

The Wagner Society



NEWSLETTER No.88, June 2002

IN NEW SOUTH WALES INC.

President's Report

Dear Members,

This year started on a very positive note with a most interesting talk by Anthony Ernst on the first two of the completed Wagner works, *Die Feen* and *Das Liebesverbot*. Anthony always brings a new look to each of his talks and this was no exception. It was informative and interesting and everyone I spoke to felt they should investigate these neglected operas further. In preparing my pre-performance talks for the tour to Berlin in March I checked to see if I could find recent performances and was delighted to find that *Die Feen* had been done in Sardinia in 1998 and that there had been three performances of *Das Liebesverbot* in Germany in February this year.

In mid March I took 39 Wagner lovers to Berlin to hear the ten mature Wagnerian works performed in chronological order at the Staatsoper unter den Linden. All the operas were directed by Harry Kupfer and conducted by Daniel Barenboim and it was a most challenging and enjoyable fifteen days.

Berlin was still very cold when we arrived and on our tours of East and West Berlin we had to brave snow showers each time we left the bus. Fortunately, after a few days the sun returned and as the weather warmed up the trees started to get their leaves and the city suddenly softened and blossomed.

We had a talk on each opera on the morning of its performance and then a discussion on the one we had seen the night before. The group were all extremely interested in what we had seen and the discussion was very lively particularly when the production was as provocative as the *Lohengrin*. The only thing I will tell you is that we had the pleasure of hearing Stuart Skelton sing Erik in Dutchman which he did very well and then to our delight he was called in to sing Lohengrin and we had an opportunity to meet him after the performance. However I will leave John Casey to tell you all about our experiences at the Birthday Lunch in May. [cont'd p3]

"A performance to write home about"

Lisa Gasteen triumphs at Covent Garden in Tristan and Isolde

It was not that long ago that Lisa Gasteen, with Horst Hoffmann gave an impressive concert performance of excerpts from *Tristan und Isolde* and then the full staged performance in Melbourne for Opera Australia. It is then indeed gratifying to have our impressions of Ms Gasteen's vocal and acting gifts confirmed by the critical reception she received after her Covent Garden debut in the role of Isolde. [cont'd p3]

PATRON:	Sir Charles Mackerras
HONOURARY LIFE MEMBERS:	Prof. Michael Ewans, Mr Richard King, Mr Horst Hoffmann, Mr Joseph Ferfaglia

NEWSLETTER HIGHLIGHTS:	
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Application for Tickets - Adelaide Ring Cycle 2004	P11

Meetings **Dates** & Coming **Events**

DATE	EVENTS - 2002	LOCATION
May 26	Wagner's Birthday Function-	Women's Club, 12.30 for 1pm, Level 4, 179 Elizabeth Street, \$80 pp
June	No function	
July 21	22nd Annual General Meeting - Francis Greep and friends, Stuart Skelton, Miriam Gordon Stuart and Michael Black, in recital *	Paddington Uniting Church, 395 Oxford St ** 1.00 pm
August	No function	
September 15	Götterdämmerung final instalment of the Kupfer/Barenboim production from Bayreuth	Goethe-Institut 1.00 pm
October 20	Anthony Ernst on Rienzi	Goethe-Institut 1.00 pm
November 8	TBC	Goethe-Institut 1.00 pm
December 8	Christmas party	Goethe-Institut 1.00 pma

* Stuart Skelton is singing Siegmund in the Adelaide 2004 Ring, and is being sponsored by our Society in that role.

** Paddington Uniting Church, 395 Oxford St Paddington, the site of the Paddington Markets.

DATE	EVENTS - 2003	LOCATION
Goethe Institut Address	90 Ocean Street Woollahra (corner of Jersey Road)	

Committee **2000-2001**

President	Barbara McNulty	9487 1344
Vice President	Vacant	
Treasurer and Membership Secretary	Roger Cruickshank	9357 7631
Secretary	Dennis Mather	9560 1860
Members	Lindsay Knight	9550 3290
	Julian Block	9337 6978
Newsletter Editor	Terence Watson	9517 2786
	Sandy Dudgeon	9489 0570
Public Officer	Peter Nicholson	9436 1097

Donations

The Society welcomes all donations and they can be addressed to the Treasurer, Wagner Society in NSW Inc at the GPO address above. Such donations help us to carry out our objectives of promoting the performance of Wagner's works. Donations are tax-deductible and receipts will be issued.

Donations have gratefully been received from the following members: James and Elsie Moore, Jennifer Ferns, Richard Mason and Camron Dyer, Brett Johnson, Janet and Hugh Wayland, Siss and Britt Hartnett, Ken Reed, Denis and Julie King, Miss Nance Grant, M.B.E., Dr J Gregory-Roberts, Penelope Seidler, Miriam Harris, Amana Finlay, William Brooks and Alasdair Beck, Ian Maxwell, Helen and Bill Naylor, Joan MacKenzie, Pauline Thompson, Walter Norris, Nicholas and Barbara Dorsch, Rae and Russ Cottle, Bruce Love, Sue Gillies, Barbara de Rome, Andrew and Wendy Hamlin, Heinz Ebert, Naomi Kaldor, Barbara Hughes, Hartmut and Charlotte Dericks, Onofrio and Michele Ferrara, Mitzi Saunders, Marie Hiscock, Robert Lloyd, Ian and Pamela McGaw, Julian and Rosemary Block, Barbara McNulty, Helen Grant, Anna Zeigler.



President's Report continued

It was somewhat of a surprise to find that there was a huge Australian representation in Berlin for the Festival. According to Leo Schofield there were at least 98 of us and on our last night, after *Parsifal*, Leo arranged a venue where we all met for a drink. It was very crowded and very noisy but great fun.

Before going to Berlin I spent a week in Dresden and had the opportunity to visit the Wagner Museum at Graupa, a small village near Pillnitz about 14km South East of Dresden. The Museum is housed in an old farmhouse where Wagner and Minna spent their holidays in the summer of 1846 and it is here that Wagner wrote the music for Lohengrin. The museum is small but most interesting and the Curator, who showed us around, was extremely knowledgeable. If ever you are in Dresden it is well worth a visit.

Also in Dresden we were fortunate to see an interesting performance of Tristan at the beautiful Semper Opernhaus, produced by Marco Arturo Marelli. The Tristan of Ronald Hamilton was a little disappointing but Gabriele Schnaut was a wonderful Isolde and the rest of the cast were good. It was conducted by Mark Albrecht who did a very good job and who stepped in at the last minute as they had lost two other conductors in almost as many days!

We also saw three wonderful Strauss works, *Der Rosenkavalier*, *Ariadne auf Naxos* and *Die Frau ohne Schatten* and am convinced that the forthcoming Ring Cycles next year will be worth the trip. I have seen a lot of opera in Dresden and it is always of a very high standard and visually attractive so I am looking forward to next March/ April.

Just before I left, Dennis Mather and I met with Dr Roland Goll, the Director of the Goethe Institut, to talk about ways in which we could co-operate in a program to precede the 2004 Adelaide Ring and we will keep you informed of our plans.

I am pleased to tell you that the Committee has agreed to donate \$10,000 towards the Adelaide Ring and we will sponsor Stuart Skelton who is to sing Siegmund and, because of this, members of the society are eligible for priority seating at the Cycle of their choice. In this issue of the Newsletter you will find an application form for tickets to Adelaide [p11]. No money is required at this time but in order to receive priority booking our application must be in Adelaide by early July.

I shall think of you all in May when you meet for the Birthday Lunch as I shall be in America on my way home after the Sydney Symphony Tour but I look forward to seeing you in July at the AGM when Francis Greep, last year's Bayreuth Scholar, will arrange a recital for us.

Barbara McNulty May 2002

"A performance to write home about" continued

Lisa Gasteen triumphs at Covent Garden in *Tristan und Isolde*

Stephanie Bunbury, in her April 9 2002 review, "A performance to write home about", describes how Ms Gasteen's "London audience stamped and cheered as Australian soprano Lisa Gasteen took her first bow on the stage of the Royal Opera House. Gasteen had triumphed in the title female role in Wagner's four-hour epic *Tristan und Isolde*, one of the most difficult roles in grand opera. After the first act, however, the question was already doing the rounds of the house bars: Who is she? Where has she been?"

"The top of her voice is bright, athletic and apparently tireless and lower down it takes on rich, solid colours ... You have to search back for many a year to find so naturally gifted an Isolde," said Rodney Milnes in *The Times*. See <http://www.smh.com.au/articles/2002/04/08/1017206310254.html> for the whole review.

Tim Ashley *Guardian Unlimited*, Monday 8 April 2002 noted that *Tristan und Isolde* "Form[ed] part of Bernard Haitink's adieu to the Royal Opera...."

"The playing is shockingly beautiful. The lovers, however, aren't ideally matched. *Tristan* is sung by Wolfgang Müller-Lorenz: accurate, if weak of voice...."

"Isolde is the Australian Lisa Gasteen. Winner of Cardiff Singer of the World in 1991, she's matured into the most intelligent of contemporary Wagner sopranos, tireless, voluptuous in tone, outstanding in her response to the text and glowingly rapturous. The rest of the cast are exemplary. Go and hear it - just avert your eyes."

[Editor]



New Members

Peter Jenkins (0862), Pauline Holgerson (0863)

2002 Bayreuth Scholar

It is with pleasure that we report that Natalie Jones, soprano, had been named as the 2002 Bayreuth Scholar.

Hagen's Watch Scene

Presentation by Nicholas Routley

Associate Professor Nicholas Routley, Music Department, University of Sydney, presented a wide-ranging and stimulating talk on Hagen's Watch Scene (with Alberich) from Act III of *Götterdämmerung*. Taking this scene as his starting point Professor Routley explores the roles of sleep, magic potions, the construction of history and even the education of lawyers. The talk was prompted by the way this scene was treated in the Pierre Strösser production as performed in Adelaide. Professor Routley pointed out the difficulties in taking this scene at face value since Alberich is repeating history (as many characters in the Ring Cycle do), but Hagen is aware of recent developments such as the fact that Brünnhilde now has the ring, as of the day before – more or less. This suggests that Alberich is not really present, but being dreamed of by Hagen in a proto-flashback.

This scene is paralleled by the scene in *Die Walküre* in which Siegmund talks with Brünnhilde about his future while Sieglinde sleeps nearby. Both Hagen and Siegmund are waiting for the consequences of their action to manifest. [Readers may like to recall all the dream scenes in the Ring in this context – Ed.] All of the scenes of waking, which are significant scenes in themselves, also parallel the dream that Wagner claimed to have at La Spezia spa in Italy that gave him the key (E flat major) to beginning the music of the Ring Cycle.

Professor Routley then noted how sleep plays a metaphorical role in the Ring Cycle: as a metaphor for the political, social, philosophical state of Germany/Europe in the mid 19C and as a distortion of reality that reveals the dark side of the Enlightenment vision.

The distortion of reality is also achieved through the use of magic potions, such as the drink of forgetfulness that Hagen gives Siegmund in Act I of *Götterdämmerung*. In his resulting memory-less state, Siegfried is virtually a machine, Professor Routley suggests, that Hagen can manipulate for his own ends. Wagner, this argument goes, then uses this situation as a metaphor for how societies are governed and/or manipulated. The disturbing nature of such a situation is paralleled by Wagner's use of disconcerting harmonic progressions in the leit motives associated with the magic potions, and with the Tarnhelm and the Wanderer as well. Fortunately, Professor Routley was able to illustrate these points by playing the themes as he discussed their implications.

In passing, Professor Routley also noted how the retellings of the Ring Cycle, in presenting history as constant retellings, could also be construed as a history of the rise and fall of tonality through the intrusion of chromaticism that is always associated with enemies of light, compassion, clarity, honesty, diversions from the rule of law, acts of betrayal and deceit, etc.

As a final point, Professor Routley explored how Wotan's rule of law as symbolised by his spear is replaced by Hagen and his spear in *Götterdämmerung* and how oaths of vengeance and revenge replace the short-lived law of contract, as betrayed by Wotan in *Das Rheingold* in his dealing with the Giants. [Readers might like to listen to the way Wagner, in the Blood-brotherhood oath-taking in Act I of *Götterdämmerung*, alternates the themes of the Spear with the Tarnhelm – ie from a big major scale motive to a short chromatic phrase – Ed.] Professor Routley then extended this idea by describing the way in which Hagen questions Siegfried at the end of the hunt scene in Act II of *Götterdämmerung* as a barrister cross examining a witness to bring him to betray himself – as Siegfried does, unwittingly, which makes the scene even more ironic.

One of the highlights of the talk was the way that Professor Routley was able to show us the Hagen watch scene in a video extract from the Adelaide production that was kindly supplied by the South Australian Opera Company, especially for this talk. The scene shows Alberich talking to a child, who is clearly the young Alberich, while the contemporary Alberich watches – in a dream or reverie. Professor Routley pointed out how this directorial insight helped clarify the meaning of this important scene without intruding into the musical and dramatic impact of the scene.

[Terence Watson 8 May 2002 – Ed]

Newsletters and Publications

- Leitmotive, Wagner Society of Northern California, Vol 15 No 4, Winter 2001-02
- News and Notes, Wagner Society of Northern California, Vol VII No 1, March 2002
- Wagner News, Toronto Wagner Society, Vol 13 No 4 March 2002-04-14
- Richard Wagner Nachrichten, Austrian Wagner Society, Jahrgang 14/2 April - Juni 2002
- Newsletters 150 and 151, Richard Wagner Society of South Australia, March and April 2002
- Newsletter, Wagner Society of New Zealand, Vol 4 No 4 March 2002
- Wagneriaani, Finnish Wagner Society, No 19 kevät 2002
- Notes, Opera Foundation Australia, March 2002



Review of **Berlin** **Festtage** - From the **Dutchman** to **Parsifal** in 17 Days

This unprecedented event, all 10 mature Wagner operas, under the same conductor, director and designer, with many performers taking several roles, brought an extraordinarily international audience (we had a couple from Mexico beside us, and a couple from Lisbon in front as well as former UK cabinet ministers behind), as well as a large contingent from The Society, to Berlin.

First prize must go to Daniel Barenboim for his superb conducting of the cycle. He mixed a fine romantic sweep with an intensity of detail, particularly in the woodwinds. His control over the orchestra, playing as if it were his solo instrument, was extraordinary. Above all, he was able to maintain the long, long Wagner lines to keep a sense of unity and purpose within each opera, whilst simultaneously focusing on the intricate detail of each score. He was assisted by the rich clear acoustics of the Staatsoper, with only just over 1400 seats.

Emily Magee gave a good characterisation as Elsa, although the voice was rather plain over a long role. She was a strong Freia, a good 3rd Norn and a lively and effective Eva. Waltraud Meier was a superb Ortrud: a Lady Macbeth portrayal; with the ultimate sweeping power hairdo she dominated Act 1 whilst (almost) silent. She also sang a thrilling Sieglinde and a dramatic Waltraute. The most thrilling performance of the whole cycle was her Kundry. Not always perfect vocally, with the odd squally note, she nevertheless produced one of our most exciting operatic experiences ever in the Act II scene with Parsifal: at the close of the act she received a standing ovation. Deborah Polaski was a frustrating *Brünnhilde*: compared with previously, she now colours the voice more strongly, with the result of a more interesting lower voice, but an alarming wobble in the upper register. Her Act 3 entrance for *Siegfried* was painful, but the softer passages of the love duet were beautiful: this experience was repeated in *Götterdämmerung*, with beautiful piano passages and harsh, even painful fortés. As Isolde, however, she was excellent, and whilst there were some wild notes in Act 1, these could be regarded as character interpretation (the wild Irish princess), and were more than compensated by the beautiful rich sounds later. Rosemarie Lang made

a bland Fricka and second Norn. Carola Hohn made an acceptable Wöglinde but was out of her depth as Gutrune. Anna Larsson had a colourful voice for Erda, although a bit exposed on high notes, but was less impressive in Siegfried. Katharina Kammerloher sang a reasonable Wellgunde but a rather bland Magdalena. Singers with single roles over the cycle were Anne Schwanewilms, whose voice was rather small for Senta, but had reasonable colour: her ballad was a non-event, but she improved in the love duet. Angela Denoke's voice for the double role of Venus and Elisabeth was a bit plain at times, but was excellent in Act 3 with a fine legato, and Lioba Braun, whose Brangäne was generally plain but she sang a good warning.

Falk Struckmann started out with a strong rich voice and a fine legato line as Wotan in *Das Rheingold*, but these virtues were outbalanced by lack of essential interpretive depth in the monologues of *Die Walküre*. His Wanderer improved, with good interaction with other characters, although overall his voice lacked the dark lower notes necessary for the role. He was more impressive as Amfortas, giving a strongly dramatic finely sung portrayal, confirming that he was more comfortable in the higher baritone part. Robert Holl made a fine Daland, with a beautiful singing line, and was a strong Landgraf, but he was out of his depth as Hans Sachs, producing a monochrome performance with little understanding of the text.

Ten years ago Robert Gambill was a Rossini tenor, and the good training showed with a clean sound, no obvious strain in the difficult role of Tannhäuser, with excellent legato and reasonable colour. He was not quite so impressive as Siegmund, which requires a more baritonal timbre, but excellent as Parsifal, showing good understanding of the progress of the role through the 3 acts, and brilliant as a foil to Meier in the climatic Act 2. Stephen Rugamer sang a number of minor roles (Steersman, Walther in *Tannhäuser*, Froh, the Shepherd), but the voice was not interesting enough to sparkle as David. Andreas Schmidt (confusingly, Berlin has 2, the other playing very minor roles) made a coarse, wobbly, loud Gunther and Kurwenal but was a surprisingly good Beckmesser, with a fine interpretation. Rene Pape was a strong and sympathetic King Heinrich, a moving Fasolt, a black menacing Hunding, a superb and affecting King Mark, with the only slight disappointment (for us, as we had seen him previously in the role) being Pogner. Roman Trekel had a nice line and colour for Wolfram and sang a strong Herald. Christian Franz had a pleasant voice for Siegfried, with a reasonable legato, and if he did not excite nor did he pain the ears. He started out under strain in *Götterdämmerung* but gradually improved and



provided a fine death scene. As Tristan he struggled in Act 1, was good in Act 2, and managed the difficult Act 3 well with convincing acting, without degenerating into histrionics: if he was not the heldentenor to dream about, then, with Winbergh dead and Heppner suffering vocal problems, he is more than acceptable as the best there is. Reiner Goldberg, the great heldentenor hope of the late 80s, was a weak Melot and a pitiful and acutely embarrassing stand-in (for Araiza) as Walther: the prize song was delivered with a vibrato wider than a full tone: Eva should have stayed at home with father Rene Pape as the only Mastersinger around! Gunther von Kannen sang a strong Alberich, and, whilst he overacted badly in Das Rheingold, improved over the cycle; his Klingsor was similarly strong but coarse.

John Tomlinson made a strong and well acted Hagen: his voice, which on past experience we expected to be loud and crude, was surprisingly good, with only a few barked notes: as Gurnemanz he was a mixed bag vocally, but in compensation he made the part more characterful than the usual boring old man. Graham Clark acted well as Mime in *Siegfried*, although his voice deteriorated so much that he was shouting by the end of Act 2: as Loge his voice and acting were too much like Mime. Siegfried Vogel could only manage Fafner when provided with a speaking trumpet. Hanno Muller-Brachmann was a strong and attractive Biterolf and Donner. Singers with single roles over the cycle included Franz Grundheber, who, notwithstanding some difficulties with the low notes of the Dutchman, gave a generally good performance substituting for Falk Struckmann. Peter Seiffert sang Lohengrin with the remains of a good voice, and was cruelly treated by being made invisible in a weak production, and Sergej Leiferkus, whose voice was a bit wayward but who gave a colourful account of Telramund.

Whilst those hoping for traditional productions as specified by Wagner were disappointed, at least there were few directorial absurdities, and all the productions were intelligently created, with reasonable faithfulness to the textual and musical evidence. The *Der fliegende Holländer* was quite successful, with Senta as a German Lucia, all the action occurring in her imagination or as a projection of her fantasies: a stronger voiced Senta could have made this an excellent performance. *Tannhäuser* featured the title role as a Victorian artist, bearing some resemblance to Franz Liszt: the Act 2 song contest became a piano competition. Whilst the production was rather static at times, Act 2 was particularly successful, with all the characters, including chorus members, differentiated with un-German wit. *Lohengrin* was the only utter failure of the cycle, treating the entire opera from

Elsa's entrance as her fantasy, with no character interaction, an invisible knight on a platform with an irritating white light, extremely dark sets and annoying gauze screens that kept drifting across the stage for no obvious reason: a shambles.

The Ring was a qualified success: it featured the World Ash Tree, occupying the entire stage at the start and gradually shrinking and decaying over the cycle, whilst, conversely, the modern world slowly intruded, and there were also hints at Ovid's ages of mankind, also illustrating decay and corruption. Whilst there were some effective details, the gradually emptying stage needed much stronger direction of the principals: some of the movements were embarrassingly clumsy, and it was foolish to allow singers with medium sized voices to wander to the back of the stage. Irritating features included an overuse of stage lightning in *Die Walküre* and a woodbird one ached to shoot. The large spectacles of *Die Walküre* and *Götterdämmerung* were handled competently.

Tristan und Isolde was the most successful production, featuring an enormous fallen black statue of an angel in a cemetery, around which the singers moved. This both served as a concrete symbol of love and death, and, more practically, put the singers forward whilst giving them some props to act around. The direction of the principals was much better than in the Ring. *Die Meistersinger* featured a central column/staircase which served for all 3 acts: whilst not unsuccessful, it became rather boring, and completely missed the gradual opening of the sets over the opera which Wagner envisaged. The Act 3 parade featured a lot of colour and movement. *Parsifal* had all Kupfer's characteristic ideas thrown together: a lot of moving mirrored walls and large stage objects. Nevertheless, we had a real spear, swan and excellent grail cup, and a good, if eccentric, Act 1 communion. The Flower Maidens were only visible on TVs as soft pornography, an interesting idea but intentionally boring after a while. Act 3 had a lot of ideas which did not cohere.

In summary, the overall rating we assigned to each opera is as follows:

Excellent (rarely, if ever, seen better): Parsifal, Tristan und Isolde

Very Good (have seen better occasionally): Tannhäuser, Die Walküre

Good (average performance for a major opera house) : Der fliegende Holländer, Das Rheingold, Siegfried, Götterdämmerung, Lohengrin

Poor (unacceptable for a major opera house): Die Meistersinger [9 May 2002 Richard Mason]



Wagner Marathon Brings the World to Berlin

BERLIN, March 27 — Bernard Holland, in the New York Times, provides an overview of the first three performances in the Marathon. "The great man's [Wagner's] 10 principal operas, produced piecemeal here over the last decade, have been gathered into a spring festival. Daniel Barenboim, who runs the musical end of the Staatsoper, conducts them all, already this week *Der Fliegende Holländer*, *Tannhäuser* and *Lohengrin* on consecutive evenings.

"We ask Wagner's singers to endure and his staggers to offer us modest credibility. These operas live, however, in the orchestra pit. The Staatsoper players are more heart than polish, but the cellos sing Wagner's endless melody like a national anthem. The Barenboim style is swift, graceful and exquisitely timed, this against Mr. Thielemann's pursuit of weight, order and permanence: power that feels as if it presses downward on the ear.

"Mr. Barenboim's casts have been abetted by the coziness of a 1,400-seat house. René Pape (King Henry), Sergei Leiferkus (Telramund) and Falk Struckmann (the Dutchman) are known values to American listeners. Waltraud Meier brings her familiar white heat (and grating top notes) to Ortrud. Wagner's lineup of redeeming women — Anne Schwanewilms (Senta), Emily Magee (Elsa) and Angela Denoke (both Venus and Elisabeth) — work hard and honorably. Not even the Staatsoper's intimacy, however, could rescue the frailty of the stand-in Lohengrin, Stuart Skelton.

"In the midst of two "Ring" cycles and 12 other performances, one wonders who will collapse first: Mr. Barenboim or his audience. The lobbies reverberate with American English, French and Spanish, and here perhaps are the true spokesmen for the wider world's claim to German music. Wagner, after all, was the ultimate migrant worker, seeking employment in whatever European capital would have him. His operas travel well."

22nd Annual General Meeting

The Annual General Meeting will be held at Paddington Uniting Church, 395 Oxford St Paddington, the site of the Paddington Markets**
NB Change of Venue on Sunday 21 July 2002 at 1.00 pm



A World First for *Götterdämmerung*

The following message has been received from Peter Taliangis, Marketing Manager, Perth International Arts Festival.

On February 13 and 15, 2003, the Perth International Arts Festival will celebrate its 50th Golden Anniversary with a momentous realization of Richard Wagner's *Götterdämmerung*. This will be the world's first ever outdoor, statewide production, taking place in one of the world's largest and most spectacular states - Western Australia.

The production is conceived as an indoor and outdoor performance with the music performed live in the Perth Concert Hall. Outdoors on the banks of the River Swan (the Rhine re-imagined) and under the shadow of the Valhalla-like high rise towers of Perth's business district; the opera's staging will be realized through a combination of cinematic and large-scale theatrical spectacle. The action will take place on large cinema screens available for the indoor and outdoor audience where remarkable landscape features of Western Australia are woven together with Wagner's leitmotifs.

If you are interested then you can write to Peter Taliangis, Marketing Manager, Perth International Arts Festival, UWA Festival Centre, 3 Crawley Ave, Crawley WA 6009 or email to the Marketing Branch at marketing@perthfestival.com.au

Voting Rules

At the Annual General Meeting, the office bearers (namely, President, up to two Vice Presidents, Treasurer and Secretary) must be elected, together with four additional Committee Members if sufficient nominations are received. If the number of nominations does not exceed nine members those members are automatically declared elected to the committee. Similarly the office bearers retain their specified positions if no one else is nominated to the same position. In the case of two or more nominations to positions of office bearer a ballot will be held on the day of the annual general meeting. Separate forms need to be submitted for each nomination.

Financial members may vote by proxy given to a financial member if unable to attend the annual general meeting.

If more than four members are nominated for the Committee, a ballot will also need to be held.

NOMINATIONS AND PROXY FORMS SHOULD BE RECEIVED BY FRIDAY 29 JUNE 2001

Proxy Form

The Secretary, The Wagner Society in NSW Inc, GPO BOX 4574, SYDNEY, NSW 2001

I _____
(Member's name)

of _____
(Member's address)

Membership number _____

Member's signature _____

I cannot attend the 22nd Annual General Meeting to be held on 21 July 2002 but nominate as my proxy to vote for me

(Proxy's name) who is a current financial member of the Society

(Address) _____

(Date) _____

NOMINATION FORM

The Secretary, The Wagner Society in NSW Inc, GPO Box 4574, SYDNEY NSW 2001

We, the undersigned members, hereby propose and second respectively:

for election as President, Vice President, Treasurer, Secretary or a member of the committee of the Wagner Society in NSW Inc (circle one position).

Date _____

Signed _____
(Proposer)

Signed _____
(Secunder)

Signed _____
(Nominated member)

NOTICE OF MOTION

The Secretary, Wagner Society in NSW Inc

GPO Box 4574, Sydney, NSW 2001

I/we will be attending the 22nd Annual General Meeting to be held on 21 July 2002 and would like the following motion to be placed on the agenda for discussion under general business:

Name: _____

Membership number _____



Raven's Reporting, Compiled by Camron Dyer

This list is not cumulative and should be read in conjunction with Newsletter No.87. There is also a comprehensive list in chronological order on the Society's Website <http://www.wagner-nsw.org.au>.

April 2002

Antwerp
Berlin
Die Meistersinger - 1, 4.
Staatsoper Holländer - 13.
Tannhäuser - 14.
Parsifal - 6, 28.
Lohengrin - 15.
The Ring - March 28, 29, 31, April 2; 17, 18, 20, 22.
Tristan und Isolde - 4, 26.
Die Meistersinger - 5, 27.
Holländer - 2, 5.
Holländer - 14.
The Ring - March 24, 26, 29, April 1.
Lohengrin - 26.
Parsifal - 1.
Die Meistersinger - 28.
Parsifal - 7.
Götterdämmerung - 22, 25, 28, 30.
Bordeux
Chemnitz
Die Meistersinger - 11, 14, 17, 20, 23.
Darmstadt
Dresden
Lohengrin - 7, 13, 21, 27.
Tristan und Isolde - 1, 7, 14.
Tristan und Isolde - 5, 8, 12, 15, 18, 21.
Düsseldorf
Geneva
Die Walküre - 18, 20, 23.
Lohengrin - 26.
Parsifal - 3.
Tannhäuser - 21, 24, 28.
Tannhäuser - 12, 13, 14, 15.
Holländer - 30.
Parsifal - 1.
Tannhäuser - 20, 23, 27.
Ghent
Kaiserslautern
Leipzig
London ROH
Manaus
Melbourne
Munich
Nancy
Palm Beach
Paris Bastille
Salzburg
Stockholm
Tokyo
Die Walküre - March 26 to 7.
Die Meistersinger - 10, 14, 17, 21, 24.
Toulouse
Vienna
Das Rheingold - 1.
Parsifal - 4.
Die Walküre - 7.
Siegfried - 14.
Götterdämmerung - 20.
Die Meistersinger - 26, 30.
Tannhäuser - 17, 19, 22, 24.
Lohengrin - 9, 26.
Lohengrin - 24, 26, 29.
Parsifal - 12, 16, 20, 25, 30.
Holländer - 1, 26.
The Ring - 5, 7, 9, 11.
Lohengrin - 12, 30.
Die Meistersinger - 1.
Tristan und Isolde - 20, 26.
Tristan und Isolde - 26.

May 2002

Bonn
Budapest
Copenhagen
Cologne
Chemnitz
Darmstadt
Dresden
Duisburg

Düsseldorf
Frankfurt
Geneva
Linz
Madrid
Mannheim
Melbourne
Nancy
Nuremberg
Paris Chatelet
Die Walküre - 9, 12, 19, 30.
Die Meistersinger - 26, 30.
Götterdämmerung - 3, 5, 8.
Tannhäuser - 14, 21.
Das Rheingold - 28, 30.
Parsifal - 30.
Lohengrin - 1, 4, 7, 10.
Tannhäuser - 2, 5.
Siegfried - 4, 25.
Tristan und Isolde - concert performance, 24.
Holländer - 3, 6, 10, 12, 15, 21, 24.
Tristan und Isolde - 26.
Holländer - 11, 14, 17, 19, 22.
Tannhäuser - 6, 9, 14, 20, 24.
Die Walküre - 9, 12.
Die Meistersinger - 5.
Tannhäuser - 26, 30.
Zurich
Götterdämmerung - 20, 23, 26, 29.

June 2002

Barcelona
Berlin
Bonn
Budapest
Cassel
Copenhagen
Darmstadt
Dresden
Duisburg
Düsseldorf
Essen
Frankfurt
Longborough
Mainz
Madrid
Munich
Nuremberg
Venice
Vienna
Zurich
Tristan und Isolde - 11, 15, 18, 20, 22, 26, 28, 30.
Deutsche Oper
Parsifal - 9, 16.
Lohengrin - 9, .
The Ring - 12, 13, 15, 18, 16, 19, 21, 23 .
Parsifal - 16, 21, 26.
Lohengrin - 2.
Lohengrin - 7, 28.
Tannhäuser - 6, 9, 19.
Tristan und Isolde - 15.
Die Walküre - 2.
Die Meistersinger - 9, 22, 30.
Lohengrin - 6, 23.
Die Meistersinger - 2, 7, 13, 16, 23, 26, 29.
The Ring - mid-June.
Lohengrin - 2, [no other dates].
Das Rheingold - 1, 4, 7, 11, 13, 15.
Die Walküre - 30.
Siegfried - 2, 9.
Tristan und Isolde - 22, 25, 27, 30.
Tannhäuser - 2.
Götterdämmerung - 9, 16.
The Ring - 1, 2, 6, 9.
Tristan und Isolde - 2, 4, 6, 8.
The Ring - 27, 28, 30, August 1.
Lohengrin - 7.
Parsifal - 3, 6.
The Ring - mid-July .
The Ring - 5, 7, 14, 21.
Die Walküre - 4, 7.
Die Meistersinger - 31.

JULY 2002

Barcelona
Bayreuth
Bonn
Cassel
Longborough
Mannheim
Munich



Savonlinna *Tristan und Isolde* - 17, 20, 23, 26.
 Stuttgart *Die Meistersinger* - 30.
 Tokyo *Rienzi* - 7, 12, 16.
 Niki kai Opera
Die Meistersinger - 27, 28.
 Venice *Tristan und Isolde* - 3.

August 2002

Bayreuth *The Ring* - July 27, 28, 30, 1, 6, 7, 8, 11, 21, 22, 24, 26.

Birmingham National Youth Orchestra of Ireland - concert performance
The Ring - 12, 13, 16, 18.

Limerick National Youth Orchestra of Ireland - concert performance
The Ring - 5, 6, 8, 10.

Savonlinna *Die Meistersinger* - 1, 3,
 Tokyo *Die Meistersinger* - 3, 4.
 Niki kai Opera

Autumn 2002

London ENO *The Ring* - concert performances

September 2002

Buenos Aires *Parsifal* - 29.
 Dresden *Das Rheingold* - 27.
 Munich *Die Walküre* - 18, 21, 24.

October 2002

Atlanta *Holländer* - 24, 26, 27.
 Buenos Aires *Parsifal* - 1, 3, 6, 8.
 Dresden *Das Rheingold* - 3.
 Seville *Die Walküre* - (no actual dates).
 Toulouse *Siegfried* - 2 (no actual dates).

November 2002

Chicago *Die Walküre* - 6, 10, 13, 16, 19, 22, 25, 29.

Dresden *Siegfried* - 10, 13, 17, 20, 24.
 London ROH *Die Meistersinger* - [no actual dates].
 Munich *Siegfried* - 3, 7, 13, 17.

December 2002

Chicago *Die Walküre* - 2, 6.

January 2003

February 2003

Dresden *Das Rheingold* - 11, 21.
Die Walküre - 9, 16.
 Munich *Das Rheingold* - 4, 6.
Götterdämmerung - 28.

March 2003

Dresden *Siegfried* - March 2.
Götterdämmerung - March 23, 26.
The Ring - March 28, 30, April 3, 6.

Los Angeles *Holländer* - 22, 26, 30.
 Munich *Götterdämmerung* - 5, 9.
 New York *Parsifal* [no actual dates].
 The Met

April 2003

Barcelona *Das Rheingold* - May [no actual dates].
Die Walküre - May [no actual dates].

Dresden *The Ring* - March 28, 30, April 3, 6, 25, 27, May 1, 4.
 Los Angeles *Holländer* - 2, 6, 8, 12.
 Munich *Das Rheingold* - 30.
 New York *Die Meistersinger* - 25, 28.
 The Met *Parsifal* - 4, 7, 12, 15, 18.
 Paris *Parsifal* - 9, 13, 21, 26, 30.

May 2003

Dresden *The Ring* - April 25, 27, May 1, 4.
 Los Angeles *Das Rheingold* [no actual dates].
 Munich *Das Rheingold* - 3.
Die Walküre - 7, 11.
Siegfried - 15, 19.
Götterdämmerung - 23, 28.
Tannhäuser - July 23, 26.
Die Meistersinger - July 31.
Die Meistersinger - 1.

New York
 The Met

June 2003

Liège *Die Walküre* - June 15, 18, 21, 24, 27.

Toulouse *Götterdämmerung* - June 12 [no actual dates].

July 2003

Munich *Tannhäuser* - 23, 26.
Die Meistersinger - July 31.

August 2003

Edinburgh *The Ring* - [no actual dates].
 Seattle *Parsifal* - [no actual dates].

2003-04 Season

Barcelona *The Ring* - full new Ring during 2003-4 season [no actual dates].
 Chicago *Siegfried* - 2003-4 season [no actual dates].

Autumn 2003

London ENO *Das Rheingold* - [no actual dates].

September 2003

Los Angeles *Die Walküre* - [no actual dates].

March 2004

Los Angeles *Siegfried* - [no actual dates].

Spring 2004

London ENO *Die Walküre* - [no actual dates].
 New York *The Ring* - [no actual dates].
 The Met *Tristan und Isolde* - [no actual dates].

May 2004

Liège *Siegfried* - May 16, 19, 22, 25, 29.

Los Angeles *Götterdämmerung* - [no actual dates].

2004-05 Season

Chicago *Das Rheingold* - [no actual dates].
Götterdämmerung - [no actual dates].

Autumn 2004

London ENO *Siegfried* - [no actual dates].



Application for Tickets to the **Adelaide Ring Cycle 2004**

All members who wish to take advantage of the South Australian Opera Company's offer of preferential treatment for Wagner Societies will need to identify the cycle/s they want to attend and the seating level by early July. We will need to collate the requests and refer them with names and addresses to Adelaide by the end of June 2002. There will be a deferred payment scheme in place, probably with two or three payments. Further detail on these arrangements will be conveyed to members when it arrives.

APPLICATION FORM FOR TICKETS TO THE ADELAIDE RING CYCLE 2004 through the Wagner Society in NSW Inc.			
APPLICANT 1	<input type="checkbox"/> Cycle One 16-22 Nov	<input type="checkbox"/> Cycle Two 26 Nov-2 Dec	<input type="checkbox"/> Cycle Three 6-12 Dec
Prices – per cycle seat (Indicative Only) tick one	<input type="checkbox"/> \$1,400 -1,500 A Premium <input type="checkbox"/> \$1,200 –1,300 A Reserve <input type="checkbox"/> \$900 – 1,000 B Reserve <input type="checkbox"/> \$500 – 600 C Reserve	<input type="checkbox"/> \$1,400 -1,500 A Premium <input type="checkbox"/> \$1,200 –1,300 A Reserve <input type="checkbox"/> \$900 – 1,000 B Reserve <input type="checkbox"/> \$500 – 600 C Reserve	<input type="checkbox"/> \$1,400 -1,500 A Premium <input type="checkbox"/> \$1,200 –1,300 A Reserve <input type="checkbox"/> \$900 – 1,000 B Reserve <input type="checkbox"/> \$500 – 600 C Reserve
Name			
Address			
Phone		(day) (night)	(day) (night)
Membership No			
Signature			
APPLICANT 2	<input type="checkbox"/> Cycle One 16-22 Nov	<input type="checkbox"/> Cycle Two 26 Nov-2 Dec	<input type="checkbox"/> Cycle Three 6-12 Dec
Prices – per cycle seat (Indicative Only) tick one	<input type="checkbox"/> \$1,400 -1,500 A Premium <input type="checkbox"/> \$1,200 –1,300 A Reserve <input type="checkbox"/> \$900 – 1,000 B Reserve <input type="checkbox"/> \$500 – 600 C Reserve	<input type="checkbox"/> \$1,400 -1,500 A Premium <input type="checkbox"/> \$1,200 –1,300 A Reserve <input type="checkbox"/> \$900 – 1,000 B Reserve <input type="checkbox"/> \$500 – 600 C Reserve	<input type="checkbox"/> \$1,400 -1,500 A Premium <input type="checkbox"/> \$1,200 –1,300 A Reserve <input type="checkbox"/> \$900 – 1,000 B Reserve <input type="checkbox"/> \$500 – 600 C Reserve
Name			
Address			
Phone		(day) (night)	(day) (night)
Membership No			
Signature			



Address

Please note our permanent address for all correspondence

The Wagner Society in New South Wales Inc

GPO Box 4574 SYDNEY NSW 2001

Telephone: 9487 1344 (Barbara McNulty, President)

Email to: webmaster@wagner-nsw.org.au

Website: <http://www.wagner-nsw.org.au>

(all website addresses used in this newsletter are on the Wagner Society's website)

Address for Sunday Functions

Goethe Institut

90 Ocean Street Woollahra (corner of Jersey Road)

