

CELEBRATING THE MUSIC OF RICHARD WAGNER

WAGNER QUARTERLY

ISSUE NO 2

129

JUNE-JULY 2013

STOP PRESS

Lyndon Terracini has appointed 33 y.o. Finnish conductor PIETARI INKINEN, music director of the New Zealand SO, to lead the MELBOURNE RING CYCLE. "Pietari Inkinen is firstly an outstanding musician," Terracini says. "He is an impressive conductor with terrific stick technique, and he really demonstrates an innate understanding of, and affinity, with Wagner's music. His passion for the piece is palpable." Pietari Inkinen says: "I am thrilled to be joining this excellent artistic team and very much looking forward to working with the fantastic director Neil Armfield and wonderful cast of singers.' He has also worked with the Japan PO, the Israel Philharmonic, La Scala Philharmonic, LA Philharmonic, Dresden Staatskapelle, Leipzig Gewandhaus, Bayerische Rundfunk and Maggio Musicale. He was to have conducted a complete Ring cycle at the Teatro Massimo in Palermo this year: a project that was postponed amid financial difficulties after the first two operas of the four-opera epic, but he did conduct the first two operas. Inkinen has recorded Wagner arias and orchestral pieces with Simon O'Neil, Susan Bullock and the NZSO on EMI-Virgin (Catalogue Number: 4578172): "Simon O'Neill-Father and Son" (available at Fish Fine Music).

More information in Limelight: www.limelightmagazine.com.au/Article/348805,opera-australia-announces-new-ring-conductor.aspx and his own website: www.pietariinkinen.com/index.php?js=1.

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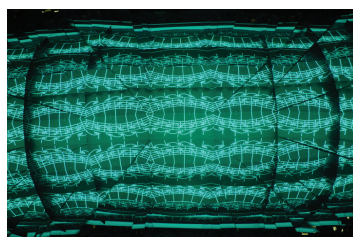
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Images from Wagnerlicht - Wagner Bicentenary Celebration



Inside the 'woodbird' box by Belinda Middlebrook



Inside Mike Day's music box

Patron:

Simone Young AM

Honorary Life Members:

Mr Richard King

Prof Michael Ewans

Mr Horst Hoffman

Mr Joseph Ferfaglia

FOR YOUR DIARY

2013

20 and 22 July	<i>Der fliegende Holländer</i> – starring Eric Owens - SSO concert performances	Sydney Opera House
31 July and 1, 2 August	Extracts from Meistersinger and Die Walküre and the Sydney premiere of James Ledger's remarkable <i>The Madness and Death of King Ludwig</i> (31 July and 1 August only)	Sydney Opera House
7, 9, 10 August	<i>Wesendonck Lieder</i> – orchestrated by Felix Mottl	Sydney Opera House
25 August	<i>Swords and Storms. Concert by David Corcoran; accompanist Bradley Gilchrist</i>	Mosman Art Gallery 2PM
18, 19, 20, 21 September	<i>The Ring – An Orchestral Adventure</i> – arranged de Vlieger	Sydney Opera House 8PM
14, 19, 21 September - 7.30pm, 17 September - 6.00pm	<i>Der fliegende Holländer</i> – Concert performance in Wellington, New Zealand	St James Theatre
September	<i>Sydney Eisteddfod: awards for Wagnerian and German repertoire. Sponsored by Wagner Society in NSW</i>	
5, 10, 12 October - 7.30pm, 8 October - 6.30pm	<i>Der fliegende Holländer</i> – Concert performance in Wellington, New Zealand, Auckland, New Zealand	ASB Theatre, Aotea Centre
Nov-December 2013	<i>THE RING CYCLE – Melbourne:</i> <i>Cycle 1: November 18 to 25.</i> <i>Cycle 2: November 27 to December 4.</i> <i>Cycle 3: December 6 to 13.</i>	Melbourne Opera Theatre
5-8 DECEMBER 2013	<i>RING CYCLE SYMPOSIUM – program still being developed</i>	University of Melbourne

COMING EVENTS 2013 - STARTING TIMES MAY VARY.

PLEASE CHECK THE SCHEDULE FOR DETAILS.

DATE	Some events may be subject to change and further detail in the next newsletter	TIME & LOCATION
14 JULY	<i>2013 SPECIAL EVENT: Riding the Storm: Seminar on The Flying Dutchman - Willoughby Uniting Church Conference Centre, 10 - 14 Clanwilliam St Willoughby – see back page for details</i>	13.00-17.00
11 AUGUST	Lisa Gasteen – Professor of Opera at Queensland Conservatorium: Preparing for Major Wagnerian Roles	Goethe Institut 2PM
8 SEPTEMBER	Neil Armfield's Ring Adventure - Director of Opera Australia's 2013 Ring Cycle in Melbourne	Goethe Institut 2PM
6 OCTOBER	Susan Bullock – Melbourne's Brünnhilde – and Richard Berkeley-Steele – Melbourne's Loge: Singing Wagner	Goethe Institut 2PM

Advice about changes to the Program will be emailed to people who have given their email addresses to the Society's Webmaster; the latest updates will also be available on the Society's webpage: www.wagner.org.au. Admission to each event will be \$20 a Member, and \$25 per non-Member, unless otherwise indicated.

Goethe-Institut address 90 Ocean Street Woollahra (corner of Jersey Road)

PRESIDENT'S REPORT

Welcome to the second Wagner Quarterly for 2013.

This, of course, is the biggest Wagner year in recent times, being the bicentenary of the Master's birth. It is being celebrated the world over. Indeed, I am currently in Milan for the Barenboim/Cassiers Ring, and the place seems to be full of members of the NSW Wagner Society.

Our own Sydney celebrations went extremely well. On the early evening of 22 May many of us converged on the Sydney Conservatorium of Music for the opening of the wagnerlicht Exhibition, a spectacular series of installations which will later be travelling to Europe. [Details of the exhibition are set out later in this newsletter]. Then we wandered down Macquarie Street to the Royal Automobile Club where ninety of us enjoyed a delicious dinner. We were entertained by the soprano Emily Edmonds, with Bradley Gilchrist as accompanist, who sang songs by Schubert, Berg, and – of course – Wagner [see below for details]. Then her Excellency the Governor, who was our guest of honour, cut the birthday cake and we all sang happy birthday to Richard. I have no doubt that the Master would have been delighted at the celebrations of his birthday in a country so far from the Germany of his birth.

Four days later, on 26th May, we held our Annual General Meeting at the Goethe Institute. The President's report was received, as were the Society's financial statements. These show the Society to be in a very healthy state at the moment. There were a few changes to the office bearers and committee members, as set out later in this newsletter. Both Roger Cruickshank and Terence Watson had decided not to stand for re-election. Both, however, have agreed to continue their important work for the Society: Roger in the capacity of consultant, and Terence as editor of the Wagner Quarterly. Roger was President of the Society for many years, and he has much of our history in his very wise head. Terence was Vice-President, and has been Editor of the Society's newsletter for a long time now. We owe both of them an enormous debt of gratitude.

The one matter of significant discussion at the meeting related to the new logo. Some members expressed

disappointment that we were no longer using the original swan logo, which was devised with great ingenuity many years ago. It was agreed that we would include a history of the original logo in our newsletter. [This will be included in the next Quarterly.] Since then the committee members have been discussing this matter, and have decided upon the following compromise. From now on we will include a regular column in each newsletter, headed by the swan logo, which will be devoted to the history of the Society, and which will either include a segment from much earlier newsletters (e.g. from the 80s) or will include reflections from the past contributed by our long term members. We very much hope that this idea finds favour amongst you, the Society members. We welcome any comments or suggestions you might have.

A final matter which bears mention relates to the annual meeting of the Wagner Verband (the International association of Wagner Societies) which took place in Leipzig on 20th May. The NSW Society was represented at the meeting by our Treasurer, Dennis Mather. One of the problems relating to the Verband is that it has always been rather German-centred. Under its Constitution, a member society could only vote through having its own delegate present at the meeting and casting a vote. There was no provision for proxy votes. This particularly discriminated against the more distant societies, which had great difficulty in sending delegates to Verband meetings. This in turn goes a long way to explaining the German-centric nature of the Association. Indeed a number of Wagner Societies had announced their intention of leaving the Verband. The good news is that Dennis, with the assistance of a few of the other delegates who were present at the May meeting, and ultimately with the support of the President of the Verband, had the Constitution amended so that in the future proxy votes will be permitted at Verband meetings. This will give the more distant societies a much greater voice in the affairs of the Association.

I hope that our members are enjoying the various events that we are mounting for this highly significant year.

COMMITTEE 2012 - 2013

President	Jane Mathews	9360 9822
Vice President	Leona Geeves	9957 4189
Vice President	Colleen Chesterman	9360 4962
Treasurer & Membership Secretary	Dennis Mather	0413 156 700 or 9560 1860
Secretary	Paulo Montoya	0405 196 085
Members	Tony Jones	0412 572 624
	Peter Murray	wagner_nsw@optusnet.com.au
	Mike Day	0413 807 533
	Nick Dorsch	0419 751 694
Public Officer	Alasdair Beck	9358 3922
Consultant	Roger Cruickshank	0414 553 282
Newsletter Editor	Terence Watson	80978 9797
Webmaster	John Studdert	wagner_nsw@optusnet.com.au

33RD ANNUAL GENERAL MEETING by COLLEEN CHESTERMAN

The 33rd Annual General Meeting of the Wagner Society in NSW was held on Sunday 26th May 2013 at the Goethe Institut Woollahra and was attended by 50 members. The President's report for 2012 highlighted the success of the meeting addressed by Patron Simone Young and the program presented for the anniversary year in 2013.

As had been requested by members at the 2012 AGM, audited financial statements had been received from a new auditor Jan Bastick. They showed that the Society was in a sound financial situation, although it was recognised that, as the audit was done on figures at the end of 2012, grants to organisations for projects celebrating the 200th anniversary of Wagner's birth would not have been included. The financial statements were approved by the meeting; they will be lodged with the Regulator and with the Register of Cultural Organisations and published on the Society's website and in summary form in the next issue of the Society's Quarterly. The Society will seek to appoint an auditor "pro bono" for its 2013 financial year accounts and, if unsuccessful, accounts will be audited at the Society's cost, as was done for 2012 accounts.

The office bearers and Committee members elected were

President: Jane Mathews

Vice Presidents: Colleen Chesterman and Leona Geeves

Honorary Secretary: Paulo Montoya

Honorary Treasurer: Dennis Mather

Committee Members: Michael Day, Nicholas Dorsch, Jenny Edwards, Anthony Jones, Peter Murray.

The President paid tribute to the two retiring members Roger Cruickshank and Terence Watson, acknowledging their long service to the Society and the Committee and their commitment to taking on honorary roles as consultant and Newsletter Editor. A vote of thanks was carried with acclamation from all present.

With the formal business of the meeting concluded, Margaret Suthers raised an issue for discussion. As a founder member she expressed concern at the abstract style of the new logo and proposed that the swan logo presented to the Wagner Society by foundation member Michel Arnould be returned to its prominent place as the logo for the Wagner Society in NSW. In the discussion that followed, it was clear that some long-standing members supported this. Others expressed approval of the clean-cut new design, particularly in relation to the newsletter, now named the Wagner Quarterly. Members of the Committee explained the new design of all material, done at no cost by design students from the University of Technology Sydney, had been developed to increase the Society's appeal to younger people, which was the focus of many activities in the bicentennial year. Some approved it, but suggested that the colours could be strengthened. It was moved by Tim Green, seconded by Alasdair Beck that the matter be referred to the Committee, with the suggestion that the original logo be honoured in the next available Quarterly, which should also include an explanation of the reasons for the derivation of the new logo and design.

Colin Baskerville expressed concern about the seeming non-arrival of the notice of the meeting to some members.

Members of the Committee expressed surprise as the notice had definitely gone out as an email with a link to the papers on the web-page. For the members without email, the complete papers had been mailed. All this had been done before the departure of Treasurer Dennis Mather and Webmaster John Studdert overseas on May 7. The President acknowledged that there have been some problems with the email set-up and with ease of navigating the web-site. These had been under discussion in the Committee and it was hoped to resolve them in the near future.

The next Annual General Meeting will be on Sunday 25 May 2014.

The Members then enjoyed a song recital by talented coloratura soprano Qesta Macqueeny, accompanied by the excellent pianist Bradley Gilchrist.

Brauenfels - Die Voegel (The Birds - overture; based on Aristophanes play)

Strauss, Richard -- Amor (Love)

Strauss, Richard -- Ich Schwebte (I am floating)

Wagner, Richard -- Les Adieux de Marie Stuart (The farewells of Marie Stuart; written as an add-on aria for Donizetti's opera, Maria Stuarda)

Strauss, Richard -- Zerbinetta's aria from Ariadne auf Naxos

Qestra's passion for singing blossomed after she became the youngest-ever winner of the North Australian Open Vocal Championship. Later, she graduated on the Dean's List with a Bachelor of Music at the Queensland Conservatorium, having studied voice with Dr Margreta Elkins AM. Qestra will appear as Donna Anna in Sydney Independent Opera's season of Don Giovanni in 2013. Qestra was the 2012 winner of the Lieder Competition at the Sydney Eisteddfod, and semi-finalist in the Mietta Song Competition. Other performance highlights include Verismo Studio's Gala Concerts under the directorship of Reginald Byers, Beethoven's Symphony No. 9 with Sir Neville Marriner and the Academy of St. Martin in the Fields, and Aida, The Grand Spectacular. Spurred by an interest in vocal science, and a desire to help people, Qestra has also pursued a career in biomedical engineering. She has worked internationally in research for world-leading medical institutions. In 2011, Qestra was awarded a Doctor of Philosophy for her groundbreaking work in respiratory engineering.

Bradley Gilchrist is a graduate of the WA and Sydney Conservatoria and the Escuela Superior de Musica, Madrid. He is much in demand as a freelance accompanist and repetiteur in Sydney, specialising in vocal repertoire. Bradley worked for several years as a repetiteur at the Han National Ballet of Korea and as accompanist and coach at the Accademia Europea di Firenze. As opera repetiteur, he has worked for several Australian opera companies and studied at the Lisa Gasteen Opera Summer School. He is undertaking advanced conducting studies with Simon Kenway.

The afternoon tea was again prepared by Hermann and Renate Junker, with members able to enjoy part of the Birthday Cake, baked and then magnificently decorated by Barbara Brady, who was enjoying the Wagner bicentenary celebrations in Leipzig.

MAJOR CELEBRATION: WAGNER SOCIETY'S BICENTENNIAL BIRTHDAY DINNER By Colleen Chesterman

Ninety members of the Wagner Society and some special guests made a festive night of it on Wednesday, 22 May 2013, Wagner's actual birthday. Guests gathered in the elegant Victoria Room of the Royal Automobile Club of Australia for a delicious meal. Guests, spread around nine tables, chatted freely, then fell silent for a recital by young Sydney mezzo-soprano, Emily Edmonds, accompanied by rising young pianist Bradley Gilchrist. Emily entertained us with Schubert's *An die Music*, Berg's *Nachtigall* and *Traume* from Wagner's *Wesendonck Lieder*. In response to enthusiastic applause from the audience, she then sang some charming pieces by Dvorak. Honoured guest and Society member Her Excellency, Professor Marie Bashir AC CVO, Governor of NSW, with the assistance of President, the Hon Justice Jane Mathews, and Musica Viva CEO Mary Jo Capps, then cut Wagner's birthday cake, an impressive double level cake, baked and decorated by Barbara Brady. Emily led the singing of *Happy Birthday*, then finished with Franz Lehar's "*Lippen Schweigen*" (Lips are silent) from *The Merry Widow*. Many guests have e-mailed their appreciation of the night.

Emily is currently a scholar with the Dame Nellie Melba Opera trust, holding the Dame Nellie Melba Scholarship and Patrick & Vivian Gordon Award and is a recipient of a Wagner Society German Language scholarship. In 2012 Emily completed her Honours year of a Bachelor of Music

Performance in Voice at the Sydney Conservatorium of Music. Emily performed the role of Cherubino for Opera New England's production of *Le Nozze di Figaro* in January 2013. She performed in the Australian Opera Auditions Committee Gala Concert in October 2012, with members of the Opera Australia Company. Emily worked with Sydney Chamber Opera for their production *Through the Gates* as part of the Sydney Biennale, 2012. In July 2012, Emily was a finalist in the Mietta Singing Competition where she was awarded a prize of special encouragement. Her future engagements include the role of Kate Julian in Sydney Chamber Opera's production of Britten's *Owen Wingrave*, in August 2013. Bradley's CV is included in the previous article.

Many of the guests had started the celebration on the other side of Macquarie Street at the launch of *wagnerlicht* in the atrium of the Sydney Conservatorium. All those present were delighted by this innovative display of lightboxes by students from the University of Technology Sydney, under the leadership of Committee member Mike Day, whose own imaginative box, at the entrance to the Verbruggen Hall, shows, through numerous apertures, the Rheingold represented by a kaleidoscope from one angle, sparkling gold paper in another as well as a plump and delicious Rhinedaughter, all accompanied by Wagner's wonderful music. *Wagnerlicht* is described by Mike Day below.

wagnerlicht OPENS By Mike Day

After two years of planning, *wagnerlicht* was opened by Her Excellency Professor Marie Bashir, on Wednesday, 22 May 2013, at the Sydney Conservatorium of Music in the presence of Jane Matthews, our President, Professor Karl Kramer, Dean of the NSW Conservatorium, Professor Lawrence Wallen, Head of the Design School at the University of Technology NSW, and about 170 members and friends.

Conceived and curated by Wagner Society Committee Member Mike Day, *wagnerlicht* is a multimedia installation to celebrate the bicentenary of Wagner's birth. It explores and reinterprets "*Der Ring des Nibelungen*" for a young generation not familiar with Wagner's work. It was on display for over two weeks as part of the Sydney Vivid Festival of Light, Music & Ideas and will continue to evolve and grow and be exhibited in many international music and light festivals over the next three years.

Small scale sculptural elements have been designed and fabricated by innovative young and established light artists, academics and post graduate design & sound students from the University of Technology Sydney, Royal Melbourne Institute of Technology, and The University of Applied Sciences in Ansbach, Germany. Each element incorporates

changeable light and sound components that respond to and comment on Ring Cycle themes. Some boxes contain small installations viewed through peepholes and listened to through headphones; others are larger immersive environments that can be played with or climbed on. Different immersive soundscapes, with changing mood lighting have been created for each exhibition venue.

It will travel to the Bach Haus Museum in Eisenach in Germany in July and then return to Melbourne for the Opera Australia Ring Cycle performances and Wagner Arts Festival in November and December. The following year it is planned for the exhibition to go to light festivals in Moscow, Eindhoven and Rio de Janeiro. Singapore and Lyon will follow. At each city more boxes will be added by local design and music institutions. When finally fully assembled in three years in Czechoslovakia at the Prague Scenography Quadrennial the installation will consist of over 40 boxes that will present a multilayered interpretation of the philosophy and musical themes of the Ring Cycle. It will be seen by many thousands of people and by being both entertaining and educational should attract a new generation to the pleasures of Wagner's inspirational music. It will also be a showcase for the latest lighting, sensor and sound technology.

WAGNER: DIE FEEN – REVIEW OF 2013 LEIPZIG OPERA PRODUCTION

By Barbara Brady

Romantic opera in three acts. Libretto by the composer after the play *La Donna Serpente* by Carlo Gozzi. Leipzig Opera. Renaud Doucet, director; André Barbe, stage designer; ADA (a fairy): Christiane Libor; ARINDAL (Crown Prince of Tramond): Arnold Bezuyen; DROLLA (Lora's companion): Jennifer Porto; GERNOT (Arindal's huntsman and servant): Milcho Brevinov; Chorus and Orchestra of the Leipzig Opera; Ulf Schirmer, conductor.

Die Feen surfaces occasionally in festivals and concert performances (for example in Bayreuth this year) but for this Wagner bicentenary-year the Leipzig Opera has been presenting it gloriously fully staged. It premiered in February and the performance we attended was on 24 May. Wagner would have loved it! Full use was made of the stage machinery, allowing two stage levels to be interchanged, and appropriate props to be lowered from the flies. Wagner would have also adored the rich velvets and furs worn by courtiers and pleased that his most challenging role of Ada was triumphantly mastered by the principal soprano. I can't speak for Wagner's sense of humour, but this performance was undoubtedly fun.

The overall impression was of a gorgeous production - bright colours and beautiful costumes and scenery. The orchestra's full tones were especially welcome to me after listening to the thin sound of CDs downloaded onto the mini iPad for the flight over. The outstanding performer was Christiane Libor as Ada; her huge, beautiful voice soared over the orchestra throughout, and produced an unparalleled virtuoso performance in her long and demanding Act II aria *Weh mir* – and besides she was a moving and convincing actor. Prince Arindal's tenor was a disappointment, but a number of the supporting singers stood out; one of the most brilliant pieces was the duet in which Arindal's huntsman, Gernot and Drolla (his beloved) flirt, quarrel and make up.

Three scenarios are represented: the opening scene is in the present-day (or let's say 1960s) in which a family in a spacious modern apartment is seen sitting around a table. The husband, apparently undergoing an identity crisis, turns out to be Prince Arindal, heir to the mediaeval throne of Tramond. Secondly there is the fairy realm, an idyllic pastoral setting inhabited by Ada, our principal fairy, together with Crown Prince Arindal (from time to time) and a flock of fairies dressed in Jane-Austen-era gowns and bonnets. Thirdly, there is the kingdom of Tramond peopled by Arindal's subjects who are bent on persuading him to return to them. As a rule I don't hold with distractions during any overture, but in this case the opportunity was taken to set up the first scenario in which we see the present-day Arindal move off to an adjoining room and lose himself in the book which is evidently the fairy story in which he plays a leading role. The flexible multilevel set allows the action not only to change from one of these three scenarios to another (which of course keeps the pace up), but to place

characters from one world in the setting of another without awkwardness, and sometimes to comic effect. Arindal moves seamlessly between the modern apartment and the court of Tramond and Ada's fairy garden.

Prince Arindal, who arrived in the realm of the fairies by accident, has been living for nearly 8 years in domestic bliss with his fairy wife, Ada (actually she is described as half fairy, half mortal) and their two children. The story is too complicated to relate here but what it amounts to is a battle of wills between Ada's fairy followers and Arindal's courtiers in which both sides attempt to separate the pair, resulting in scenes of busy plotting, sorcery, trials, impossible conditions, hallucinations, despair, and finally, a happy ending – scenes which may start with arias or small ensembles but more often than not end in a chorus when everybody gets into the act. The picture which stays in my mind is of the fairy king lowered on a swing suspended from a large and spectacular butterfly. This is the final scene set in a flowery garden peopled by the fairies, with Arindal's mortal family and courtiers stage left. After Arindal has been granted immortality, he and Ada are joyfully united before, in a surprisingly satisfying conclusion, the present-day Arindal slips quietly back to his Leipzig apartment and wife.

At 20 years of age Wagner had all the skills to write an opera: the overture to *Die Feen* is enduring enough to stand alone as a concert piece and is followed by winning arias, duets, ensembles and truly lovely choral music. There are two questions to pose: why was it never performed in Wagner's lifetime? And does it have the dramatic and musical worth to be included in today's accepted Wagner repertory? We can assume that during Wagner's early career with his meagre resources and connections the plot was considered too convoluted to stage, Wagner's writing for the principal parts too challenging, and we know that later Wagner himself lost interest in it.

But in considering the second question: has the time now come to overturn its rejection by Richard and his heirs? Comparisons will inevitably be made with the mature works. While Wagner possessed the skills to put a story to music, *Die Feen* was not his story and although he wrote his own libretto, it faithfully portrays the drama of another writer (but thank goodness minus the serpent), rather than his own. My perception then is that here Wagner is composing the music from the outside. By contrast, when Wagner selects elements of myth and legend and weaves them into his own creation as he does from the Dutchman onwards, his operas are being created from the inside – so the difference is palpable. These reservations notwithstanding, my answer has to be 'yes.' *Die Feen* is worth occasional revival and why not fully staged in Bayreuth's Festspielhaus? I have enjoyed the music second-hand for some time and to attend a live performance was the highlight of my Leipzig Wagner festival experience.

MUSIC IN 1853 – THE BIOGRAPHY OF A YEAR: HUGH MACONALD – REVIEW By Colleen Chesterman

This Boydell Press 1912 book is one of two books on music found by our older son at a Blue Mountains book shop and given to Michael and me as Xmas presents.

I thought this book might be of some interest to members of the Wagner Society, giving us a context in which we see Wagner operating as a musician. Macdonald is a Professor of Music at Washington University, St Louis. Essentially the book deals in a series of chapters with six significant musicians. It begins in April, 1853, as the nineteen-year old Brahms walks out of Hamburg, accompanied by a Hungarian violinist and nationalist Ede Remenyi. In London, Berlioz is facing a musical block after various failures. Liszt is in Weimar with his mistress, the severe Princess von Carolyne Sayn-Wittgenstein, but constantly encouraging young musicians and networking with senior composers. Wagner is in exile after the revolution in Dresden, but, after four years in Zurich, has developed a circle of other German refugees. Like Berlioz, he is not composing. Schumann and his wife Clara are in Dusseldorf, where he is composing and editing his influential journal *Neue Zeitschrift für Musik*. The brilliant violinist Joseph Joachim seems to know everyone and play everywhere. Around these six, many other minor cast-members appear and congregate.

Macdonald's thesis is that at this time contact between people was dramatically improved. People wrote letters constantly and in many German cities there were five postal deliveries daily. Macdonald has obviously drawn on this correspondence for the book. More importantly, the German rail network had been extended and connected to other countries, so concert engagements and tours were becoming much easier. This made possible the constant interconnections and meetings that become such a vital part of this book. Macdonald calls the book a "horizontal biography in music."

In looking at Wagner, Macdonald does not deal in any way with his music. This is partly explained by the fact that since *Lohengrin* was completed in 1848, Wagner had not completed any composition. Instead, he was producing a number of theoretical treatises and essays. These set out his conception of a new art-form, a radical transformation of opera, a different musical direction. He had also been drafting his long poems which eventually became the libretto for *The Ring of the Nibelungen*. Indeed, his first action in 1853 was to send his completed 'poem' to the printer.

In February, he read the whole work at Hotel Baur au Lac in Zurich to a group of friends, including the Wesendoncks and the revolutionary poet Georg Herwegh, over four consecutive nights. In October, he met Liszt in Basel with a group of young musicians, including Hans von Bülow, composer Peter Cornelius and violinists Joachim and Ede Reményi (or Eduard Reményi), who entered singing the King's fanfare from *Lohengrin*. That night he read them *Siegfried*.

Liszt and a smaller party, including Princess Carolyne and her daughter, persuaded Wagner to come with them to Paris,

where Liszt wanted to see his three illegitimate daughters by Comtesse Marie d'Agoult, including fifteen-year old Cosima. That night the party was joined by Berlioz, and after supper, Wagner read them the libretto of *Götterdämmerung*.

The description of this period in Paris gives a sense of intense socialising (the Wesendoncks also arrive) and of constant meetings between musicians and composers. Macdonald suggests even Meyerbeer, who presumably had not read *Das Judentum in der Musik* (*Judaism in Music*). It also gives some idea of the rather gossipy anecdotal style of the events described and of the book. In his introduction, Macdonald says that 'Biographers are rarely able to enter into the minutiae of daily life such as those I present here, whereas my aim has been to recapture the events of the year in as vivid a manner as possible.' It certainly is entertaining.

Most significantly, it was on his return to Zurich from Paris that Wagner sat down on 1 November 1853 and began to write his evocation of the Rhine, the beginning of *The Ring Cycle*. It is a reminder of the importance of that river to Germans that in September young Brahms began to walk up the Rhine from Mainz eventually arriving on October 1 at the Schumann's house in Dusseldorf. All in all, this book is an interesting survey of paths crossing and connections made.

The other book is even more interesting. *Music as Alchemy* by Tom Service (Faber & Faber, 2012) analyses the relationship between six great conductors and their orchestras. As it does not really discuss Wagner, here I must stop.

DON'T YOU WISH YOU HAD KNOWN ABOUT THIS EARLIER - EDITOR: FIRE HORSE LEGGINGS

<http://blackmilkclothing.com/products/fire-horse-leggings>

Sold Out - Not Available :(

Another piece with artwork by the wonderful Arthur Rackham. And this one is for the Wagnerian epic buffs (assuming they're out there...).

In this illustration, the broken hearted Valkyrie Brunhilde[sic] charges her steed (Grane) into the funeral pyre of her beloved Siegfried, while the flames from her onslaught consume the very halls of Valhalla itself.

And you thought YOU were hard core.w

Composition: 83% Polyester Bright, 17% Spandex
Washing: Please hand wash cool.
Designer: James Lillis
Made in: Australia

THIS PRODUCT IS NO LONGER BEING MADE :(

This advert was on the black milk clothing website and referenced on a number of Wagner sites. The pictures of the leggings are worth looking at. Perhaps the company could be persuaded to produce another run (sorry about the pun) of these leggings for Society Members?— Editor.

LEIPZIG ANNIVERSARY DISPLAYS AND EXHIBITIONS 2012/3

– TERENCE WATSON

The city museum, Das Museum der Bilden Künste, has a special exhibition, “Creators of Worlds” in honour of 3 Leipzigers, only one of whom is really great – the other two are the artist Max Klinger and the author Karl May (who wrote American westerns entirely from his imagination, and the illustrations for which look as if they could have been for The Ring Cycle – hence his inclusion). The designer Rosalie, who many Members may remember for her costumes and set design for the 1994 Bayreuth Ring Cycle in conjunction with Director Alfred Kirchner, contributed three rooms containing her responses to each of the artists. The Klinger room had huge coils of thin white plastic piping that changed colour in response to people’s movements in the room as well as a piano that seemed to play random notes or chords in response to movements as well – the least interesting of the three. The May room was called Dead End – don’t ask me! It consisted of two huge lengths of white material one along each side of a long room that had poles underneath (rather like a huge tent with multiple tent poles), but the poles moved in and out while a mesmerising range of images of America – old and new – were projected onto the material in a huge colourful collage. This was quite interesting to watch and a little disorienting as the surface of the material ebbed and flowed around one. Maybe the “Dead End” was a reference to the future of the USA?

However, the most ambitious and certainly technologically demanding was the Wagner room in which small extracts of The Ring Cycle (partly orchestral and partly synthesised and partly overlapping) were accompanied by a dazzling visual display using, as far as I could tell) banks of LED lights that could be manipulated into all sorts of patterns. The centre piece was the Ride of the Valkyries, which consisted of waves of red patterns careering across and up and down the wall (at least 30 by 20 metres). The Forest Murmurs was a much gentler coruscation in greens and blues. It all ended in rising bands of increasingly white light – I guess to match the transcendence of the ending of the work. We sat through it twice – once after walking through the special exhibition, and once after our return from the walk in the park.

The second exhibition was in the Leipzig Museum of City History next door to the Museum der Bilden Künste and featured aspects of Wagner’s life in Leipzig and Dresden and later. The museum described the exhibition as: “a wide-ranging exhibition on Richard Wagner, the story of his life and relationships, his influence and the impact he had. The displays will highlight the important personal and creative stages in the life of Wagner, a creative egotist who absorbed everything around him to fuel his artistic purpose, be it revolutionary politics, the favours of the King or the love of women. The museum tells the story of Wagner’s relationship with Leipzig, and the lasting impression made on him by the Saxon environment he grew up in. It follows his personal and working life through to Bayreuth, the town in which he finally realised his vision of a new kind of musical drama, and synonymous with the cult and music of Wagner.”

It was a somewhat disparate exhibition with a number of pianos owned or similar to ones owned/played by Wagner at various

The new Wagner statue is quite strange:



Sculptor: Stephen Balkenhol, (Despite looking hard, I couldn’t see any resemblance to any of the pictures or photographs of the composer.)

times plus a number of busts of him at various ages, some of the musical instruments he helped design or influenced, such as the alto oboe, the Wagner tuba and the bass trumpet, some originals of the many caricatures of the composer. The highlight was literally a translucent swan illuminated from inside hitched to a rather rickety-looking “tinny.” Some extracts of Carl Frölich’s 1913 life of Wagner film were also being shown – presenting a very hagiographic view.

The third exhibition was in the old Nicolaischule where attempts were made to school Wagner from about the age of 12 to 16 and where he was “insulted” by being placed in a lower class than the one he had been in Dresden shortly before. Given his own account of his truancy and lack of commitment to schoolwork, he had nothing to complain about. Anyhow, the exhibition *Der Junger Wagner 1813 bis 1834* was a more disciplined survey of his younger years in both Leipzig and Dresden and described as: “For the first time there is to be an exhibition dedicated exclusively to Richard Wagner’s younger years. His childhood and youth, the environment he grew up in, his musical training, the formative elements of his education and his early works will all be looked at in depth for the first time. This exhibition forms a necessary complement to the Wagner Museum in Bayreuth, where the emphasis is on the composer in his maturity. The exhibition will show how a young

man with a strong sense of mission found his way to success even under difficult social conditions.” The exhibition design was undertaken by the Leipzig painter and graphic artist Heinz-Jürgen Böhme. The exhibition poster and catalogue features an early and little known (certainly to me) painting of Wagner at age 20 and, according to the program, “was allegedly painted and later found in Würzburg.” It is now in the possession of Katharina Wagner. You can see a copy on the Kulturstiftung Leipzig website at www.kulturstiftung-leipzig.de/.

The exhibition even showed the playbill of the first performance in which he played a minor walk on role with an older sister in a singing role. There were pictures of his schools and some places in which he lived during those years, as well of influential people in his life, such as the choir-master of St Thomaskirche, Thomas Weinlig, who gave him his only systematic music training – mainly in counterpoint in the Bach tradition. The now permanent exhibition was in the basement level of the school and made me wonder who or what lived down there during his time there – perhaps the kitchens, bathrooms and laundry?

There was also an exhibition, “Wagner’s Mythology – Mariano Fortuny, Markus Lüpertz, Anselm Kiefer, Jonathan Meese”, but, as it was located out of the city, I left this off the essential viewing list. The exhibition was described as “Wagnerism in Italian art around 1900 and in contemporary German art:” “The idea was born of creating a three-part exhibition cycle taking the influence of Richard Wagner on Italian art as its main theme. The exhibition at the Klinger Forum focuses on the question of Wagner’s influence on Italian and German art, in the context of Leipzig as his birthplace and the link to Venice as the last place where he lived and worked and the first venue for the exhibition cycle. The ongoing preoccupation of German artists with their cultural, historical and political heritage after over fifty years is reflected in the Klinger Forum exhibition through the example of the way Wagner’s art is perceived in German visual arts.”

In addition to these exhibitions, there was an immense range of Wagner-related activities in Leipzig, from “Der Ring für Kinder” – a version by Hartmut Keil and Maximilian von Mayenburg and Musical arranger: Saskia Bladt Stage Director: Maximilian von Mayenburg through “Richard Wagner – the man, his work and his legacy” – an international conference organised by the University of Leipzig on the topic of the grand composer Richard Wagner, and a performance of fragments from Wagner’s early attempt at an opera *Die Hochzeit*, to “Der Ring des Nibelungen – transcribed for organ:” “Children, create something new!” – “this suite for symphonic organ contains all the important moments from the four dramas of the tetralogy which can be played on a concert organ, in the order they occur in the Ring!

Featured in another arresting poster around town was “Wagner Reloaded” a multimedia event created by choreographer Gregor Seyffert, described as “Apocalyptica meets Wagner:” “an extraordinary cross-genre extravaganza in a mixture of dance, acrobatics, object theater, audiovisual media and LIVE concert, which will make the full life of Richard Wagner to life. he focus is not individual works or operas, but the visualization of the unique life and creative path of Richard Wagner, who will be represented in this form for the first time ever on a stage.”

You can still see the advertisement for this event on the website: www.ticketgalerie.de/kategorien/konzerte/rock-pop-1/gregor-seyffert-s-wagner-reloaded-apocalyptica-mdr-sinfonieorchester-leipzig-2013.html.

I should also mention that the Wagnerians in town were totally outnumbered and outdressed by another group in town. When Robert Thurling and I were trying to work out where our hotel was on our first day, a young woman took pity on us and helped us. I thought she was also telling us in broken English that wasn’t helped by my broken German that there were a lot of “black people” in town for music – I assumed she meant, perhaps, an African musical festival. However, it soon became clear that it was a major Goth “convention.” I heard various reports that between 20 and 25,000 were estimated to be coming for what was an annual gathering. Some of the costumes that they were wearing were amazing. Full Victorian widow’s weeds, full Edwardian dress for men and women, full leather outfits with some in crimson and black – indeed, just about anything you could imagine, but with black featuring. Likewise with the makeup – some people even wearing red or orange contact lenses to match their vampire-style outfits. There were, of course, many of the more “conventional” Goths, especially among the men who sported the unimaginative uniform of black t-shirt, black leather jacket, black jeans and boots, and the de rigueur scraggly black dyed hair tied in a ponytail. The locals were relatively blasé about the invasion, but the tourists were snapping furiously – and all the couples or groups seemed very happy to be photographed. There was even a handful scattered through the Wagner performances; the idea of Gothic Wagnerians might have appealed to Wagner – I could imagine him in some of the more satiny/silky outfits!

SYDNEY SYMPHONY WAGNER LECTURES 2013

Caroline Sharpen, Director of Development with the Orchestra, has forwarded the following invitation to Members of the Wagner Society to attend these Lectures that the Orchestra is putting on in honour of the anniversary year and for all the patrons who will be attending Ring Cycles around the world.

For members of the Wagner Society, the Orchestra is offering each lecture for \$30. This includes wine and canapés.

LECTURE 1: WAGNER AND SCHOPENHAUER - Tuesday 25 June: 6-8pm at The Studio, Sydney Opera House.

LECTURE 2: WAGNER AND NIETZSCHE - Tuesday 2 July: 6-8pm at the Utzon Room, Sydney Opera House.

Professor Robert Spillane teaches and writes on philosophy and psychology at the Graduate School of Management, Macquarie University, Sydney.

Details of the lectures were included in the previous Quarterly 1/128 of March 2013.

Bookings can be made through the SSO box office on 8215 4600.

HEINZ DIETER SENSE – MANAGING DIRECTOR FOR BAYREUTH FESTIVAL - Editor

In April 2013, the Board of the Bayreuth Festival engaged a managing director, Heinz Dieter Sense, previously intendant of the Deutsche Oper, to manage the financial aspects of the Festival and alongside Katherina Wagner and Eva Wagner-Pasquier under a two-year contract. His position is now listed on the Bayreuther Festspiele website (www.bayreuther-festspiele.de/english/performers/organisation_administration__222.html). According to the many online reports on the appointment (including Die Welt of 28 April 2013), the position is a new one, designed to “remedy grievances at the Bayreuth Festival” according to a statement from the governing political body, with particular attention to a “lack of internal infra- and operational structures.” The Bayreuth Festival receives 2.3 million euros in federal support.

According to one report, Sense was artistic director at “Deutsche Oper Berlin for a few months and then at the Eutiner Festspiele. When he left that post, the Eutiner Festspiele was unfortunately bankrupt.” (See more at: <http://www.the-wagnerian.com/2013/04/bayreuth-festival-names-new-managing.html#sthash.jx5Fchbj.dpuf>). There is no suggestion in the article that there was any connection. Most

recently, he was managing director of radio orchestras and choirs GmbH Berlin (rocBerlin).

A statement from Agnes Krumwiede MP, spokeswoman for cultural policy of the Bundestag, and Ulrike Gote, member of state parliament for the constituency of Bayreuth, refers to a policy that was subject to a federal investigation last year, that allotted 25 per cent of Festival tickets to its Society of Friends. The MPs say: “We hope that an executive director will ensure that the blatant mismanagement of the Bayreuth Festival belongs in the past and wish Mr. Sense great success in his position.”

www.agnes-krumwiede.de/startseite/artikel/db412aa5a271be88617bb79fe0d89607/endlich-kaufmaennische-geschaefsf.html

www.welt.de/print/die_welt/kultur/article115625957/Ein-Manager-fuer-Bayreuth.html

www.the-wagnerian.com/2013/04/bayreuth-festival-names-new-managing.html

Rebecca Schmid, www.MusicalAmerica.com – on the Wagner Society of Northern California website: www.wagnersf.org/wsfblogentry/twilight-sisters.

“FLYING DUTCHMAN TO RHINEMAIDENS: 200 YEARS OF WAGNER” FREE BRISBANE CONCERT BRISBANE CITY HALL, ON 23 JULY 2013:12:00-1:00pm

To celebrate Wagner’s 200th birthday, Brisbane’s inimitable music pundit John Colwill will compère the audience through the musical drama that was Wagner’s music and life. With Conservatorium brass ensembles, cello solo and arias and ensembles from Tristan, Tannhäuser and Rheingold, pianist and conductor Simon Kenway leads this Wagner 200th anniversary concert.

Conservatorium brass ensembles will prelude the 12:00pm concert start time with pieces including a chorale from Die Meistersinger, a trombone quartet arrangement of the procession to the minster from Lohengrin, arrangements for brass ensemble of Wagner highlights, and a stunning Horn ensemble arrangement of the prelude from Tristan and Isolde.

Appearing courtesy of Opera Queensland, conductor, pianist, composer and arranger, Simon Kenway accompanies this Wagnerian musical drama on piano through leitmotifs and Sturm und Drang.

Elizabeth Hubbard will perform Wagner’s ‘Lied an den Abenstern’ from Tannhäuser, arranged for cello and piano by Friedrick Kummer.

Baritone Sam Hartley will perform ‘Oh du, mein holder Abendstern’ from Tannhäuser.

Cassandra Seidemann will sing ‘Weiche, Wotan! Weiche!’ from Das Rheingold.

International soprano Judit Molnar will perform the powerful and passionate aria, ‘Dich teure Halle’ from Tannhäuser.

Clarice Williams, mezzo-soprano will sing Brangäne’s Ruf from Tristan and Isolde, and the duet from the romantic opera Lohengrin, ‘Wie ruft?’ between Elsa and Ortrud with soprano Amanda Windred.

Amanda Windred will sing ‘Der Engel’ (the Angel), the first song from Wagner’s Wesendonck Lieder.

Naomi Drogemuller, Soprano, will perform ‘Schmerzen’ (Pain), the fourth song in the Wesendonck Lieder.

Janelle Colquhoun will sing the beautiful ‘Einsam in trüben Tagen’ from Lohengrin.

In a dramatic and stentorian finale, the above 6 singers will combine as Rhinemaidens to sing Wagner’s immortal ‘Ride of the Valkyries’.



SWAN LINES

An occasional column on aspects of the Society's History and Highlights

The Society's logo was designed by Michel Arnould during the Foundation meeting on 26 October 1985.

The Formation of The Wagner Society In New South Wales - Betty Maloney, Member 1

It was always our ambition to go to Bayreuth. Numerous inquiries about obtaining tickets were always met with negative replies. Our friend, Richard King, the owner of the Print Room Gallery, had attended Bayreuth numerous times by travelling with Lufthansa German Airlines and obtaining extra tickets by standing patiently outside the Festspielhaus waving a little banner.

It was not until our friend Jenny made us aware of the Henebery Personal Tours (Opera and Music Festival Holidays) in Oxford that our hopes were raised. In 1980 we were allotted three tickets through them to three Wagner operas. By coincidence Jenny also recommended that her friend Len Hansen should contact Oxford and when he was successful suggested that he travel with us. This he did.

Thoughts were bandied around between Reg and myself about a Wagner Society in Sydney. There had been a society previously which had folded, so we felt we needed some support to get the scheme going. We talked of this in Bayreuth and asked Len if he would be president if a society were formed. He agreed. Also in Bayreuth at the same time were Clare and Margaret Hennessy, Joan Klein and Sue Kelly - who were all equally enthusiastic about the formation of a society.

Len had met Richard King through our instigation and visited him at the gallery to ask about touting for tickets at Bayreuth. He must have been well instructed as Len did get tickets for Ring operas.

Reg visited the Friends of Bayreuth office and told them of our proposal and their enthusiasm was great. We were returning to London to see the Götz Friedrich Ring while Len was returning to Sydney. We undertook to contact the president of the London Wagner Society and Len undertook to visit Richard King again to ask if an inaugural meeting to create a Society could be held in his gallery. Meantime, the president of the London society visited our flat in Floral Street, London, had lunch with Reg and promised to forward their Constitution onto us. This he did.

The inaugural meeting was held at the Print Room Gallery on 26th October 1980 and was attended by 15 people. Of those I can recall only 11 names: Dr Leonard Hansen, Dr Susan Kelly, Michel Arnould, Richard King, Clare Hennessy, Murray Smith, Reg Maloney, Betty Maloney, Margaret Hennessy, Barbara Mitchell, Joan Klein. At this meeting an interim committee was formed to report back, and so the Wagner Society was formed in 1980/81.

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Brangayne of Orange has kindly agreed to offer Members a 10% discount if they purchase any of their wines. Please call and order by phone and mention your membership of the Wagner Society.

THE WAGNER SOCIETY IN NEW SOUTH WALES INCORPORATED

BALANCE SHEET AS AT DECEMBER 2012	INCOME AND EXPENDITURE STATEMENT FOR THE 12 MONTHS ENDING 31 DECEMBER 2012																																														
<p>CURRENT ASSETS</p> <p>Bank Accounts</p> <table style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 80%;">Working account</td> <td style="text-align: right;">59,483.00</td> </tr> <tr> <td>Donation account</td> <td style="text-align: right;">42,431.00</td> </tr> <tr> <td></td> <td style="text-align: right; border-top: 1px solid black;">101,914.00</td> </tr> </table> <p>CURRENT LIABILITIES</p> <table style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 80%;">Bayreuth income and expenditure in advance</td> <td style="text-align: right;">523.00</td> </tr> <tr> <td>Opera Australia Ring Donations in advance</td> <td style="text-align: right;">41,000.00</td> </tr> <tr> <td>Membership revenue in advance</td> <td style="text-align: right;">930.00</td> </tr> <tr> <td></td> <td style="text-align: right; border-top: 1px solid black;">42,453.00</td> </tr> </table> <p>NET ASSETS 59,461.00</p> <p>MEMBERS EQUITY</p> <table style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 80%;">Surplus brought forward</td> <td style="text-align: right;">24,573.00</td> </tr> <tr> <td>Surplus 2012</td> <td style="text-align: right;">34,888.00</td> </tr> <tr> <td>TOTAL</td> <td style="text-align: right; border-top: 1px solid black; border-bottom: 1px solid black;">59,461.00</td> </tr> </table>	Working account	59,483.00	Donation account	42,431.00		101,914.00	Bayreuth income and expenditure in advance	523.00	Opera Australia Ring Donations in advance	41,000.00	Membership revenue in advance	930.00		42,453.00	Surplus brought forward	24,573.00	Surplus 2012	34,888.00	TOTAL	59,461.00	<p>INCOME</p> <table style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 80%;">Membership</td> <td style="text-align: right;">20,095.00</td> </tr> <tr> <td>Lectures and functions</td> <td style="text-align: right;">24,046.00</td> </tr> <tr> <td>Donations</td> <td style="text-align: right;">15,565.00</td> </tr> <tr> <td>Interest</td> <td style="text-align: right;">231.00</td> </tr> <tr> <td>Other Fundraising Income</td> <td style="text-align: right;">2,157.00</td> </tr> <tr> <td></td> <td style="text-align: right; border-top: 1px solid black;">62,094.00</td> </tr> </table> <p>EXPENDITURE</p> <table style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 80%;">Newsletter</td> <td style="text-align: right;">5,910.00</td> </tr> <tr> <td>Function Catering Expense</td> <td style="text-align: right;">2,005.00</td> </tr> <tr> <td>Function Room Hire</td> <td style="text-align: right;">4,590.00</td> </tr> <tr> <td>Payments to Presenters</td> <td style="text-align: right;">3,285.00</td> </tr> <tr> <td>Sponsorships</td> <td style="text-align: right;">7,500.00</td> </tr> <tr> <td>Other Operating Expenses</td> <td style="text-align: right;">3,916.00</td> </tr> <tr> <td></td> <td style="text-align: right; border-top: 1px solid black;">27,206.00</td> </tr> </table> <p>NET SURPLUS/(DEFICIT) 34,888.00</p>	Membership	20,095.00	Lectures and functions	24,046.00	Donations	15,565.00	Interest	231.00	Other Fundraising Income	2,157.00		62,094.00	Newsletter	5,910.00	Function Catering Expense	2,005.00	Function Room Hire	4,590.00	Payments to Presenters	3,285.00	Sponsorships	7,500.00	Other Operating Expenses	3,916.00		27,206.00
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[999]; Olive Laing [1041]; Richard Lane [1079]; Hannelore Laundl [962]; Marie Leech [916]; Carole & Jim Leigh [452]; Gary Linnane [960]; Juliet Lockhart [1019]; Lynette Longfoot [922]; Bruce Love [468]; Barbara Mackelden [1069]; Ian MacKenzie [1003]; Lea Maher [1047]; Christine Malcolm [1040]; Erin Flaherty & David Maloney [952]; Charles Manning [940]; Jennifer Manton [718]; Libby Manuel [950]; Annette & Terry Marshall [403]; Camron Dyer [544]; Peter Mason & Henry Burmester [997]; Dennis Mather & John Studdert [696]; Jane Mathews [622]; Diana McBain [419]; David McCarthy [648]; Anthony (Tony) Francis McDonald [420]; Robert McDougall [1018]; Jenny McDougall [1032]; Phillip McEachran [1049]; Pam & Ian McGaw [548]; John McGrath [310]; Mary Meppem [912]; Neville Mercer [737]; Irene & Wolfgang Merretz [115]; Robert Mitchell [1014]; Paulo Montoya [989]; Elizabeth Moser [659]; Peter Murray & Andrew Laughlin [958]; Helen & Bill Naylor [643]; Barbara & Peter Nicholson [704]; Kate Nockels [981]; Walter Norris [204]; Monica & Aliro Olave [735]; Diana-Rose Orr [844]; Trevor Parkin [1020]; Suzan & Gary Penny [1004]; Colin Piper [222]; Robyn Pogmore [1033]; Neville Pollard [856]; David Prichard [993]; Marian & The Hon Rodney Purvis [874]; Dagmar Pysik & Richard Button [931]; Adrian Read [1077]; Kenneth Reed [41]; Garry Richards [366]; Juliet Richters & Alan Whelan [899]; Shirley Robertson [416]; Rainald & Pauline Roesch [1000]; Heather & Peter Roland [855]; Amanda & George Rosenberg [943]; Andrew & Lesley Rosenberg [1012]; Lorraine Royds [823]; John Michael Sanders [972]; Mitzi Saunders [683]; Cecilia Segura [758]; Penelope Seidler [781]; Christine Shale [1001]; David & Daniella Shannon [1067]; Ivan Shearer AM [954]; Sam Sheffer [101]; Marie Bashir [798]; Nizza Siano [619]; Ruth Silver [1054]; Nicola & Amelia Simpson [1009]; Shane Simpson [1045]; Tim Singleton [998]; John Small [915]; Jeffrey Smart & Ermes de Zan [865]; Patricia Smith [1066]; Hannah & Willi Spiller [671]; Lourdes St George [895]; Ross Steele [838]; Alison Stenmark [1083]; Peter Geoffrey Stephens [1046]; Meredith Stokes & David Bremer [885]; Richard Stone [615]; Tony & Rosalind Strong [1027]; Douglas Sturkey [902]; Jill Sullivan [1081]; Isolde Sültemeyer [978]; Margaret & Bill Suthers [14]; Hugh Taylor [990]; Charles Terrasson [439]; Glenn Winslade [977]; Pamela & Graham Thomas [957]; Mary & Jonathon Threlfall [1042]; Robert Thurling [830]; Garry Tipping [1026]; Richard Toltz & Doreen Toltz [1024]; Isolde Tornya [800]; David Triggs [223]; John Tuckey [1025]; Kay Vernon [1039]; Nadine Wagner [1100]; Sarah Ann Walker [1051]; Warren & Susan Walsh [956]; Terence Watson [657]; Victoria Watson [992]; Greg Watters [892]; Ann Weeden [561]; Flora & John Weickhardt [979]; Robin White [970]; Richard White [1084]; David Whitehouse [1011]; Ross Whitelaw [527]; Deanne Whittleston & Anthony Gregg [839]; Suzanne Williams [929]; Gary Wilson [834]; Ray Wilson OAM [1072]; Neil Wilson [1017]; Kylie Winkworth [976]; Donna Woodhill [1093]; Alfredo & Toni Zaniboni [946]; Sharon Zelei [937]; Anna Ziegler [443]

WAGNER 2013 BICENTENARY DONATION APPEAL

As you know, in celebration of the Master's 200th birthday, we at the NSW Wagner Society are putting on a number of special events, and supporting some major initiatives. Many are described in this newsletter. You will be hearing about others during the course of the year. In order to enable us to mount these activities, we have set up a "Wagner 2013" fund. We need your support in order to make all of this possible, and to ensure that our contributions to next year's celebrations will be world class. Donations are fully tax-deductible and can be made by cheque or money order by direct debit; details of the Society's bank account and postal address are given below.

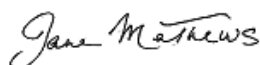
THE DONATION FORM IS PRINTED BELOW or can be downloaded at the Society's Website: www.wagner.org.au/site/index.php?option=com_content&view=article&id=84&Itemid=68

Bank Details

Westpac Banking Corporation,
Paddington NSW Branch
Account Name: The Wagner Society
BSB: 032040
Account Number: 911323

Our postal address is
GPO Box 4574, Sydney NSW 2001

Thank you for considering this request for support - any donation to the Wagner Society's 'Wagner 2013 Fund' will make a difference.



The Hon Jane Mathews AO
President, Wagner Society in New South Wales

WAGNER SOCIETY IN NSW INC DONATION FORM 2013

Name
Address City..... State..... Postcode.....
Email
Membership Number

I wish to donate the following amount to the Society's 'Wagner 2013 Fund'.

Donations are tax-deductible, and receipts will be issued.

All donations are acknowledged in our Newsletter \$ _____

Donation by cheque or money order

Please complete this form and post, with your cheque or money order made payable to

The Wagner Society to:
The Treasurer
The Wagner Society in NSW Inc
GPO Box 4574
Sydney NSW 2001

Donation by bank account transfer

Please use your bank's internet banking facilities to send your payment electronically to

Westpac Banking Corporation, Paddington NSW Branch
Account Name: The Wagner Society
BSB: 032040
Account Number: 911323
Payee Reference: Your surname, initials and '2013 Donation'
(This will be printed on the Wagner Society's bank statement)

.....
Signature

.....
Name in BLOCK LETTERS

...../...../2013

THE RAVEN'S REPORTING, COMPILED BY CAMRON DYER

There is a regularly updated list on the Society's Website www.wagner-nsw.org.au that takes the list to 2017.

July 2013

Bayreuth Oberfrankenhalle

Das Liebesverbot – July 8, 11, 14
Die Feen – July 9 [concert performance].
Rienzi – July 7, 10, 13,
 Festspielhaus
Holländer – July 25
The Ring – July 26, 27, 29, 31
Tristan und Isolde – July 13
Holländer – July 1, 7

Bonn

Dresden

London The Proms – Staatskapelle Berlin

The Ring – July 24, 25, 26, 28

Longborough

The Ring – June 26, 28, 30, July 2; 6, 8, 10, 12

Munich

Lohengrin – July 3
Tristan und Isolde – July 11
The Ring – July 13, 14, 15, 18
Parsifal – July 31

Nordhausen

Sondershausen

Nordhausen

Holländer – July 5, 6, 7, 12, 13, 14, 19, 20
 Thüringer Schlossfestspiele/Theater

Holländer – July 5, 6, 7, 12, 13, 14, 19, 20.

The Ring [in one night] – July 5, 16, 21

Holländer – July 3, 5

Ulm

Zurich

August 2013

Amsterdam

Bayreuth

Siegfried – August 31
Holländer – Aug 3, 6, 13, 20, 24
Ring – Aug 14, 15, 17, 19; 22, 23, 25, 27
Tannhäuser – August 1, 4, 7, 12, 18, 28
Lohengrin – August 2, 5, 8, 11, 26
Das Rheingold – August 10

Lucerne

The Ring – August 30, 31, September 2, 4, 2013 [concert performance].

Salzburg

Meistersinger – Aug 2, 9, 12, 20, 24, 27
Rienzi – Aug 11, 14, 2013 [concert performance].

Seattle

The Ring – August 4, 5, 7, 9; 12, 13, 15, 17; 20, 21, 23, 25

September 2013

Amsterdam

Berlin

Siegfried – September 4, 8, 12, 17, 21
 Deutsche Oper

The Ring – September 21, 22, 27, 29

The Ring – [no actual dates].

Enschede

Lucerne

The Ring – Aug 30, 31, Sept 2, 4, [concert performance].

Washington, DC

Tristan und Isolde – September 15, 18, 21, 24, 27

October 2013

Dijon

The Ring [in 2 days] – October 5, 6; 9, 13; 12, 15

Day 1 – *Das Rheingold*, *Die Walküre*;
 Day 2 – *Siegfried*, *Götterdämmerung*

Tannhäuser – October 31

Dresden

Enschede

The Ring – [no actual dates].

Geneva

Die Walküre – [no actual dates].

Palermo

Siegfried – October 19, 22, 24, 27, 30

San Francisco

Holländer – October 22, 26, 31

November 2013

Amsterdam

Götterdämmerung – November 14, 17, 21, 24, 27, 30

Chicago

Parsifal – November 9, 13, 17, 22, 25, 29

Dresden

Tannhäuser – November 10, 17

Tristan und Isolde – November 16, 20, 24

Melbourne

The Ring – November 18, 20, 22, 25; 27, 29, December 2, 4

Nuremberg

Das Rheingold – November 30

Palermo

Götterdämmerung – November 23, 26, 29

San Francisco

Holländer – November 3, 7, 12, 15

Valencia

Götterdämmerung – [no actual dates].

December 2013

Dresden

Tristan und Isolde – December 8, 14

Melbourne

The Ring – November 27, 29, December 2, 4; 6, 9, 11, 13

Nuremberg

Das Rheingold – December 5, 15, 22, 28

Palermo

Götterdämmerung – December 1, 4

Valencia

Götterdämmerung – [no actual dates].

January 2014

Amsterdam

The Ring – January 29, 31, February 2, 5

Berlin

Deutsche Oper

The Ring – [no actual dates].

Geneva

Siegfried – [no actual dates].

Madrid

Tristan und Isolde – January 12, 16, 19, 23, 27, 31

February 2014

Amsterdam

The Ring – January 29, 31, February 2, 5; 7, 9, 11, 14

Madrid

Tristan und Isolde – February 4, 8

March 2014

Geneva

Götterdämmerung – [no actual dates].

April 2014

Houston

Rheingold – April 11-26 [no other dates].

Madrid

Lohengrin – April 3, 6, 7, 10, 11, 13, 15, 17, 19, 20, 22, 24, 27

Paris

Opera National de Paris

Tristan und Isolde – April 8, 12, 17, 21, 25, 29

May 2014

Barcelona

Die Walküre – May 19, 22, 23, 25, 27, 28, 30, 31

Dresden

Holländer – May 17, 24

Paris

Opera National de Paris

Tristan und Isolde – May 4

Vienna

Staatsoper

Die Walküre – [no actual dates].

June 2014

Barcelona

Die Walküre – June 3

Dresden

Holländer – June 20

Geneva

Ring – June 13-18; 20-25 [no other dates].

Vienna

Staatsoper

Die Walküre – [no actual dates].

July 2014

Dresden

Holländer – July 2

August 2014

Seattle

Meistersinger – Aug 2, 7, 10, 13, 17, 20, 23

December 2014

Brussels

Lohengrin – [no actual dates].

May 2015

Dessau

The Ring – May 13, 14, 15, 17

August 2016

Chicago

Das Rheingold – Aug 26 [no other dates].

October 2016

Chicago

Rheingold – October 31 [no other dates].

February 2017

New York

Rheingold – February 18 [no other dates].

May 2017

New York

Das Rheingold – May 5 [no other dates].

ADDRESS

Please note our permanent address for all correspondence:

The Wagner Society in New South Wales Inc
GPO Box 4574 SYDNEY NSW 2001

Telephone: 9360 9822 (Jane Matthews, President)

Website: www.wagner.org.au | Website enquiries: wagner_nsw@optusnet.com.au

[All website addresses used in this Newsletter are reproduced in the PDF version of the newsletter on the Wagner Society's website in the relevant article - Members Area]

STOP PRESS

RIDING THE STORM : A VOYAGE THROUGH WAGNER'S FLYING DUTCHMAN

The Sydney Wagner Society invites you to this afternoon voyage, sailing at 1.00pm on Sunday 14th July, from its berth at the Willoughby Uniting Church Conference Centre, 10 Clanwilliam St, Willoughby.

The voyage will offer passengers insights into The Flying Dutchman, which the Sydney Symphony is mounting in concert performances later in the month, with such luminaries as the SSO's new conductor, David Robertson, and featuring Eric Owens, whom you saw and loved / hated as Alberich in the Met's Ring Cycle and the Sydney Philharmonia Choir.

It will be ably steered by Dr David Larkin, popular young musicologist at the Sydney Conservatorium and feature insights from him and a crew of leading Sydney academics and music practitioners, including the Wagner Society's own Dr/Prof Colleen Chesterman. There will be performances from some young Australian musicians. Passengers may be requested to keep the ship afloat musically to allow it to return to port safely by 5 or 5.30pm.

Fares:	\$ 45	Members
	\$ 55	Non members
	\$ 30	Students & Sydney Philharmonia singers

Please register your attendance at our website – www.wagner.org.au

Leona Geeves

Cruise Entertainment Director

1 July 2013



President Jane Matthews with (L-R) Louis Garrick, Lucinda-Mikravata (Kundry), Mitchell Riley (Parsifal), Jack Symonds (Composer) and Netta Yaschin (Director)



The NSW Governor, Her Excellency Marie Bashir, with wagnerlicht organiser and Committee Member, Mike Day, at the opening of the installation on 22 May 2013.

ADDRESS FOR SUNDAY FUNCTIONS

Goethe Institut, 90 Ocean Street Woollahra (corner of Jersey Road)
