



Esteban Insausti and Simone Young AM

**WEDNESDAY 12 JULY
7.00 – 9.00 PM AT ST COLUMBA**

**RECEPTION FOR OUR PATRON MAESTRO
SIMONE YOUNG AM**

It was with great pleasure that the Society hosted a reception for our Patron, Simone Young AM at St Columba Uniting Church, Woollahra on Wednesday, 12th July last. The event was very well attended by members and guests and after some introductory drinks, our President, Esteban conducted an informal interview which was wide ranging and informative. Not needing much prompting, our guest covered topics of interest such as her upcoming plans for at least a concert Ring, promising an impressive line-up of singers. It was interesting to hear her perspective on the staging of concert performances which allow the audience to concentrate on the musical aspects of the work while enabling the singers more license to bring their characters to life vocally rather than physically. Opera goers may not necessarily agree completely as this takes away the other aspects of the art form – costume, set design, lighting etc. but given past interactions with Opera Australia to which she briefly alluded, this may not be surprising. The informal gathering afterwards gave many members the opportunity of meeting our guest and asking further questions. **Ross Whitelaw**



Jacqui Sykes, Minnie Biggs, Jill Sykes

**MAESTRO SIMONE YOUNG AM
SPEAKS TO THE WAGNER SOCIETY**

Funny,
smart,
talkative,
knowledgeable,
human,
real,

friend,
traveller,
approachable,
simpatico,
laughter.
inspiring,

linguist,
mother,
joker,
trailblazer,
world class conductor.

OURS!

Minnie Biggs

SIMONE YOUNG'S RECOMMENDED *RING* RECORDING



When asked about her favourite *Ring* recordings, Simone recommended the 1948/49 recording conducted by **Rudolf Moralt**.

This was the first complete *Ring* recorded after WWII, with an excellent cast still under the older Wagner tradition: you can hear every single word of the text. It features some of the greatest voices of its time, with a conductor of the old school, in a town just a few years after the disastrous war. Rudolf Moralt was contracted at the Vienna State Opera in 1940, during the Nazi regime, so the performance is a historical document of an era (luckily) past and gone. He recorded *Das Rheingold*, which doesn't have an intermission, complete, and the other three operas one act at a time. This means that the singers are a lot fresher than they would be if they were doing complete performances in a theatre. When it comes to the end of *Götterdämmerung*, when the soprano can sound exhausted, this can be a real asset.

Rudolf Moralt was born in Munich in 1902 and died in Vienna in 1958. He was a nephew of Richard Strauss.

He studied at the Munich University and at the Vienna Music Academy. He made his debut as répétiteur at the Vienna State Opera in 1919 under Bruno Walter and Hans Knappertsbusch. He was the Vienna State Opera's chief conductor from 1940 until 1958.