. Before coming to the United States in 1992, he was joint managing director of an international group of manufacturing companies overseeing operations in Denmark, France, Germany, Italy, the Netherlands, the United Kingdom and the United States. He is chairman of the advisory board of the Institute of World Affairs at the University of Wisconsin-Milwaukee, and a member of the advisory board of the UWM Center for Jewish Studies.

The Milwaukee School of Engineering, an independent university with about 2,400 students, offers 17 bachelor's degrees and seven master's degrees in the engineering, engineering technology, architectural engineering and building construction, computer, business and health-related fields.

Obituary Gerhard Rauscher



Gerhard Rauscher, an authority on German cultural history who served on the board of directors of Goethe House of Wisconsin, has died. He was 76.

Rauscher was born November 1, 1929 in Stuttgart, Germany, the son of Hermann and Apollonia Rauscher. He died January 14, 2006.

He came to the United States in 1962 and joined the faculty of the University of Wisconsin-Milwaukee. He retired from UWM in 1996 as a professor of German, having served as chairman of the German Department for 14 years.

Rauscher twice received teaching excellence awards at UWM and was a leader in the German American community. He was an active member of a number of professional associations including The Modern Language Association, The Modern Association of Teachers of German and the Wisconsin Association of Foreign Language Teachers. Rauscher was the husband of the former Dolores Krehl and father of Ingrid Gudlin, Karin Burleson and Karl Rauscher.

Katharina Hren, executive director of Goethe House, was a student of Gerhard Rauscher

"I wish to say goodbye to a dear mentor of mine. Dr. Rauscher was one of my professors at UWM, who encouraged me to stay in the German department and to apply for a year's scholarship to study in Berlin at the Freie Universitaet. He is one of the reasons I applied to graduate school. He would ask me how my studies were going, and then with a gentle smile, he would always ask if I was writing any poetry, for he enjoyed the poems I would sometimes share with him. He paid attention to the little human details, beyond the classroom, and I will always remember him as a true Mensch with a bottomless heart. When I would come to work (as a teaching assistant), he was always in this office already, door open. When I think of my time in academia, I always think of Dr. Rauscher's open door. Now when I am in that corridor, something is missing. And yet the memory of that open door is always with me, and I believe that Dr. Rauscher is one of the reasons one of my feet is always planted in the teaching world. There are teachers whom we never forget, and Dr. Rauscher is one of mine. May he rest in peace, always with his open door policy, in a better place." Schoene Gruesse, Katharina

The adventures of Alfred Bader



Aldrich CHEMICAL COMPANY, INC.
GARY, INDIANA 43001-1000 • MILWAUKEE, WISCONSIN 53201

**Paulus de Lesire, *The Quillcutter*
First painting on an Aldrich catalog cover, 1967
[Bader, from Page 1]**

When Bader, himself, writes about his adventures he does justice to a definition of that word: remarkable and exciting experiences.

Bader reveals many of his remarkable and exciting experiences in an autobiography, "Adventures of a Chemist Collector," first published in 1995 in Great Britain. This modern day adventurer, now an octogenarian whose activities belie his age, still is on the cutting edge with his fascinating story.

Bader first arrived in Milwaukee in January 1950 at the age of 25, already having experienced enough upheavals and excitement in war-torn Europe and Canada to satisfy most mortals for the rest of their years. Not so with Bader.

"I have liked Milwaukee since the day I arrived," Bader writes. "It is a clean city with many beautiful parks and a shoreline, sandy in parts, along Lake Michigan. You can go swimming if you like cold water, which I do not."

"From my first days in Milwaukee, chemistry, the Bible and art have been the interconnected motifs of my life."

Some 18 months after arriving in Milwaukee, Bader was a co-founder, with Milwaukee attorney Jack Eisendrath, of Aldrich Chemical Company, now Sigma-Aldrich, one of the world's largest suppliers of research

chemicals. Eisendrath won a coin toss and the right to name the new company.

"Jack was engaged to a charming girl, Betty Aldrich, and the company was named Aldrich Chemical Company," Bader recalled.

Bader spent 40 years building Aldrich's distinctive reputation, becoming a multi-millionaire. He tells the extraordinary story of how he eventually was thrown off the board of Sigma-Aldrich only to enhance his fruitful career as an art collector and dealer, operating Alfred Bader Fine Arts, now at 924 East Juneau Avenue, for more than 40 years.

Helen Bader Foundation

Bader's first wife, Helen Ann Daniels, was an equal shareholder and worked with her husband at getting Aldrich up and running. She died in 1989, six years after their divorce, and left almost all of her estate to the Helen Bader Foundation, largely to help causes of special interest to her, including the disadvantaged, the homeless and abused. She had worked at the Milwaukee Jewish Home, mainly to help Alzheimer's patients, a major area supported by the foundation. She was deeply interested in education, particularly Jewish education in Milwaukee and Israel.

[Please turn to Bader, Page 8]



Man Surprised

Believed to be a portrait of Adriaen Brouwer

The adventures of Alfred Bader

[Bader, from Page 7]

Milwaukee remains Bader's base for his continuing career as an art collector and dealer, and his legacy will run deep as a benefactor in the fields of chemistry, education and Jewish interests.

"I have derived real pleasure in my life from being able to establish prizes, scholarships and awards for students in Canada, the United States, Britain and the Czech Republic," Bader wrote "This is surely rooted in the enormous benefit such awards provided me when I was a student at Queen's University and later at Harvard. Without them, I could not have continued my studies."

ABCs - Art, Bible and Chemistry

"I am an inveterate collector," Bader says. "It may be a sickness and it began with stamps at 8, drawings at 10, paintings at 20 and rare chemicals at 30."

Bader recalls that Walter Rathenau, the statesman of the German Weimar Republic, is reported to have said that any Jew who claims to enjoy hunting is a liar. "Well, I could not bring myself to hunt animals, yet I have been a hunter all my life, in my ABCs - in Art, Bible and Chemistry," Bader says.

Bader has devoted years of study to art, immersing himself in the history of 17th century Dutch and Flemish paintings, and later expanding his interests to include French, Italian and German artists.

Alfred Bader Fine Arts has earned an international reputation, selling to such esteemed museums as the Rijksmuseum in Amsterdam, the National Gallery of Scotland and the Getty. Bader has curated special exhibits, become a renowned lecturer, and was named a fellow of the Royal Society of Arts in London.

Guest curator at Milwaukee Art Museum

He has been a guest curator at the Milwaukee Art Museum.

Bader was born in Vienna on April 28, 1924, the son of Alfred and Elisabeth Bader. He was Jewish on his paternal side and was brought up with a love of Judaism.

After the Kristallnacht, the Nazi attack on synagogues throughout greater Germany in November 1938, the British government allocated 10,000 visas to allow Jewish children between the ages of 12 and 16 to enter Britain. Bader's mother applied for him to go, and he was included in the first Kindertransport.



Alfred Bader, painted in the internment camp

In May 1940, two weeks after his 16th birthday, Bader was attending Hebrew school at a synagogue in Brighton, England, when he was picked up by two detectives, driven to his home to collect clothes and a toothbrush and taken then to a detention center at the Brighton racecourse.

As Bader remembers: "Churchill had become alarmed about the activities of Fifth Columnists during the invasion of Holland, Belgium and France. How many were there among the thousands of refugees in Britain? Churchill said, 'Collar the lot' - all between the ages of 16 and 65. I had just turned 16, and my childhood was over."

Bader was sent to Canada. He was considered an "enemy alien" and interned at a prisoner of war camp on an island in Lake Champlain, near Montreal.

After passing all of his junior and senior matriculation exams with excellent results, he applied to McGill University. However, he was told he wasn't going to be accepted. "McGill's Jewish quota was full and they told me to reapply next year," he said. "But you know, when you are 17, a year seems like a long time."

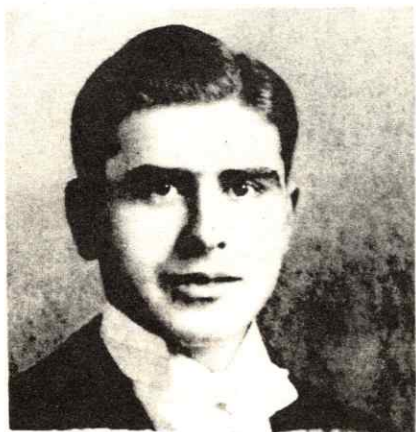
Bader's application to Queen's was accepted, so he enrolled there instead.

He said his experiences at the Queen's changed his attitude towards Canadians.

"My opinion of Canadians when I arrived to the prisoner of war camp was that they were dishonest," he said, explaining that he watched soldiers cut open his

[Please turn to Bader, Page 9]

The adventures of Alfred Bader



Alfred Bader, Queen's University graduation, 1945

[Bader, from Page 8]

luggage at the camp. "Queen's treated me wonderfully well."

After graduating, Bader moved to Montreal for work. His Montreal employer saw great potential in him, Bader said, and funded the continuation of his education. Bader earned his PhD in chemistry at Harvard and subsequently made his fortune in Milwaukee in the chemical industry.



Isabel and Alfred Bader at Herstmonceux Castle

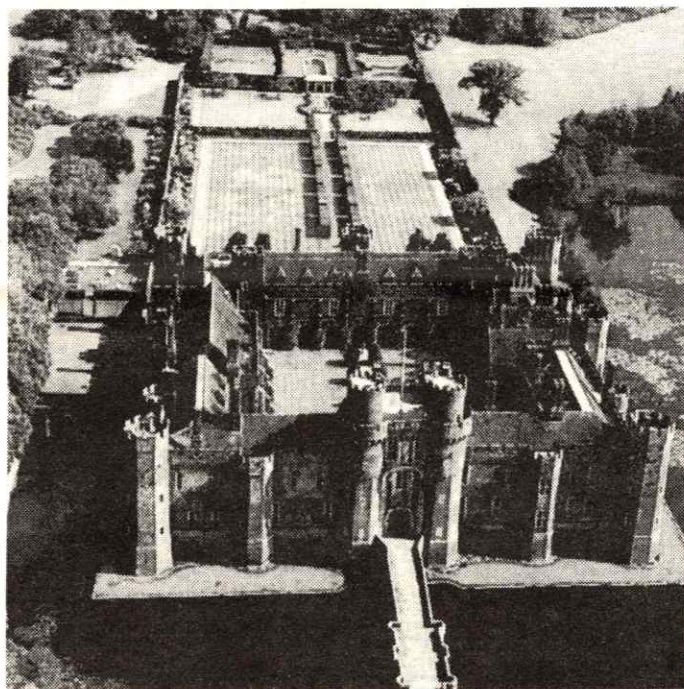
Love for his alma mater, and for his wife, Isabel, inspired Bader to offer to help Queen's University build a performing arts center. Bader is offering Queen's more than \$10 million to develop the center.

"I am very fond of Queen's," Bader told the *Queen's Journal*. "[The new facility] would be a good

thing to have—there is no great theatre [at Queen's], there is no performing arts centre, there is no musical hall and one could marry all these together."

Another gift of love from Bader to his wife is the 500-seat Isabel Bader Theatre at Victoria University at the University of Toronto, Isabel's alma mater. Bader donated \$6 million for the theater.

He gave £6,000,000 to Queen's University to purchase and renovate Herstmonceux Castle in Sussex for use as an international study center - one more thank you to the Canadian institution that had enabled him to take the first steps on the road to success.



Herstmonceux Castle

Herstmonceux is a moated castle, some parts of it dating back to the 15th century, but it was largely rebuilt between 1911 and 1935, with 140 rooms on three floors, and a beautiful walled garden. The 530 acre estate had been the home of the Astronomer Royal and of the Royal Greenwich Observatory from about 1955 until 1988 when the operations were moved to Cambridge and the Canary Islands. The telescope buildings were intact.

The castle added a new dimension to life at Queen's, providing studies in European politics, economics, law art as well as opportunities for astronomy and physics aided by the telescopes.

A standing ovation for German-born Delfs

[Delfs, from Page 1]

Maestro Delfs was born in Flensburg, Germany, a town not far from the border of Denmark. He was exposed to music from his very early years. Because his mother was an actress, he had the chance to be backstage and soak up the music all around him; he began taking piano lessons at the age of 5. But it was music of show tunes - not the classical masters - that he first heard at the theater.

"I grew up at the theater," he says, "I played piano for shows, coached the singers, played for the ballet training. Somebody gets sick, so you do your first operetta, then your first opera. I did everything."

Delfs first attended the symphony at the age of 12, and by age 17 he was conducting the Flensburg Stadt theater orchestra. As a young musician and a young man, he found guidance from his music teacher, Professor Stoterau, after his father died.

Teacher a father figure

"Without a father, it was very important for me to have an older man in my life who took my by the hand...He was a piano teacher and a journalist who wrote for the local newspaper, so he went to every concert. As soon as I was old enough, I toddled along with him."

His piano teacher also taught him a larger lesson: "Not only did he, from day one, teach me the scales and where to put my fingers, but he opened up the whole wonderful world of music for that little boy....He was a kind of Renaissance man who read everything, knew everything, and loved music his whole life. He shared that all with me."

Because of his diverse talents in both classical music and musical theater, Delfs viewed America as a land of opportunity. Even as a young child, he saw classic American TV shows as a little window into a new place:

America: open, big, flexible

"I loved the Brady Bunch, and Lassie, but especially I loved Flipper. I always had a certain idea of how America could be, and what I always loved about it was that it seemed open, big, and flexible."

And the rest, as they say, is history.

Today Andreas Delfs is one of the youngest conductors of a major American orchestra, but that suits him well. Early in his career he became the youngest music director of the Hamburg Symphony at the age of 20. He continued to gain experience, holding the post of



Andreas Delfs, MSO music director

guest conductor at the Bremen State Theatre in 1981. Later that year, he graduated from Hamburg Conservatory.

He enrolled at The Juilliard School upon the recommendation of his teacher, Christoph von Dohnányi. During the program, he studied with Jorge Mester and Sixten Ehrling, and won the Bruno Walter Memorial Scholarship on the way to receiving his master's degree in 1984.

(Coincidentally, MSO Concertmaster Frank Almond was studying at Juilliard during that same time. "I always thought I'd run into him somewhere down the line," says Almond.)

Wife, Amy, an art historian

It was in Pittsburgh that Delfs met his wife, Amy, an art historian. He also worked as an assistant to Lorin Maazel, who gave him ample opportunity to prep world-class orchestras while also conducting pops and children's concerts. His range of experiences as a guest conductor drew the attention of the Milwaukee Symphony Orchestra search committee. In 1999, SYMPHONY, the magazine of the American Symphony Orchestra League, ran a full feature on Maestro Delfs and his appointment to Milwaukee, written by Tom Strini.

His experiences in both Germany and America have highlighted different attitudes about funding the art form of classical music. In the U.S., orchestras are run more on a business model, rather than as a tax-funded service.

"I have also had the added classing of America and Juilliard," he noted, "where I got my first taste that there is something like an orchestra industry. If you spend your life in Germany, you have no idea."

His resume is full of prestigious posts in Europe and North America, growing before (and during) his
[Please turn to Delfs, Page 11]

A standing ovation for German-born Delfs

[Delfs, from Page 10]

tenure with the MSO: music director of the Saint Paul Chamber Orchestra (2001-2004), general music director of Hannover, Germany (1995-2000), music director of the Bern (Switzerland) Opera, resident conductor of the Pittsburgh Symphony (during the tenure of Lorin Maazel as music director), and music director, at an early age, of the celebrated Orchestre Suisse des Jeunes.

He has conducted other major orchestras and world premiered several pieces. In 1997, Delfs made his debut with the Sydney Symphony in Australia, and in November 2000 he debuted with the NHK Symphony in Japan. Among his most notable achievements in the world of opera is his highly-praised debut with the New York City Opera, conducting performances of "Carmen" during the 1995-1996 season and a production of the uncut version of Hans Werner Henze's monumental "Koenig Hirsch" for the Württemberg State Theatre in Stuttgart.

"I think it's not so terrible to sit down at the piano and play a Gershwin song. There is room for fun and enjoyment in music. In America it's never wrong to have fun."

- Andreas Delfs

Recently, he completed a collection of sacred songs for the Delta label with Renee Fleming and the Royal Philharmonic orchestra.

In Europe, Mr. Delfs has led distinguished ensembles from several countries, including: the Frankfurt Radio Symphony Orchestra, the Berlin Radio Symphony Orchestra, the Royal Philharmonic, the London Philharmonic, the Leipzig Gewandhaus Orchestra, the Dresden Philharmonic, the Tonhalle Orchestra of Zurich, the Danish National Symphony Orchestra, the Netherlands Philharmonic, the Leipzig Radio Orchestra and the Deutsche Kammerphilharmonie.

Additionally, he led a tour of Spain and France with the Schleswig-Holstein Festival Orchestra and soloist Mstislav Rostropovich, who immediately invited Delfs to conduct the Moscow Conservatory Orchestra at the



inauguration of the new concert hall at the Evian Festival in France.

After a sabbatical during the 2004-2005 MSO season, the Delfs family has returned to Milwaukee. They had decided that a more extended amount of time in Germany would allow the children the chance to experience German culture and practice their language skills while attending German schools (he and his wife Amy have four children).

Although he wasn't in Milwaukee quite as often, that's not to say Maestro Delfs took a break from all conducting during his time away; he was in Milwaukee for six concert weekends and had guest conductor engagements at other orchestras.

He does note that his sabbatical has allowed him to come back to this season with a fresh perspective on some of the well-known pieces such as Beethoven's Symphony No. 9, coming up in May.

In his role as music director at the MSO, Delfs balances several considerations: public tastes, contemporary works, artistic vision, revenue goals, and talents and specialties of MSO musicians. As he noted in a recent article in the Milwaukee Journal Sentinel: "If I were the customer," he said, "the season would be different. But I'm not the customer. You have to stay flexible. You cannot have one formula and say 'This is what I do, and nothing else.'"

As a modern conductor who is fond of contemporary works, he balances his love of new music with favorite pieces that audiences enjoy hearing throughout the years. "I think it's not so terrible to sit down at the piano and play a Gershwin song. There is room for fun and enjoyment in music. In America, it's never wrong to have fun."



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Germany excels in Olympics

Germany and the United States again won the most medals at the 2006 winter Olympics in Torino, Italy.

COUNTRY	G	S	B	TOTAL	COUNTRY	G	S	B	TOTAL
German	11	12	6	29	Finland	0	0	3	3
United States	9	9	7	25	Czech Republic	1	2	1	4
Canada	7	10	7	24	Estonia	3	0	0	3
Austria	9	7	7	23	Croatia	1	2	0	3
Russia	8	6	8	22	Australia	1	0	1	2
Norway	2	6	9	19	Poland	0	1	1	2
Sweden	7	2	5	14	Ukraine	0	0	2	2
Switzerland	5	4	5	14	Japan	1	0	0	1
South Korea	6	3	2	11	Belarus	0	1	0	1
Italy	5	0	6	11	Britain	0	1	0	1
China	2	4	5	11	Bulgaria	0	1	0	1
France	3	2	4	9	Slovakia	0	1	0	1
Netherlands	3	2	4	9	Latvia	0	0	1	1

Biedermeier show set for Milwaukee Art Museum

Goethe House has a role in the exhibition of Central European art



Georg Friedrich Kersting, Germany
*A Maiden at an Open Window
 in Conversation with a Young Man, 1817*
 Museum Georg Schäfer Schweinfurt

Two members of the board of directors of Goethe House of Wisconsin will have roles in the exhibition *Biedermeier: The Invention of Simplicity* at the Milwaukee Art Museum from September 16 of this year to January 1, 2007.

They are Dr. Ronald J. Ross, professor emeritus of modern German history at the University of Wisconsin-Milwaukee, and Dr. Sylvester Kreilen, German teacher at Marquette University High School and past president of the Wisconsin Association of Teachers of German.

Additionally Goethe House of Wisconsin is a member of the Milwaukee Art Museum's Regional Advisory Committee formed to promote the exhibition and assist in the organization of related public events, entertainment, and education programs.

Ross and Kreilen will present a program on the historical background of Biedermeier, an umbrella term for the many styles and phases associated with Central European art in the first half of the 19th century. Their program will include the socio-political-economic aspects of the Biedermeier movement as well as literary, furniture

Biedermeier refers to work in the fields of literature, music, the visual arts and interior design in the period between the years 1815 (Vienna Congress), the end of the Napoleonic Wars, and 1848, the year of the European revolutions and contrasts with the Romantic era which preceded it.

The term Biedermeier comes from the pseudonym Gottlieb Biedermaier, taken by Joseph Victor von Scheffel in 1848 from the poems *Biedermanns Abendgemütlichkeit* (Biedermann's Evening Cosiness) and *Bummelmeiers Klage* (Bummelmeier's Complaint). Later it was used by the country doctor Adolf Kussmaul and the jurist Ludwig Eichrodt in poems, printed in the Munich *Fliegenden Blättern* (Flying Leaves), parodying the poems of the Biedermeier era as depoliticized and petit-bourgeois.

- Wikipedia

and other areas. The date of their presentation is still to be determined.

Biedermeier: The Invention of Simplicity will focus on a core group of artworks from around 1820, when the elements of simplicity, natural beauty, and clarity of form predominated and gave shape to a new aesthetic vision in Central Europe. Up to 300 examples of German, Austrian, Czechoslovakian and Danish paintings, furniture, decorative arts and works on paper will demonstrate proto-abstract and proto-modern tendencies that inform art of this period.

The exhibition was organized by the Milwaukee Art Museum in partnership with the Albertina in Vienna and the Deutsches Historisches Museum in Berlin. The Milwaukee Art Museum is the only venue in the United States for this exhibition.

The exhibition will be displayed in the new exhibition buildings of the Milwaukee Art Museum (the Quadracci Pavilion designed by Santiago Calatrava).

Next year, the exhibition will travel to Vienna from January 25-April 29; Berlin from June 8-September 2; and the Louvre in Paris from October 1-January 7, 2008.

A new season, German rites of Spring

Mixing Christian influence, ancient pagan resilience

By Dr. Samuel Scheibler

Celebrations of Spring with the gradual awakening of nature and the preparations for the intense agricultural season ahead represent a colorful and interesting amalgam of Christian influence and ancient pagan resilience. As with most cultural phenomena, it is often difficult to discern where one tradition ends and another begins but together the colorful and unique vernal customs of Germany all speak of hope, growth and new life.

THE ANNUNCIATION/ MARIA VERKÜNDIGUNG

Exactly nine months before Christmas Day, Germans in Catholic regions of the country celebrate the Annunciation of the Blessed Virgin Mary (Maria Verkündigung). Logic dictates that if Jesus was born on 25 December then His miraculous conception must have taken place 270 days before (minus certain "black calendar days" such as All Souls' Day) or 25 March.

In some villages of Oberbayern and in Austria the Annunciation is known as "Feast of Swallows" since the swallows return on or around this day from their winter migration to North Africa. Swallows are known as "Mary's birds" in this region and are believed to have a special relationship to purity and peace. It is considered bad luck to remove swallows' nests or to disturb these small creatures in any way. Referencing the Archangel's announcement to Mary that she was going to have a child, a medieval Austrian rhyme still quoted on this day says:

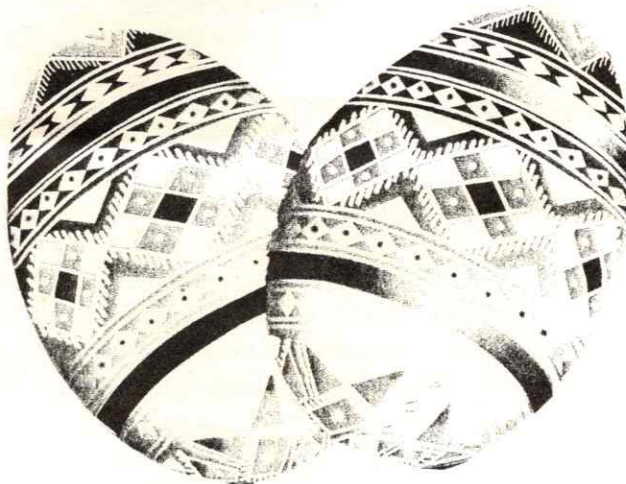
*When Gabriel does the message bring
Return the swallows, comes the spring.*

As 25 March also falls close to the beginning of the planting season, German and Austrian Catholic farmers still paint pictures of the Annunciation on the barrels or crates that hold seed grain. They begin sowing their crops on 26 March having fulfilled their devotion and received assurance that their crops will prosper. The relationship of the conception of Christ to prayers for fertility is obvious. One example (from Oberbayern) of the prayer accompanying the dedication of the seed containers on the Feast Day is:

*O Mary, Mother, we pray to you;
Your life today with fruit was blessed:
Give us the happy promise, too,
That our harvest will be the best.
If you protect and bless the field,
A hundredfold each grain must yield.*

One further advantage of this Feast is the belief that the frost season will end if proper devotions are given. An ancient proverb from Austria relevant to the planting of crops on the morning following the Feast of the Annunciation promises:

*Saint Gabriel to Mary flies:
This is the end of snow and ice.*



EASTER EGGS

Under the strict form of Roman Catholicism practiced in Bavaria and Austria the consumption of eggs was forbidden during the 40 days of Lent. To mark this sacrifice, "Fastnachtshüner" (Shrove Tuesday Chickens) were butchered as a festive food on the night before Ash Wednesday. Some scholars believe that the Christian custom of killing and stewing a rooster on this night may have originated in an ancient Germanic sacrifice to the gods of winter to convince them to make a hasty departure. Regardless of the fate of roosters, however, hens were spared and the resulting glut of their labors

[Please turn to Spring, Page 15]

A new season, German rites of Spring

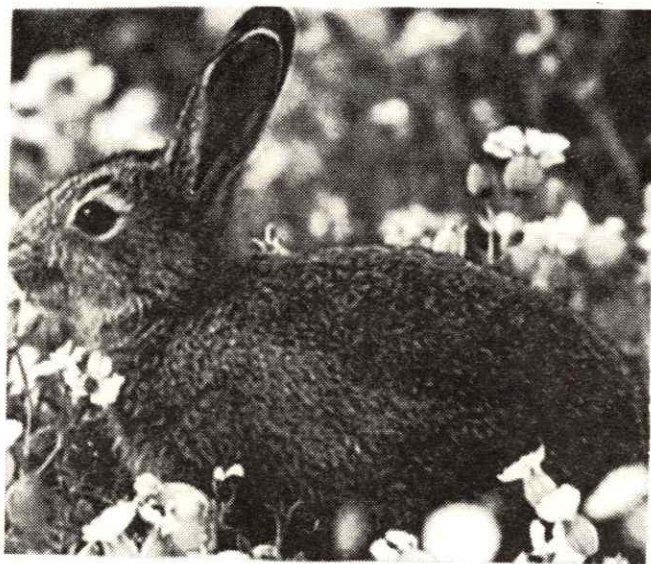
Mixing Christian influence, ancient pagan resilience

[Spring, from Page 14]

gave rise to the Easter Egg.

The custom and art of painting eggs was begun by the "Sorben," a Slavic minority of some 150,000 in Brandenburg and Saxony, and was perfected by the Hessians. The Hessians have become specialist in this tradition. Not only are Hessian eggs beautifully decorated, the Hessian Easter egg also boasts Bible verses and proverbs inscribed in beautiful script.

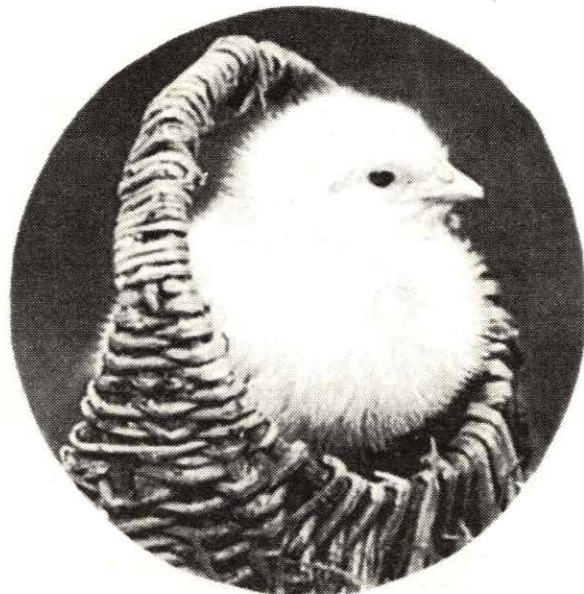
Numerous Easter games involve the egg: "Eiersuchen" (Easter egg hunt), "Eierwerfen" (throwing eggs), "Eierticken" (the egg that does not break, gets the broken one). "Eierlaufen" (egg running) are still part of the Easter tradition.



Osterhase (Easter bunny), introduced in 1682 by Georg Frank, professor of medicine in Heidelberg, still makes an appearance in most German towns.

Maifest/Walpurgis

Perhaps the least understood German holiday of the Spring (outside of Germany) is Maifest/Walpurgis. The day marks the final victory of Spring over Winter, but before departing, the witches and their cohorts have one last fling. The night from 30 April to 1 May is called "Walpurgisnacht", the night of Walpurgis or Walpurga. The festival is marked by numerous rituals to ward off evil. Legend has it that on Walpurgisnacht the witches



would gather on the Brocken, the highest peak in the Harz Mountains. Because of the Walpurgisnacht scene in Goethe's *Faust*, in which Mephistopheles takes Faust to the Brocken and has him revel with the witches, the witches gathering became widely known.

Under Christian influence Walpurgisnacht became a fest to drive out evil spirits. Walpurgis derives its name from Walpurga or Walburga. Walburga, Abbess of Heidenheim near Eichstätt, a Catholic saint, was known as the protectress against witchcraft and sorcery. On the eve of 1 May, bells may toll in some areas and prayers may be said; there may be blessings with holy water and blessed springs can be found in homes and barns. The most widespread remedy against evil spirits during Walpurgisnacht is noise. As soon as the sun sets, boys of all ages may make noise. Their equipment ranges from boards to beat onto the ground to pistols firing shots.

In Bavaria the night from 30 April to 1 May is called a Freinacht or Drudennacht. For youth it is an opportunity to play tricks. They may stroll in groups through the streets and wind toilet paper around cars, smear door handles with tooth paste, unhinge garden doors and carry them a few meters away, and they may displace shoe scrapers.

Excerpts from Goethe's *Faust*, "Walpurgis-Night"

*The witches and their cohorts revel for one last fling
before the final victory of Spring over Winter*

Witches in chorus

The witches t'ward the Brocken strain
When the stubble yellow, green the grain.
The rabble rushes - as 'tis meet -
To Sir Urian's lordly seat.

O'er stick and stone we come, by jinks!
The witches f..., the he-goat s...

Voice

Old Baubo comes alone, I see;
Astride on farrow sow is she!

Chorus

So honor be where honor is due!
Dame Baubo first! To lead the crew,
A hag upon a sturdy sow!
All witches come and follow now!

Voice

Which way didst thou come here?

Voice

By Ilsenstein crest;
I peered into an owl's nest.
Her wild eyes stared at me!

Voice

To hell, I say, with thee!
Why ride so furiously?

Voice

She almost flayed me!
See here, the wounds she made me!

Chorus of Witches

The road is wide, the way is long:
How madly swirls the raving throng
The pitchfork pricks, the broom us hurts;
The infant chokes, its mother bursts.

HEXEN (im Chor):

Die Hexen zu dem Brocken ziehn,
Die Stoppel ist gelb, die Saat ist grün.
Dort sammelt sich der groszeHauf,
Herr Urian sitzt oben auf.

So geht es über Stein and Stock,
Es farzt die Hexe, is stinkt der Bock.

STIMME:

Die alte Baubo kommt allein,
Sie reitet auf einem Mutterschwein.

CHOR:

So Ehre denn, wem Ehre gebührt!
Frau Baubo vor! Und angeführt!
Ein tüchtig Schwein und Mutter drauf,
Da folgt ganze Hexenhauf.

STIMME:

Welchen Weg kommst du her?

STIMME:

Übern Ilsenstein! Da guckt ich der Eule ins
Nest hinein,
Die macht ein Paar Augen!

STIMME:

O fahre zur Hölle!
Was reitest du so schnelle!

STIMME:

Mich hat sie geschunden,
Da siehnur die Wunden!

HEXEN, CHOR:

Der Weg ist breit, der Weg ist lang,
Was ist das für ein toller Drang?
Die gabel sticht, der Besen kratzt,
Das kind erstickt, die Mutter platzt.

Excerpts from Goethe's *Faust*, "Walpurgis-Night"

The witches and their cohorts revel for one last fling before the final victory of Spring over Winter

Wizards, Semi-chorus

We creep as slowly as a snail;
Far, far ahead the witches sail.
When to the Devil's home they speed,
Women by a thousand paces lead.

The Other Half

Not so precise are we! Perhaps
A woman takes a thousand steps.
Although she hastes as best she can,
One leap suffices for a man.

Voice (above)

Come with us from the rockbound lake!

Voices (below)

We fain would follow in your wake!
We've washed, are clean as clean can be;
Yet barren evermore are we.

Both Choruses

The wind is hushed, the starlight pales,
The dismal moon her features veils;
As magic-mad the hosts whiz by,
A myriad sparks spurt forth and fly.

Voice (from below)

Tarry! Tarry!

Voice (from above)

Who calls so loud from rocky quarry?

Voice (from below)

Take me too! Take me too!
Three hundred years I have been striving
To reach the peak - I'm not arriving;
I fain would join my equals too.

Both Choruses

The broomstick carries, so does the stock;
The pitchfork carries, so does the buck;
Who cannot rise on them tonight,
Remains for aye a luckless wight.

HEXENMEISTER, HALBER CHOR:

Wirschleichen wie die Schnecke im Haus,
Die weiber alle sind voraus.
Denn, geht es zu des Bösen Haus,
Das Weib hat tausend Schritt voraus.

ANDERE HÄLFTE:

Wir nehmen das nicht so genau,
Mit tausend Schritten macht's die Frau;
Doch wie sie sich auch eilen kann,
Mit einem Sprunge macht's der Mann.

STIMME (oben):

Kommt mit, kommt mit, vom Felsensee!

STIMMEN (von unten):

Wir möchten gerne mit in die Höh.
Wir waschen, and blank sind wir ganz und gar;
Aber auch ewig unfruchtbar.

BEIDE CHÖRE:

Es schweigt der Wind, es flieht der Stern,
Der trübe Mond verbirgt sich gern.
Im Sausen sprüht das Zauberchor
Viel tausend Feuerfunken hervor.

STIMME (von unten)

Halte! Halte!

STIMME (oben)

Wer ruft da aus der Felsenspalte?

STIMME (von unten):

Nehmt mich mit! Nehmt mich mit!
Ich steige schon dreihundert Jahr,
Und kann den Gipfel nicht erreichen
Ich wäre gern bei meinesgleichen.

BEIDE CHÖRE:

Es trägt der Besen, trägt der Stock
Die Gabel trägt, es trägt der Bock
Wer heute sich nicht heben kann
Ist ewig ein verlornen Mann.

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Ted E. Wedemeyer Jr.

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