

MELBOURNE OPERA'S *SIEGFRIED* IN CONCERT

ELISABETH MURDOCH HALL, 27 SEPTEMBER 2022

A selection from some of the reviews, praising Wagner Society NSW supported artists

Coalescing marvellously under the learned command of English conductor and Wagner specialist **Anthony Negus** – having now become a much-loved fixture at Melbourne Opera – the transcendent beauty, dramatic colours and heaving intensity of Wagner's music resonated superbly.

In the punishingly demanding title role, **Bradley Daley** shaped Siegfried's journey compellingly from naive and insolent young man to the blooming hero and love-awakened man Siegfried becomes. Daley planted himself confidently and at ease without the score. In Siegfried's pursuit to learn what fear is, Daley closed an all-round astonishing Act 2 with a blistering performance, shooting forth powerful chesty top notes as Siegfried wonders if he can learn it from the woman atop the mountain as he follows the Woodbird.

As a key figure in the epic's overall arc, **Warwick Fyfe** effortlessly imparted substance to Wotan's bruised soul and deep reasoning. Fyfe's imposing portrayal created several highlights in every paired episode – including with world-class-reaching and unfaltering muscular baritone Simon Meadows' utterly possessed Alberich in Act 2 and plush mezzo-soprano **Deborah Humble's** assured and calmly poised earth goddess, Erda, as Fyfe works himself to a frenzy.

Arts review

Daley's ringing power impressed, his clarion heldentenor never flagging throughout the epic opera. He achieved lovely tenderness when Siegfried expressed his longing for the dear mother he never met. Daley additionally impressed by being off book, allowing his open facial expression to be shared directly with the audience at all times.

Returning as Wotan, **Warwick Fyfe** carried his character's commanding authority in his powerful stance, backed by potent vocal power, a strength which surged ever voluminously in moments of Wotan's rage.

Simon Parris,
Man in chair

Deborah Humble's beautifully sung Erda was majestic, wise, and utterly convincing.

'The best part of him is the stupid boy,' Wagner said of Siegfried. 'The man is awful.' The composer might have reconsidered, had he seen **Daley's** thoughtful and beguiling performance. Siegfried is as notoriously difficult a role to dramatise as it is to sing: Daley achieved both with remarkable ease, combining boyish charm (his genial grin helped) with supple, never over-forced singing that ensured he lasted the distance – to that point where one great Siegfried of the past lamented, 'In comes this bloody woman who hasn't sung a note all night, and she sings you off the stage.' No such fears for Daley who, by the end, still looked and sounded as if he could do it all over again.

Australian book review

