

Maximise

your enjoyment and understanding of

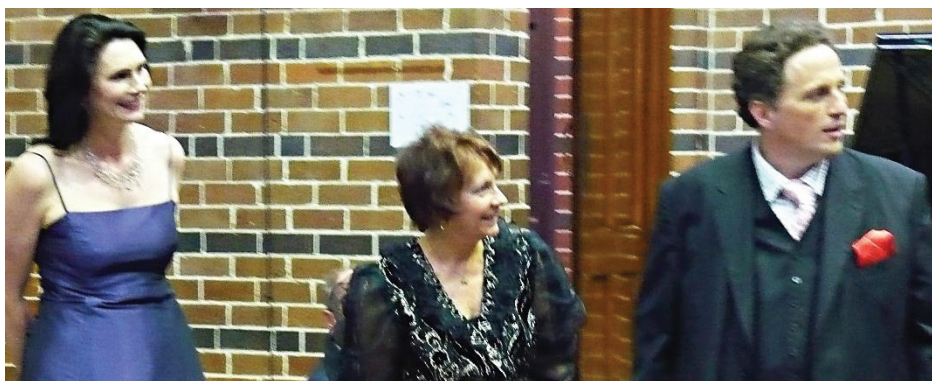
Wagner's music

Newsletter No. 127, December 2012

President's Report

Welcome to the fourth and final newsletter for 2012.

It has been a very full year for the Society, featuring many fascinating events. A major highlight was the afternoon with our patron, Simone Young, who spoke so openly and frankly about her life with music, and particularly with Wagner. And I am sure than everybody who attended our Christmas concert and party at the Mosman Art Gallery will agree that it was a triumph. Both Lisa Harper-Brown and Warwick Fyfe were in superb voice and accompanied splendidly by Louise Scott. The venue, with its large spaces and resonant acoustics, suited the occasion perfectly.



Lisa Harper-Brown, Louise Scott and Warwick Fyfe – End of Year Recital

The Bayreuth saga continues. You will remember that we were told in January this year that, as a result of a decision of the Festival Administrative Board, no further tickets would be allocated to Wagner Societies in the future. There was a strong response from many societies around the world, including the Australian societies. Later in the year we were told that the Board was to meet again on 9 October, and that they were going to re-visit this decision. Accordingly, at the end of September we wrote another, very conciliatory letter, pleading for a return to the previous system. The New York Wagner Society wrote a similar letter. Not long afterwards, the New York Society received a letter, dated 10 October, from the Chairman of the Board, in the following terms: "I am happy to announce that the Administrative Board has decided yesterday, to correct earlier decisions regarding the tickets for your associations. More details you

will get in the very near future." To my knowledge, there has been no further communication. My enquiries tell me that in spite of the positive terms of the letter, there was in fact a degree of dissension within the Board on this issue. So we will wait and see what happens. In the meantime, we received the same ticket application forms as in previous years, so we have applied for the usual number of tickets for the 2013 festival, namely 12 tickets from the box office and two from the Society of Friends. Members will be informed as soon as we learn of any further developments.

Your Society is getting a new image! Thanks to committee-member, Michael Day, a collaboration was arranged between the Society and design students at the University of Technology Sydney. As part of one of their projects, they have designed us a new logo. It is yet to be approved by the Committee, but – assuming that it is – all our

PRESIDENT'S REPORT continued p.3 ►

PATRON:

HONORARY LIFE MEMBERS:

Simone Young AM
Mr Richard King
Prof Michael Ewans
Mr Horst Hoffman
Mr Joseph Ferfoglia

STOP PRESS 1:

Special Offer from Inbooks of important books on Wagner at Special Price – See details inside.

STOP PRESS 2:

Der fliegende Holländer – New Zealand performances: September & October 2013–see article inside.

For Your **Diary**

| 2013 | | |
|---|--|---|
| Sat. 13 & Sun. 14 April (and 18 April at Dendys) | <i>Parsifal</i> – Metropolitan Opera production | Cremorne Orpheum, Chauvel & Dendy Newtown & Opera Quays |
| 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 <i>Meistersinger</i> and <i>Die Walküre</i> 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 |
| 18, 19, 20, 21 September | The Ring – An Orchestral Adventure – arranged de Vlieger | Sydney Opera House |
| 14, 19, 21 September - 7.30pm 17 September - 6.00pm | <i>Der fliegende Holländer</i> – Concert performance in Wellington, New Zealand | St James Theatre |
| 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 | The Ring Cycle – Melbourne: Cycle 1: November 18 to 25. Cycle 2: November 27 to December 4. Cycle 3: December 6 to 13. ## | Melbourne Opera Theatre |

Opera Australia has created a new website for its Melbourne Ring Cycle, including a process for registering your application for tickets, if you haven't qualified for other ticketing arrangements: http://melbourneringcycle.com.au/visit_melbourne.

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

| DATE | EVENTS - 2012 EVENT STARTING TIMES MAY VARY PLEASE CHECK THE SCHEDULE FOR DETAILS | TIME & LOCATION |
|---|--|------------------------------|
| 2013 Some events may be subject to change and further detail in the next newsletter | | |
| Sat & Sun 9-10 February | 2013 SPECIAL EVENT: RING WEEKEND – Dr Antony Ernst lectures at the Willoughby Uniting Church Conference Centre - see details below. | See details below |
| 10 March | <i>Climbing Towards Midnight</i> - Jack Symonds' composition referencing <i>Parsifal Act 2</i> - Louis Garrick & Jack Symonds, Sydney Chamber Opera – an introduction to the new work sponsored by the Wagner Society. | Goethe Institut 2PM |
| 14 April | Dr David Schwartz (composer, countertenor & specialist on Yiddish theatre) - <i>Wagner and Psychological Motivation in The Ring</i> | Goethe Institut 2PM |
| April TBC | 2013 SPECIAL EVENT: Sydney Chamber Opera Performances of: Climbing Toward Midnight – for information about this work, visit Jack Symonds' website: http://jacksymonds.com | TBC |
| 22 May | 2013 SPECIAL EVENT: <i>Wagner Licht</i> Exhibition opening preceding special Wagner 200th Birthday dinner | TBC |
| 26 May | Wagner Society AGM with Special Musical Event - concert by singer Luke Stoker with accompanist Bradley Gilchrist | Goethe Institut 2PM |
| 30 June | Tony Legge, OA, Opera Australia's Assistant Music Director – on <i>Bayreuth Career</i> | Goethe Institut 2PM |
| 14 July | 2013 SPECIAL EVENT: Riding the Storm: Seminar on <i>The Flying Dutchman</i> | Goethe Institut 9.30AM - 5PM |
| 11 August | Lisa Gasteen – Professor of Opera at Queensland Conservatorium: Preparing for Major Wagnerian Roles (TBC) | 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 – Singing Wagner TBC | 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) | | |



Committee 2012 - 2013

| | | |
|---|---|--|
| President | Jane Mathews | 9360 9822 |
| Vice President | Leona Geeves | 9337 6978 |
| Vice President & Newsletter Editor | Terence Watson | 8097 9797 |
| Treasurer & Membership Secretary | Dennis Mather | 0413 156 700 or 9560 1860 |
| Secretary | Colleen Chesterman | 9360 4962 |
| Members | Roger Cruickshank immediate past President | 0414 553 282 |
| | Tony Jones | 0412 572 624 |
| | Peter Murray | wagner_nsw@optusnet.com.au |
| | Mike Day | 0413 807 533 |
| | Paulo Montoya | |
| Public Officer | Alasdair Beck | 9358 3922 |

President's Report continued

communications from now on will be in the new format. It is a completely different look, clean and modern. We hope that you, our members, will enjoy this new design.

Next year, the big bi-centenary year, promises to be a huge year for all of us. In addition to a number of particularly exciting events at our regular Sunday meetings, we are involved in some fascinating initiatives. One of these is the Ring Symposium, to be conducted by Anthony Ernst on the weekend of 9 and 10 February. More details of this symposium are given elsewhere in this newsletter. It promises to be a truly informative and stimulating event. I know from personal experience that Anthony has an enormous depth of knowledge and understanding about all aspects of the Ring, and also has the communication skills to readily impart his knowledge to his audience. And I have just been told that Lyndon Terracini, the artistic director of Opera Australia, has agreed to open the symposium for us on the Saturday morning.

Another fascinating initiative is the Society's commissioning of a brand new opera called "Climbing Towards Midnight", composed by Sydney musician Jack Symonds. As Jack describes it, this has "the dna" of Wagner's music within it. It will be performed by the Sydney Chamber Opera in April next year at the National Institute of Dramatic Art. The opera is to be based on Act 11 of *Parsifal*, and explores the relationship between Parsifal and Kundry. Those of you who have seen any of the Sydney Chamber Opera's outstanding productions over the last two years will be looking forward to this event with huge anticipation. It is a real pleasure and privilege for us to be supporting these incredibly talented young musicians.

As many of you know, the Sydney Symphony Orchestra will be putting on a concert performance of *The flying Dutchman* on 20 and 22 July next year. The previous Sunday (14th July) we will be holding a special seminar entitled "Riding the Waves – a voyage through Wagner's *flying Dutchman*". This will be an all day event to be held at the Goethe Institute. We hope to have Maestro David Robertson, the new

chief conductor of the SSO to speak to us, as well as Eric Owens, who will be singing the title role. Many members will remember Eric Owens as a wonderful Alberich in the Metropolitan Opera's new Ring Cycle. Dr David Larkin, musicologist from the Sydney Conservatorium will be taking part, as will Dr David Schwartz, who will speak on historic interpretations of the Dutchman and Senta. Other notable speakers will be participating, as you will learn closer to the event.

Amongst numerous other initiatives are: our sponsorship of Fine Music 102.5, which will lead to the broadcast of all ten mature Wagner operas during the year; our support of the Sydney Youth Orchestra, which will be putting on a concert in August featuring Wagner's music; our grants to the Sydney Eisteddfod, leading to awards for the best singer of a Wagner song or aria, and the best singer of a German language song or aria; and our financial assistance towards a conference to take place between the second and third Melbourne Ring Cycles.

So we are all looking forward to next year with huge anticipation. I look forward to seeing you at these fascinating events.

Editor: Correction – in the last issue your Editor neglected to change the record attendance at our meeting with our Patron, Simone Young, from 160 to about 140 – still a record, though!

NEWSLETTER HIGHLIGHTS

| | |
|--|-----|
| Melbourne Ring Update | P5 |
| Melbourne Ring Symposium | P5 |
| Forging Meaning out of Music - Antony Ernst Seminar | P7 |
| Flying Dutchman New Zealand | P8 |
| Sourfleuse - Katie French | P11 |
| Inbooks Special Wagner Books Offer | P17 |



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.

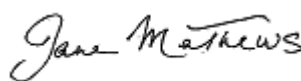
Donations are fully tax-deductible and can be made by cheque or money order by direct debit; details of the Society's bank account and postal address are given below.

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

THE DONATION FORM IS PRINTED ON THE INSIDE BACK COVER OF THE NEWSLETTER

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

Donations

The Society welcomes all donations and they can be addressed to the Treasurer, Wagner Society in NSW Inc., at the Society's GPO Box address shown on the back page of this Newsletter. Such donations help us to carry out our objective "to promote the music of Richard Wagner and to encourage a wider appreciation of the significance of his achievements." Donations are tax-deductible and receipts will be issued. The following donations have been received since September 2012: Paul Alger, Sybil Baer, Norma Barne, Joan and Maxwell Connery.

Email Addresses

Email is for many members the communication method of choice, and it's vital for us to have your current email address if you want to receive reminders about Society functions, or in the future to receive the Newsletter electronically. The Society's email address is info@wagner-nsw.org.au (info at wagner hyphen nsw dot org dot au).

If you'd like to receive reminders about forthcoming Society events and occasional matters of interest to members, just send us an email from your current email address, with "Email reminder service" in the "subject" line. If you'd like to take part in the pilot for electronic delivery of the Newsletter, make sure that we have your current address by enrolling (or re-enrolling) in the Email Reminder Service.

Some people have particularly avaricious anti-spam programs which devour emails from nice people like us, and each different email program (such as Outlook) has its own way of avoiding this. Some programs let you nominate the Society as a "favourite" or "trusted address", to ensure that our emails do not suffer that fate, and if you take the time to make us "trusted" you'll ensure that you receive our emails for as long as you want to.

New Members

The following people joined the Society from September 2012:

Tony Bond, Maureen Gray, Peter Ivanoff, Nadine Wagner.



Melbourne Ring Cycle - Update - New Wotan and Siegfried

Your Editor was recently informed by the eagle-eyed, immediate past President, Roger Cruickshank of two major changes to the cast for the Melbourne Ring Cycle that seem to be unheralded by Opera Australia (at least, I could not find a media release on their website). The first is the replacement of Juha Uusitalo by Terje Stensvold, who is in demand internationally as Wotan, and the second in the replacement of Gary Lehman by Stefan Vinke, who recently impressed Sydney audiences as Paul in Korngold's *Die tote Stadt*, and sang Siegfried to great acclaim in the recent performances of the Covent Garden Ring Cycle.



Norwegian Bass
Baritone: Terje
Stensvold

Stensvold has sung Wotan in Frankfurt, Vienna, Berlin (the Deutsche Oper), Leipzig, Helsinki and Stockholm. He is on DVD in the Copenhagen Ring Cycle as well. (In reviewing this production Mostly Opera said of Stensvold: "His voice was huge and quite steady throughout the entire range." In 2011 he sang the role with Sir Simon Rattle and the Berlin Philharmonic. In the 2012/13 season, he will be singing the role with the Berlin State Opera and Teatro alla Scala, Milan, under the direction of Daniel Barenboim. He made his debut with *Der fliegende Holländer* (available on CD, Harmonia Mundi) at Oper Frankfurt in 2000, when He has also sung Klingsor (*Parsifal*). He is a main stay at the Norske Opera in Oslo where he has performed more than 80 roles, including Jago, Eugen Onegin, Don Giovanni, Gianni Schicchi and Mozart's Figaro.

There are, of course, some samples of Stensvold singing on YouTube, including a concert performance of the Dutchman from Oslo, with a splendid Senta by Turid Karlsen (the chorus and orchestra are also marvellous, conducted by Marc Soustrot – a benchmark, perhaps, for the SSO's performances next year!) that is accompanied by a video of Daland as the captain of a huge car ferry! (www.youtube.com/watch?v=kjSvPUBwnIE and www.youtube.com/watch?v=0x8CzDKUawE&feature=relmfu) There is also a small sample from the Frankfurt Oper Ring Cycle with Stensvold in fine voice (www.youtube.com/watch?v=mDnjRcQJbf8).

For those who missed seeing Vinke in *Die tote Stadt*, here is some background. German tenor Stefan Vinke studied with Edda Moser at the Music Academy of Cologne and was immediately engaged by the Staatstheater Karlsruhe in Germany. He studied voice with Edda Moser in Cologne and with Eugene Kohn. He graduated as church musician. Stefan Vinke's first engagement was with the Badisches Staatstheater Karlsruhe, Germany, in 1993. In 1996, as he began specialising in Heldentenor roles, he received a scholarship from Bayreuth. He sang his first Tristan in Halle in 2004, and his first Siegfried in Cologne, and in 2005/06, he was engaged by Leipzig Opera to sign the lead tenor roles in all their Wagner

productions. He has since sung Siegfried in Leipzig, Venice, Lisbon, Cologne, Berlin, and Salzburg and has sung it in London.

In 2009 he sang his first Siegfried in *Götterdämmerung* at La Fenice before completing the Ring in Lisbon. The following year, after singing Tristan in Cologne and Lohengrin in both Stuttgart and Leipzig, Vinke undertook Siegfried in the entire Ring Cycle in Cologne and Berlin, and he completed his Wagner repertoire with *Die Meistersinger* in Leipzig. You can see and hear him as the forging Siegfried in the Berlin Staatsoper Ring Cycle (www.seattleopera.org/bios/media/stefan_vinke_video_ring.aspx). There is a YouTube extract from the Opera Australia's *Stadt* at www.youtube.com/watch?v=7WfQUjwc3zE with Cheryl Barker.

The above information is based on details from the following websites:

www.oper-frankfurt.de/en/page305.cfm

www.haydnrawstron.com/artist.php?ac=tsv&type=biog
http://www.seattleopera.org/bios/index.aspx?name=Stefan_Vinke

<http://www.bach-cantatas.com/Bio/Vinke-Stefan.htm>



Stefan Vinke: Image
from Opera Australia
biography

Melbourne Ring Cycle Symposium

Scheduled to coincide with the performances of Wagner's *Der Ring des Nibelungen* in Melbourne, 18 November–13 December 2013, the symposium "Wagner and Us" will explore and critique Richard Wagner's continuing cultural, political, and historical importance to contemporary society. The symposium, convened by Professor Kerry Murphy, is jointly hosted by The University of Melbourne, Monash University, and The Richard Wagner Society in Melbourne.

The Symposium will occur between the second and third cycles on 6 Dec 2013 to 8 Dec 2013. Topics to be covered include Wagner in Australia, Wagner and Anti-Semitism, Wagner in the Theatre, and the 'Wagner Industry', and others.

According to the Symposium's website, the invited Keynote Speakers include major writers on Wagner:

Slavoj Žižek is a Slovenian philosopher and cultural critic. He is a professor at the European Graduate School, International Director of the Birkbeck Institute for the



Humanities, Birkbeck College, University of London, and a senior researcher at the Institute of Sociology, University of Ljubljana, Slovenia.

Eva Rieger is Professor Emeritus in Historical Musicology at the University of Bremen. She is one of Germany's most distinguished musicologists. We would be asking her to talk on aspects of her recent book *Richard Wagner's Women* which was translated and published by Boydell and Brewer in 2011.

Hans Rudolf Vaegt (Professor of German Studies and Comparative Literature Emeritus at Smith College) is known for his research on Goethe, Thomas Mann

and Wagner and has published extensively on each. Since 2005 he has been on the editorial board of the International Wagner journal *WagnerSpectrum*.

Patrick Carnegy is a writer, lecturer and broadcaster on music, theatre and literature. Formerly assistant editor at the TLS and music books editor at Faber & Faber, in 1998 Carnegy was appointed first ever Dramaturg at the Royal Opera House, London.

Information about the Symposium is sparse at the moment (no costs or specific program), but you can **register** at the website: <http://wagnerandus.com.au> for email updates about the Symposium.

Maestra Simone Young to Leave Hamburg: New Team Announced - Terence Watson

On 25 September 2012, Norman Lebrecht reported that the Board of the Hamburg State Opera decided today to appoint a new artistic leadership. George Delnon will become new Intendant and member of the board and Kent Nagano will

become Principal Musical Director (Generalmusikdirektor) and Principal Conductor (Chefdirigent).

Kent Nagano will also lead the Hamburg Philharmonic State Opera together with Georges Delnon as the Intendant. Both have signed their contracts today following the board meeting. The contracts run until 2020.

Lebrecht quoted Kultursenatorin Prof. Barbara Kisseler as seeing the Hamburg State Opera strengthened for the future: "With the coming divided management structure with an Intendant and a Principal Musical Director we have created the conditions for the Hamburg State Opera and the Hamburg Philharmonics to expand their international reputation considerably. I have known and valued Kent Nagano's and George Delnon's work for a long time and I am delighted that we could win them over to the further development of the music city of Hamburg. Both of them bring the necessary experience as a strong team to develop the orchestra and opera also in the international comparison."

From one perspective, one could consider that this is a huge compliment to our Patron, Simone Young's, incumbency in the combined positions, firstly because of the recognition of the work load in the combined position, and secondly because it is unlikely that a conductor of the stature of Kent Nagano would take up a position in an orchestra that is not already considered to be of the highest standard. In addition, Nagano continues to conduct the Orchestre symphonique de Montréal; he is also one of the Russian National Orchestra's Conductor Collegium, and also conductor designate of the Gothenburg Symphony Orchestra.

However, there is an alternative point of view that, possibly, Nagano is not the best choice for Hamburg,

as also reported by Lebrecht: "The sometimes maverick German critic Manuel Brug has written a reasoned diatribe in *Die Welt*, arguing that if Kent Nagano made no great difference in seven years at Bavarian State Opera he is probably not the right man to succeed Simone Young in Hamburg." This is a harsh judgement of Nagano's tenure, based partly on his jetsetting to conducting commitments in other cities and continents. Brug was critical of Nagano's knowledge of and capacity to conduct convincingly staple works of the German repertoire, including Wagner, instead preferring "exotic, rarely played or modern works." Brug suggests, instead, that Cornelius Meister, apparently a Wunderkind of conducting, would have been a better choice for Hamburg – skipping a generation and "going for one of Young's brilliant former assistants".

Cornelius Meister, born in Hannover in 1980, was appointed Chief Conductor and Artistic Director of the Vienna RSO in 2010. Each season he directs the orchestra in concert series both in Vienna's prestigious Musikverein and the Konzerthaus. In July 2012, Cornelius Meister completed an impressive seven years as Music Director of the City of Heidelberg, of both the Heidelberg Philharmonic Orchestra and the Opera House. In 2007, he was honoured by the Association of German Music Publishers for the best German concert programming of a season (in Heidelberg). Over recent seasons, Cornelius Meister has been guest conductor with the major orchestras including Het Concertgebouw Amsterdam, City of Birmingham SO, BBC PO, Baltimore SO, Swedish RSO, Orchestre de l'Opéra national de Paris, Rundfunk-Sinfonieorchester Berlin, NDR Sinfonieorchester Hamburg as well as the Symphonieorchester des Bayerischen Rundfunks Munich.

<http://www.artsjournal.com/slippeddisc/2012/09/breaking-new-boss-for-hamburg-state-opera.html>

<http://www.kdschmid.de/artistdetail/items/cornelius-meister.html>



Forging Meaning Out of Music: Heritage, Complexity and Vision of the Ring

Dr Antony Ernst

Wagner Society In NSW Workshop

Even If You Have Heard Antony Speak In Other Locations, This Series Will Be Entirely New Content.

Location: Willoughby Uniting Church Conference Centre
10-14 Clanwilliam Street, Willoughby
off Penshurst St, between Church and Forsyth Streets.

PROGRAM

Saturday

9.00-12.00:

WAGNER'S TIME AND MUSICAL HERITAGE

(coffee break of 30 mins during session)

This first session will look at what it actually meant to grow up in the time and place Wagner did, how this shaped his thought and his music, and how he came to the Ring.

12.00-1.00 Lunch

1.00-2.45:

DAS RHEINGOLD - MEANING MADE PHYSICAL

The first part of the Ring is as much about laying the musical groundwork as it is about establishing the dramatic framework of the Ring. We'll examine how Wagner establishes his revolutionary system of motifs, and look at why they work so uniquely in the Ring. We'll also look at how the events of Rheingold shape the drama to come.

coffee break of 30 mins

3.15-5.00:

DIE WALKÜRE – THE DARK HEART OF THE RING

As the Ring unfolds, Wagner establishes the conflict of attachment, self-interest and morality in a work which is both a powerful drama and a critique of the nature of power.

Sunday

12.30-2.30:

SIEGFRIED – WHEN WORLDS COLLIDE

This is a useful juncture to reassess the way Wagner uses his system of leitmotifs - there are very rich depths of meaning to be found in looking at them in a new way; and Siegfried gives us a wonderful opportunity to look at this and also the ideas of humanity and regeneration which it portrays.

coffee break of 30 mins

3.00-5.30:

GÖTTERDÄMMERUNG – THE REASON FOR IT ALL

The final work of the Ring is in itself one of the most substantial works of European culture, and the masterly way in which Wagner draws all his threads together makes it a fitting culmination of the cycle. Exactly what Wagner sets out to achieve, and how he uses all his resources to do it, will be the focus of this final session.

Price: Non-members: \$120 Members: \$95; Early Bird booking: \$95 (cut-off date for early bird booking 14 January 2013)

Registration (includes lunch and coffee/tea): See registration form at end of Newsletter

Transport: Ample Parking in streets

Parking/Trains/Buses - Nearest train station: Chatswood

There is parking on site for 22 cars with 2 mobility parking spots. There is ample parking in surrounding streets. The venue can also be accessed from Forsyth St. We are using the ground floor venue.

Buses 273 from Wynyard and M40 from Park St (near Pitt) travel along Penshurst St. Bus stop going north is (2068) 87, and south is 53.

The venue is on the ground floor – wheelchair accessible.

DR ANTONY ERNST

Antony Ernst is a dramaturg, director, writer, lecturer, translator and arts administrator. He has worked for companies such as Opera Australia, Staatsoper Dresden, Bell Shakespeare Company, Deutsche Oper am Rhein, Sydney Symphony, Teatro dell'Opera di Roma, Opera Frankfurt and the Teatro Maestranza in Seville. After spending five years as Manager of Artistic Planning at the Auckland Philharmonia Orchestra in New Zealand, he returned to Sydney as CEO of Sydney Youth Orchestras. He is now Manager of Artistic Planning with the Orchestre Philharmonique de Strasbourg.



***The Flying Dutchman* with the NBR New Zealand Opera 2013 (See Dates Below)**

Welsh bass-baritone Jason Howard as The Dutchman (he recently sang Wotan in the *Ring* in Strasbourg), Paul Whelan (an excellent Amfortas in Wellington some years ago) as Daland, and Irish soprano Orla Boylan as Senta (her roles have included Senta and Sieglinde at the ENO, Elisabeth at Bologna and Aufseherin in *Elektra* at Salzburg under Daniele Gatti. The musical director is Welsh conductor Wyn Davies (WNO, Metropolitan Opera, Buxton Festival, the Halle, Opera North) and the director is Australian Matthew Lutton. Australian Zoe Atkinson is the designer and Lighting Designer is Jon Buswell. Also in the cast: Erik - Peter Auty; Steersman - Shaun Dixon; Mary - Wendy Doyle. The singers will be accompanied by the New Zealand Symphony Orchestra (NZSO) and the Auckland Philharmonia Orchestra and featuring the Chapman Tripp Opera Chorus (sung in German with English surtitles).

On the evening of 20 September, in Wellington, the NZSO will also be playing a concert featuring the Prelude to Act I of *Lohengrin* and the Prelude and Liebestod of *Tristan und Isolde*. Other items on the program are the Britten violin concerto and Strauss's *Rosenkavalier* Suite.

Your Editor has heard a rumour that Renaissance Tours may be offering a tour, to be led by Peter Bassett, to Wellington. It would be 19-23 September, with the *Dutchman* on 21 September and the above concert on 20 September. Check out the Renaissance Tours website for further information: <http://renaissancetours.com.au>.

Locations and dates:

Wellington - St James Theatre: 14, 19, 21 September - 7.30pm, 17 September - 6.00pm

Auckland - ASB Theatre, Aotea Centre: 5, 10, 12 October - 7.30pm, 8 October - 6.30pm

Prices for the *Dutchman* from \$NZ49.50 to \$NZ189.50

Online bookings for the *Dutchman* at: <http://nzopera.com/2013/the-flying-dutchman>.

Online bookings for the concert through www.buytickets.co.nz.

Wagner and Friends - Barbara Brady's Program Returns to Fine Music FM in 2013

In 2013 Fine Music is presenting Barbara Brady's 12 episode *Wagner and Friends*, first broadcast in 2008. The series will begin on 13 January and will run on the 2nd and 4th Sundays at 9-10:30 for 6 months. In 2008, Barbara wrote the following introduction for *Fine Music*.

Calling the program *Wagner and Friends* is not an oxymoron! Richard Wagner had numerous friends who recognized his genius and admired and supported him. Many were steadfast throughout his lifetime, regardless of his habit of seducing their wallets and wives. Those friends who fell by the wayside were the ones who declined, on grounds that Wagner could never understand, to pledge yet further funds. Wagner's demands on his friends were the means of furthering his art. Not all the penalty in his early career was his own fault. In pre-1870 opera composers were paid only for the first performance of a run whereas the singers were paid for each performance. Lack of copyright protection meant that music could be pirated, with profit for the publisher but none for the composer.

Wagner was accused of arrogance, self-centredness and megalomania, but Thomas May in *Decoding Wagner* points out that had it not been for Wagner's driving egotism he may never have found the strength and resilience to realize his artistic ambitions. The creative pursuit of *The Ring of the Nibelung* over twenty-six years must have required super-human perseverance and self-belief.

Just as he needed financial patronage, he also needed to be approved and believed in as an artist and to be loved as a person. His charisma was extraordinary and he was fond of

women for the sympathetic devotion they readily gave - and a handful of affairs and liaisons is documented. There is no doubt of Wagner's infatuation for Mathilde Wesendonck, his 'muse' while he was writing *Tristan und Isolde*. Yet the unbearable, unresolved yearning portrayed in music of unmatched beauty may never have been possible had Wagner's love for Mathilde been satisfied on the simplest level. Certainly Wagner tried patiently to explain to his wife, Minna, that his relations with Mathilde were purely ideal. A quaint vignette of Wagner reading the newly-completed poem (as he called his librettos) of *Tristan* to an intimate group comprising his wife Minna, the current object of his love Mathilde Wesendonck, his future wife Cosima, and their respective husbands. A veritable ménage of six!

The inclusion of "friends" in the title is a convenient catch-all for Wagner's contemporaries, for composers who influenced him and others who followed his lead. Each program includes works by composers ranging in time from Beethoven to Richard Strauss and genres from *Singspiel* to grand opera, with some symphonic, choral and instrumental music.

The programs provide an opportunity to explore a diversity of Wagner's music: the best-known pieces, some surprises such as a sweet cavatina here, or a jolly, 'blokey' song there; a deliberately light touch when it comes to a challenging music-drama such as *Parsifal*; symphonic passages surging up under lyrical melodies, soaring voices, shimmering strings, and some longer scenes where the listener is enticed into the powerful emotion



of the music and the drama.

The format is chronological up to the eighth program, saving the great masterpiece, *The Ring of the Nibelung*, for the final four in the series in May and June. In these programs, the broad themes central to the Ring are explored: nature, power and magic, love and finally, birth, death and redemption, concluding with the glorious finale to *Götterdämmerung*.

For people wondering how to understand the *Ring*, with its dwarves, gods, demi-gods, dragons and mortals, there are two ways. First listen carefully to how the music links the diverse characters, events and places; it was Wagner's genius which devised the network of musical moments (*Leitmotive*) to bring cohesion to the whole. Secondly, see

a *Ring* cycle if you are able. The much anticipated Opera Australia production of the Ring Cycle at the Arts Centre Melbourne in November-December may still have seats available; and dates and venues for future Wagner operas around the world are found on the Wagner Society's website, www.wagner.org.au.

Finally a warning! Beware of Wagner's "ear-worms", fragments of music that burrow their way into the brain uninvited and repeat themselves incessantly for days on end. She confesses that having been embedded with Wagner's music for a considerable time while compiling these programmes, she is hopelessly infected. "I can only appeal to Herr Wagner for release. In the words of Brünnhilde: "Ruhe! Ruhe! Du Gott" (Peace, Peace thou god)."

Fine Music 102.5 presents Wagner Operas

- Colleen Chesterman

In March 2012, Barbara Brady and I, both members of the Wagner Society and Fine Music volunteers, prepared proposals for the Fine Music Programming Committee to mark the bicentenary of Wagner's birth. The Wagner Society offered to sponsor programs to give wider audience access to Wagner's music.

A repeat of Barbara's 12 programs *Wagner & Friends* was accepted and they are described elsewhere in this issue. Our second proposal was that Wagner's 10 major operas feature in *At The Opera* at 8:00pm on Wednesday nights. We proposed a running order based on date of composition, but with *Der Ring des Nibelungen* presented together, although *Siegfried Act 3* and *Götterdämmerung* were composed later than *Tristan und Isolde* and *Die Meistersinger von Nürnberg*. This proposal took time to be approved. The normal running time of the program is 2½-3 hours. The first four operas fit into the normal program time. I suggested that *Die Walküre* should also be performed as a whole, as the momentum leading up to The Ride of the Valkyries at the beginning of Act III is so dynamic. To play the five last operas as a whole, each over four hours long, interrupted other programs, so I suggested that they be played over two consecutive weeks.

With both Verdi and Britten having centenaries in 2013, the final decisions on scheduling took time. But in October we were told the proposal had been accepted and presenters allocated. I looked forward to selecting the CDs to be used for each broadcast, in order to get the best performances, with a wide range of soloists and conductors. But in November, waiting for a plane in Melbourne after seeing Geoffrey Rush in *A Funny Thing Happened on the Way to the Forum*, I was asked if I could send a list of the CDs to be used for pre-publicity. So it has been a rushed couple of weeks, e-mailing committee members for advice, listening to different versions, making lists, cross-checking artists. What follows are the choices made by me or the presenters.

The first major opera, *Der fliegende Holländer* will be played on January 16. This has been programmed by Michael Tesoriero as one of his *Legendary Met Performances* series. It is appropriate that it kicks off the series of operas as the NY Met spearheaded performances of Wagner outside Germany. Michael has chosen a

performance from 5 March 1960, with the powerful Met orchestra conducted by Thomas Schippers. It features the great baritone George London in the role of the Dutchman (he was also a fine Wotan during the 50s) and the silvery soprano of Leonie Rysanek as Senta.

On 27 February, Brendan Walsh presents *Tannhäuser*. Fine Music's library has the 1988 release of Giuseppe Sinopoli conducting the Philharmonia Orchestra and the Covent Garden chorus, which I was happy to program. He uses the Paris version, with its expansion of first scene on the Venusberg. Sinopoli had often been criticized for eccentricities, but I have always liked this interpretation. Although Plácido Domingo is not a true heldentenor, his fine voice and romantic power is perfect for the medieval minstrel-knight although he never played the role on stage. There is powerful sexuality in the scenes with Venus, sung by Greek mezzo Agnes Baltza. His yearning for forgiveness, through the pure love of Elisabeth, is palpable and soprano Cheryl Studer is in beautiful voice. Andreas Schmidt is an excellent Wolfram.

On 27 March, *Lohengrin* is presented by Angela Cockburn. Rudolf Kempe's legendary studio recording is from 1963. It shows his capacity to shape the long lines of Wagner's music. Jess Thomas is impressive as the knight of the swan; he was the first Tristan I saw, at Covent Garden in 1971 and he was a magnificent voice and presence. Elizabeth Grümmer is a wonderful Elsa. Dietrich Fischer-Dieskau provides a powerful performance as the jealous Telramund and Christa Ludwig is a spiteful, vicious Ortrud.

On April 24, Andrew Bukonya presents *Das Rheingold*. The station had been sent the recently released CD of Simone Young's performance in Hamburg in 2011, seen by so many of our members on a Renaissance Tour, and by many others (including myself) in packed houses at the Arts Centre in Brisbane in August 2012. It will be great to relive these marvellous performances by our own 'maestra.' Young's conducting and the orchestra are excellent. Our member Deborah Humble sings the wise goddess Erda, a role she is also singing in Melbourne, sponsored by our Society. And I love the performance of Wotan from bass baritone Falk Struckman, the representation of Alberich the dwarf by the powerful voice of Wolfgang Koch and the enchanting first notes from Rhinemaiden Hayoung Lee.



There will be more Australian performances on 22 May when Derek Parker presents *Die Walküre*, as I have chosen the wonderful Melba CD of the 2004 Adelaide Ring. With Israeli conductor Asher Fisch at the rostrum, the Adelaide Symphony orchestra played brilliantly and the cast responded with strength to the direction of Elke Neidhart. The recordings have won many accolades both in Australia and overseas and this opera features some of our most impressive singers. In the first act we hear the instant attraction between the twins Siegmund and Sieglinde who have been separated. Stuart Skelton shows why he is still in high demand overseas, acclaimed as the best Peter Grimes of his generation and appearing as Siegmund at the Met and Covent Garden. His sister/lover Sieglinde is sung by the sadly missed Deborah Riedel whose early death robbed us of a beautiful voice. Lisa Gasteen was at the peak of her powers as Brünnhilde. The 8 singers who performed the Valkyries sang brilliantly in the "Wunderbar", a sight no-one who saw it can ever forget!

With we move to the first opera that will be broadcast in two consecutive weeks, *Siegfried*. It will be presented by Angela Cockburn, with Acts I and II on 26 June and Act III on 3 July. The gap is only a week but the gap in composition was in fact 12 years, during which Wagner transformed his musical language. The CD selected provides the first chance in this series to hear the legendary sound of the Bayreuth orchestra emerging from beneath the stage, combining to form a sound of incomparable warmth and depth. The recording of Joseph Keilberth's live 1955 performance in Bayreuth was the first recording to use stereo sound. However the legendary Decca producer John Culshaw vetoed its issue because he believed a studio recording would be more powerful; he achieved this wish with Solti during the next ten years. Fortunately Keilberth was reissued on Testament in 2007 and was a revelation. The singers are uniformly excellent. Robin Holloway in a review in *The Spectator* 28/4/07 particularly praises the performances of Wolfgang Windgassen and Hans Hotter, captured 'at the height of their powers', as compared to the Solti version. Siegfried does sound youthful and boyish, and Hotter's presentation of the aged Wanderer's 'anguished renunciation' is most moving. Paul Kuen is a more sympathetic Mime than usual and Gustav Neidlinger as Alberich is incredibly powerful. Astrid Varnay as Brünnhilde has wonderful 'warmth and generosity of tone' in the third Act.

July is a big month, as on 24 and 31, *Götterdämmerung* is presented by Brendan Walsh. And it has to be from Georg Solti's 1958-65 recording of the Ring Cycle with the Wiener Philharmoniker, the most popular CD set of all time. Over 18 million of the boxed sets have been sold and in June 2012 it was voted by Britain's leading music critics as the greatest recording of all time. This first complete Ring recorded in a studio was overseen by Culshaw, who inserted sound effects where they would have occurred in a stage production, an innovation not approved by all. There is a behind-the-scenes look at the recording of *Götterdämmerung* in the BBC documentary *Ring Resounding*; all those who have seen it will remember the astonished reaction of Birgit Nilsson when a live horse was brought into the recording studio. This recording is also used in Deryck Cooke's famous 1968 analysis of the leitmotifs in *The Ring*. This Ring is praised for superb orchestral performance by the Vienna Philharmonic. Birgit Nilsson was the greatest Brünnhilde of her time,

like Varnay a powerful Swedish songstress. Windgassen and Neidlinger repeat their 1955 Keilberth roles, with less success. The Gibichung siblings are an excellent Fischer-Dieskau and Clare Watson, with bass Gottlob Frick an evil Hagen and Christa Ludwig strong as Waltraute.

Tristan and Isolde is next on August 28 and September 4, presented by Derek Parker. I wanted to program a version that featured the current reigning Isolde, the marvellous Nina Stemme, who is, with Iréne Theorin and Katarina Dalayman, one of the new Swedish female Wagnerians. Is it something in the water? But as she is on an uneven Pappano disc with Domingo, I have instead chosen Barenboim's 1995 version with the Berlin Philharmonic. His cast is an exceptionally strong one, with Waltraud Meier, that beautiful singing actress, as Isolde and Siegfried Jerusalem in strong voice as Tristan. Matti Salminen is a moving King Marke and Falk Struckman a steadfast support as Kurwenal.

Die Meistersinger von Nürnberg is presented by Angela Cockburn on September 25 and October 2. I have chosen Herbert von Karajan conducting the Dresden Staatskapelle in 1970. Rene Kollo sings beautifully as the young nobleman Walter and Helen Donath is a charming Eva. My husband Michael suggested I could take Fischer-Dieskau from the Jochum version to replace the rather stolid Sachs of Theo Adam, but this was scarcely helpful! But it was great to hear Geraint Evans, who played the first Beckmesser I ever saw (Royal Opera House, 1971), devious and plotting, and Peter Schreier is a lovely David.

And finally on October 23 and 30, we hear *Parsifal*, Wagner's last completed opera, first performed at the second Festival in 1882. In composing it, Wagner took advantage of his specially designed acoustics at the Festspielhaus, producing a mysterious, emotional sound. The family after his death decided that *Parsifal* should not be produced anywhere other than Bayreuth. This ban was broken in 1903, when it was performed at New York's Metropolitan Opera. So it is appropriate that presenter Andrew Bukenya has chosen James Levine's 1994 recording of the Met Orchestra and Chorus, conducted with his usual power and passion. Gurnemanz is the great Kurt Moll and James Morris is Amfortas. The rich-voiced Jessye Norman is a seductive Kundry while Plácido Domingo is the romantic, mysterious hero.

It has been an interesting couple of weeks making these selections. I realise how much listening to CDs is informed by what we have seen, our vivid memories of places and performances. I still look at the list and interrogate myself. Should I have used any of the spacious Goodall Ring in English, the first we saw? Or the Knappertsbusch *Parsifal*. Or the Furtwangler *Tristan*. Would those much older CDs stand up? No Flagstad! No Melchior! More relevant to my own memories, no Ben Heppner, no Jon Vickers. No Rene Pape, a more recent enthusiasm. No Bryn Terfel, now a powerful Wotan. But you can't include every great recording. And interestingly, performances now may appear on DVD and Blu-Ray, rather than CD, as has happened with the wonderful Glyndebourne *Meistersinger* and the Met Ring.

Thanks to the committee, particularly Paulo Montayo and Dennis Mather, for suggestions and conversations. And yes, correspondence will be entered into!



‘Souffleuse’ Takes On A Life Of Its Own - Katie French

In the last issue of the Newsletter, Wagner Society members would have read, with great interest, the Obituary of the fascinating teacher, scholar, witty raconteur, genial host, and internationally renowned reproducing piano collector, Denis Condon. They would also have read with interest, the article on Denis' great niece, Jennifer Condon, another talented scholar, presently undertaking the role of Souffleuse under Simone Young at the Hamburg Staatsoper. But those articles were not to be the end of the story!

Robert Mitchell, (Denis' partner of 47 years, and a stalwart of the Wagner Society), and George Jaksic, co-authored a delightful Obituary for Denis, which was published in the *Sydney Morning Herald* on 22 September, 2012, and from that moment, the word 'souffleuse' took flight.

Having hosted both Robert Mitchell and Sharolyn Kimmorley in their presentation, 'The Souffleuse and the Singer' at our first meeting for 2012, members would truly have been in the know about the role of the souffleuse - that guardian angel, the opera prompt. However, many out there in Herald reader-land were not, and the word sparked a chain of delightful responses.

It began on the Letters page on 24 September, with a witty Graham Anderson from Bundanoon asking whether he was the only one *prompted* [sic] to look up the role of a 'souffleuse'? This was a carrot the playful crowd from Column 8 could not resist. On 25 September, a nameless Column 8-er pondered on whether a 'souffleuse' was a 'person who massages souffles'? On 29 September, Michael Morton-Evans of Mosman explained to all that the word came from the French, 'souffler', to blow (as in wind), and depicted her standing in the wings, prompting forgetful singers

'quietly, as in a puff of wind'. He then related the anecdote of Dame Edith Evans in 'The Importance of Being Earnest', who turned on an insistent prompt, and declared for all to hear, 'Yes, we all know the line, **but who says it?**'

On 2 October, a 'correction' appeared from Robert Mitchell himself, pointing out, as he had done in his lecture, that the opera souffleur (masc.) is not on the side of the stage like a theatre prompt, but '... crammed in a low box at the centre front of the stage.' He also highlighted how the musical swell of 'follow-up' to 'souffleuse' would have been 'right up Denis' alley', since he loved words, word-play and toying with fascinating foreign words.

This prompted a response on 'samesame', a website for gays and lesbians, which showed a gorgeous photo of Denis, and gave the web site for the SMH Obituary. Someone, who preferred to remain nameless, then posted that they hadn't the faintest idea what a 'theatre prompt' was, but when they had Googled 'souffleuse', they had been informed that it was a 'snowblower!'

By 5 October, 'souffleuse' had gone to Alan of Eastwood's head, and he submitted a ditty:

When memory fades to a blur
And the words just won't come, only 'Err ...'
One abandons pretence
It becomes common sense
To defer to one's prompting souffleur.

Not to be out done, Jean Byrne brought the fun to a conclusion, on 8 October, with the (apocryphal?) anecdote about the pianist, lost in the maze of his score, who urgently whispered to the conductor, 'Where are we?', only to be told. 'Carnegie Hall'! What a way to go: not without a ripple, but on a fun-filled, musical swell.

Peter Bassett - Ring Talks with the Solti Recording and Major Book Award

A set of talks by Peter Bassett on the *Ring*, illustrated with excerpts from the Solti recordings, will be released by Decca on four CDs in Sydney next April. The talks, recorded to mark the Wagner bicentenary, derive from those given during the 1998 and 2004 *Ring* performances in Adelaide and may be thought of as an audio companion to Peter's book *The Nibelung's Ring*, now in its third printing.

Your Editor has heard that Peter Bassett's book *1813 - Wagner & Verdi* recently received the Gold Award in the South Australian Printing Industries Craftsmanship Awards. It will now go into the National Print Awards early next year. Congratulations Peter on a well-deserved award for a finely produced and thoughtful addition to the Wagner corpus.





Wagner 2013

Wagner **Society in NSW Inc** Donation Form **2012**

| | |
|-------------------|---|
| 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 '2011 Donation'
(This will be printed on the Wagner Society's bank statement)

.....
Signature

.....
Name in BLOCK LETTERS

...../...../2012



The Raven's Reporting - Compiled by Camron Dyer

There is a regularly updated comprehensive list on the Society's Website <http://www.wagner-nsw.org.au> that takes the list to 2014.

January 2013

Berlin Deutsche Oper
Rienzi – January 5, 13, 18, 2013.
Parsifal – January 12.
Holländer – January 19, 20, 23, 25, 27.
Darmstadt *The Ring* – January 26, 27, Feb. 2, 3.
Detmold *Parsifal* – January 13.
Dortmund Konzerthaus
Parsifal – January 20
[concert performance].
Dresden *Lohengrin* – January 13, 17, 20.
Frankfurt *The Ring* – January 25, 27, Feb. 1, 3.
Freiburg *Lohengrin* – January 12, 20.
Hamburg *Rienzi* – January 13, 16, 18.
Kiel *Holländer* – January 26, 31.
Leipzig *Die Meistersinger* – January 13.
Ljubljana *Holländer* – Jan. 18, 19, 21, 22, 23, 24,
25, 26.
Lübeck *Parsifal* – January 27.
Madrid *Parsifal* – January 29, 31.
Munich *The Ring* – Jan 5, 6, 9, 13; 23, 24, 25,
27.
Nuremberg *Tristan & Isolde* – January 12, 20.
Palermo *Das Rheingold* – Jan 22, 24, 27, 29,
31.
Paris Opera Bastille
Das Rheingold – January 29.
Stockholm *Die Walküre* – January 19, 24, 27.
Stuttgart *Götterdämmerung* – January 20, 30.
Tokyo New National Theatre
Tannhäuser – January 23, 26, 30.
Toronto *Tristan & Isolde* – January 29.
Zurich *Holländer* – January 2, 5, 11, 17, 23.
Tannhäuser – January 13, 20, 26.

February 2013

Baden-Baden *Wagner Gala* – February 24.
Berlin Deutsche Oper
Lohengrin – February 10, 16.
Budapest *Holländer* – February 2.
Chicago *Die Meistersinger* – February 8, 12,
16, 20, 23, 27.
Darmstadt *The Ring* – January 26, 27, Feb 2, 3.
Erfurt *The Ring [in one night]* – Feb 7, 26.
Frankfurt *The Ring* – Jan 25, 27, Feb 1, 3, 6, 8,
10, 13.
Geneva *Das Rheingold* – February [no actual
dates].
Gothenburg *Tristan und Isolde* – February 9, 17, 24.
Halle *Götterdämmerung* – February 23.
Kiel *Holländer* – February 13, 19.
Leipzig *Parsifal* – February 13.
Die Feen – February 16, 24.
Lübeck *Parsifal* – February 24.
Madrid *Parsifal* – February 2.

Mannheim *Siegfried* – February 17.
Milan *Holländer* – February 28.
New York The Met
Parsifal – February 15, 18, 21, 27.
Nuremberg *Holländer* – February 1, 10.
Palermo *Die Walküre* – February 21, 24, 27.
Paris Opera Bastille
Das Rheingold – February 1, 4, 7, 10, 12.
Die Walküre – February 17, 20, 24, 28.
Die Walküre – February 7, 9, 11, 13.
Die Walküre – February 2.
Rennes *Götterdämmerung* – February 3, 10, 17.
Stockholm New National Theatre
Stuttgart *Tannhäuser* – February 2, 5.
Tokyo *Tristan & Isolde* – Feb 2, 8, 14, 17,
20,23.
Toronto *Tannhäuser* – February 2.
Zurich

March 2013

Antwerp *Parsifal* – March 26, 29, 31.
Berlin Staatsoper
Götterdämmerung – March 3, 6, 10.
The Ring – March 23, 24, 27, 31.
Berlin Radio Symphony Orchestra in the
Philharmonie
Siegfried – March 1.
Götterdämmerung – March 15.
Deutsche Oper
Tristan und Isolde – March 14, 17, 23.
Lohengrin – March 16, 21.
Die Meistersinger – March 22, 31.
Tannhäuser – March 24, 30.
Parsifal – March 29.
Braunschweig *Tristan und Isolde* – March 3.
Budapest *Parsifal* – March 29.
Chicago *Die Meistersinger* – March 3.
Cologne *Parsifal* – March 29.
Cottbus *Götterdämmerung* – March 30.
Dessau *Siegfried* – March 30.
Detmold *Parsifal* – March 29.
Düsseldorf *Die Walküre* – March 31.
Erfurt *The Ring [in one night]* – March 21.
Essen *Parsifal* – March 17, 21, 24, 31.
Frankfurt *Lohengrin* – March 29.
Freiburg *Lohengrin* – March 31.
Geneva *Rheingold* – March 9, 12, 15, 18, 21, 24.
Gothenburg *Tristan und Isolde* – March 3, 9, 17, 23.
Halle *The Ring* – March 3, 5, 7, 9.
Hildesheim *Holländer* – March 30.
Kansas City *Holländer* – March 2, 6, 8, 10.
Karlsruhe *The Ring* – March 27, 28, 30, April 1.
Kiel *Holländer* – March 2, 24, 31.
Krefeld *Rienzi* – March 9, 19, 27, 29.
Leipzig *Rienzi* – March 2.
Los Angeles *Holländer* – March 9, 17, 21, 24, 27, 30.
Lübeck *Parsifal* – March 17.
Mannheim *Götterdämmerung* – March 22.



| | | | |
|-------------------|---|-----------------|--|
| Munich | Tristan und Isolde – March 3, 7, 10. Parsifal – March 28, 31. | Naples | Holländer – April 19, 21, 24, 26, 28. |
| New York | The Met Parsifal – March 2, 5, 8. | New York | The Met The Ring – April 6, 13, 20, 23; 25, 26, 29, May 2, 2013. |
| Nuremberg | Holländer – March 3, 10, 24. | Nienburg | Holländer – April 23. |
| Ostrava | Lohengrin – March 7, 9, 17, 19. | Nuremberg | Die Meistersinger – April 7, 14. |
| Palermo | Die Walküre – March 1, 3. | Paris | Opera Bastille Siegfried – April 3, 7, 11, 15. |
| Paris | Opera Bastille Die Walküre – March 3, 6, 10. Siegfried – March 21, 25, 29. | Salzburg | Parsifal – April 1. |
| Salzburg | Parsifal – March 23. | Strasbourg | Tannhäuser – April 2, 5, 8. |
| Strasbourg | Tannhäuser – March 24, 30. | Stuttgart | Parsifal – April 1, 14, 21, 28. |
| Vienna | Staatsoper Parsifal – March 28, 31. | Vienna | Staatsoper Holländer – April 29. |
| Zagreb | Lohengrin – March 22. | Vilnius | Parsifal – April 4. |
| Zurich | Parsifal – March 23, 28. | Zurich | Tristan und Isolde – April 19. Parsifal – April 1. |
| April 2013 | | May 2013 | |
| Amsterdam | Die Walküre – April 20, 24, 28. | Amsterdam | Die Walküre – May 1, 5, 9, 12. |
| Antwerp | Parsifal – April 3, 5. | Barcelona | Das Rheingold – May 2. |
| Barcelona | Das Rheingold – April 20, 22, 23, 25, | Festspielhaus | |
| 26, 28, 29. | | Bayreuth | 200th Birthday Concert – May 22. |
| Berlin | Staatsoper The Ring – Ap 4, 5, 7, 10; 13, 14, 18, 21. Holländer – April 28. | Berlin | Staatsoper Holländer – May 1, 4, 10, 16, 19, 22. |
| Deutsche Oper | Parsifal – April 1. | | Deutsche Oper at Philharmonie Holländer – May 27 [concert |
| Bonn | Die Meistersinger – April 7. | | performance]. |
| Boston | Tristan und Isolde – April 28. | Bonn | Tristan und Isolde – May 5, 9, 19. |
| Budapest | Holländer – April 26, 28, 30, 31. | Boston | Holländer – May 1, 3, 5. |
| Cologne | Parsifal – April 1. | Bratislava | Lohengrin – May 24, 25. |
| Copenhagen | Parsifal – April 1, 5, 7, 11, 14. | Bremen | Tannhäuser – May 20 [no other dates]. |
| Cottbus | Tannhäuser – April 28. | Cardiff | Lohengrin – May 23, 26, 29. |
| Dessau | Götterdämmerung – April 6, 28. | Chemnitz | Tannhäuser – May 30. |
| Düsseldorf | Siegfried – April 13. | Copenhagen | Tannhäuser – May 1, 14, 17, 22, 25, 28, |
| Edinburgh | Die Walküre – April 7. | 31. | |
| Erfurt | Scottish Opera Holländer – April 13, 16, 19. | Darmstadt | The Ring – May 4, 5, 8, 9. |
| Essen | The Ring [in one night] – April 21. | Dessau | Siegfried – May 9. |
| Frankfurt | Parsifal – April 7, 28. | Detmold | Tristan und Isolde – May 12. |
| Freiburg | Lohengrin – April 1, 7, 12, 27. | Duisburg | Die Walküre – May 26. |
| Glasgow | Parsifal – April 21, 27. | Düsseldorf | Tannhäuser – May 4, 9, 12, 19, 30. |
| Hamburg | Scottish Opera Holländer – April 4, 6, 9. | Erfurt | Holländer – May 16, 20, 26. |
| Hildesheim | Die Meistersinger – April 7, 14, 23, 28. | Essen | The Ring [in one night] – May 14. |
| Houston | Holländer – April 6, 18. | Frankfurt | Tristan und Isolde – May 19, 25. |
| Karlsruhe | Tristan und Isolde – April 18, 21, 24, 27. | Freiburg | Lohengrin – May 1. |
| Kassel | The Ring – March 27, 28, 30, April 1. | Hamburg | Rienzi – May 17, 20. |
| Kassel | Tannhäuser – April 27 [no other dates]. | Helsinki | Parsifal – May 9, 19, 30. |
| Kiel | Holländer – April 14, 20, 27. | Houston | Lohengrin – May 12. |
| Krefeld | Rienzi – April 7, 14, 27. | Kiel | Tristan und Isolde – May 14. |
| Leipzig | Die Feen – April 7, 20. | Krefeld | Holländer – May 15. |
| Lübeck | Die Meistersinger – April 13. | Leipzig | Die Meistersinger – May 17. |
| Ludwigshafen | Parsifal – April 7. | Lübeck | Parsifal – May 19. |
| Luxembourg | The Ring – April 21, 23, 25, 27. | Milan | Tannhäuser – May 22. |
| Mannheim | Parsifal – April 12, 14. | Mulhouse | The Ring – May 26, 28, 31, June 2. |
| | Götterdämmerung – April 1, 6. | Munich | Tristan und Isolde – May 17, 21, 25, 29. |
| | Das Rheingold – April 11. | | Tristan und Isolde – May 2, 5. |
| | Parsifal – April 20. | | Holländer – May 17. |
| | Die Walküre – April 25. | | Rienzi – May 5, 24. |
| | Holländer – April 3, 6, 9, 12, 15. | | Das Rheingold – May 4, 18. |
| | Tannhäuser – April 21, 23. | | Die Meistersinger – May 19. |
| | Holländer – April 14, 17, 20. | | Parsifal – May 20. |
| | | | Die Feen – May 24. |
| | | | Rienzi – May 25. |
| | | | Holländer – May 26. |
| | | | Parsifal – May 5. |



Magdeburg *Tristan und Isolde* – May 11, 19, 25.
 Mannheim *Das Rheingold* – May 22.
 Milan *Götterdämmerung* – May 18, 22, 26, 30.
 New York The Met
The Ring – Ap 25, 26, 29, May 2; 4, 6, 8, 11.
 Nuremberg *Die Meistersinger* – May 5, 30.
 Ostrava *Lohengrin* – May 5, 11, 22.
 Paris Opera Bastille
Götterdämmerung – May 21, 25, 30.
Götterdämmerung – [no actual dates].
Parsifal – May 5, 9, 12.
Holländer – May 4, 11, 14.
 Vienna Staatsoper
Holländer – May 2, 5, 9.
The Ring – May 12, 15, 19, 22.
 Warsaw Opera Narodowa/Teatr Wielki
Holländer – May 24, 26, 29, 31.
 Wels *Tannhäuser* – May 17, 20, 22.

June 2013
 Amsterdam *Die Meistersinger* – June 4, 7, 10, 13, 17, 20, 23.
 Barcelona *Rienzi* – June 27, 30
 [concert performances].
 Birmingham WNO
Lohengrin – June 13, 15.
 Bonn *Tristan und Isolde* – June 2.
 Cardiff *Lohengrin* – June 1, 8.
 Chemnitz *Parsifal* – June 1, 9.
Tristan und Isolde – June 2.
Tannhäuser – June 3, 7.
 Copenhagen *Siegfried* – June 9.
 Dessau *Tristan und Isolde* – June 2.
 Detmold *Holländer* – June 15, 19, 28.
 Dresden *Die Walküre* – June 9, 16.
 Duisburg *Holländer* – June 1, 6, 16, 21, 27.
 Düsseldorf *Tannhäuser* – June 2.
Parsifal – June 15, 30.
 Essen *Lohengrin* – June 1.
 Freiburg *Parsifal* – June 9, 22.
Die Meistersinger – June 8, 16, 23, 26.
 Hanover *Tristan und Isolde* – June 3.
 Helsinki *Das Rheingold* – June 8, 16.
 Leipzig *Tristan und Isolde* – June 1.
 Magdeburg *Das Rheingold* – June 28.
 Mannheim *Die Walküre* – June 30.
 Milan *Götterdämmerung* – June 3, 7.
The Ring – June 17, 18, 20, 22; 24, 25, 27, 29.
 Munich *Holländer* – June 28.
Tannhäuser – June 29.
 Ostrava *Lohengrin* – June 12.
 Paris Opera Bastille
Götterdämmerung – June 3, 7, 12, 16.
The Ring – June 18, 19, 23, 26.
 Sondershausen Thüringer Schlossfestspiele/Theater
 Nordhausen
Holländer – June 28, 29.
The Ring [in one night] – June 13, 27.
 Ulm Staatsoper
 Vienna *Die Walküre* – June 16, 23.
Tristan und Isolde – June 13, 18, 22, 26, 30.

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.
 Bonn *Holländer* – July 1, 7.
 Dresden *Lohengrin* – July 3.
 Munich *Tristan und Isolde* – July 11.
The Ring – July 13, 14, 15, 18.
Parsifal – July 31.
 Sondershausen Thüringer Schlossfestspiele/Theater
 Nordhausen
Holländer – July 5, 6, 7, 12, 13, 14, 19, 20.
 Ulm *The Ring [in one night]* – July 5, 16, 21.
 Zurich *Holländer* – July 3, 5.

August 2013
 Amsterdam *Siegfried* – August 31.
 Bayreuth *Holländer* – August 3, 6, 13, 20, 24.
The Ring – August 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.
 Salzburg *Die Meistersinger* – [no actual dates].
Rienzi – [no actual date]
 [concert performance].
 Seattle *The Ring* – August 4, 5, 7, 9; 12, 13, 15, 17; 20, 21, 23, 25.

September 2013
 Amsterdam *Siegfried* – September 4, 8, 12, 17, 21.
 Berlin Deutsche Oper
Das Rheingold – [no actual dates].
Die Walküre – September 22.
Siegfried – [no actual dates].
Götterdämmerung – [no actual dates].
The Ring – [no actual dates].
 Enschede

October 2013
 Enschede *The Ring* – [no actual dates].
 Geneva *Die Walküre* – [no actual dates].
 Palermo *Siegfried* – October 19, 22, 24, 27, 30.

November 2013
 Amsterdam *Götterdämmerung* – [no actual dates].
 Dresden *Tristan & Isolde* – Nov 16
 [no other dates].
 Melbourne *The Ring* – November 18, 20, 22, 25; 27, 29, December 2, 4.
 Nuremberg *Das Rheingold* – [no actual dates].
 Palermo *Götterdämmerung* – November 23, 26, 29.
 Valencia *Götterdämmerung* – [no actual dates].

December 2013
 Melbourne *The Ring* – November 27, 29, December 2, 4; 6, 9, 11, 13.
 Palermo *Götterdämmerung* – December 1, 4.
 Valencia *Götterdämmerung* – [no actual dates].



January 2014
Amsterdam *The Ring* – January 5 [Das Rheingold]
[no other dates].
Berlin Deutsche Oper
The Ring – [no actual dates].
Geneva *Siegfried* – [no actual dates].

February 2014
Amsterdam *The Ring* – February 8 [Das Rheingold]
[no other dates].

March 2014
Geneva *Götterdämmerung* – [no actual dates].

April 2014
Houston *Siegfried* – April 11 to 26
[no other dates].

May 2014
Vienna Staatsoper
Die Walküre – [no actual dates].

June 2014
Barcelona *Die Walküre* – [no actual dates].
Geneva *The Ring* – June 13 – 18; 20 – 25
[no other dates].

Vienna Staatsoper
Die Walküre – [no actual dates].

August 2014
Seattle *Die Meistersinger* – August 2, 7, 10,
13, 17, 20, 23.

December 2014
Brussels *Lohengrin* – [no actual dates].

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].

REGISTRATION FORM
Wagner Society in NSW Inc Workshop
DR ANTONY ERNST
Forging Meaning out of Music: Heritage, Complexity and Vision of the Ring
9-10 February 2013

Step 1 Attendees

Member/s@ \$95 pp = \$.....

Non Member/s.....@ \$120 pp = \$.....

Early bird special rate for non-Members. Book by 14 January to get Member's rate.

Early bird@ \$95pp = \$.....

Total \$.....

Step 2 Payment

I will pay by EFT: Total \$.....

Westpac Banking Corporation, Paddington NSW Branch Account Name: The Wagner Society
BSB: 032040 Account Number: 911323 (Please remember to **include your name** in the payment details)

I will pay by Cheque (Pay to: Wagner Society in NSW) Total \$.....

Contact Details:

Step 2 Comments

.....

Step 3 Register

Please send this registration form to
Wagner Society in NSW
Workshop February 2013 Registration
GPO Box 4574, Sydney NSW 2001

OR

YOU CAN REGISTER ONLINE AT:

www.wagner.org.au/site/index.php?option=com_content&view=category&layout=blog&id=1&Itemid=87



WAGNER SOCIETY MEMBERS – SPECIAL 10% DISCOUNTS - ASK BEFORE YOU PURCHASE AT:

The Wagner Society Management Committee has negotiated a 10% discount for Wagner Society members: just mention that you are a member!

FISH FINE MUSIC

Fish Fine Music was born in 1982 as two small stores known as The Record Collector. After almost a decade as Sydney's largest classical music retailer, the company expanded to include popular music stores and in 1991 we re-branded ourselves as Fish Fine Music.

Fish Fine Music exists purely because our team has a passion for music. Our policy is to carry the largest classical range of CDs and DVDs in Australia and we remain committed in the long term to the unsurpassed audio quality of the CD format.

We welcome you to both our online store and our two Sydney City locations, and endeavour to bring you the fine music you want with the finest of service.

Store locations:

Level 2,
Queen Victoria Building
9264 6458

The Italian Forum
23 Norton Street
Leichhardt NSW 2040
8014 7762

www.fishfinemusic.com.au

**DA CAPO MUSIC
SECONDHAND AND
ANTIQUARIAN MUSIC
BOOKSTORE**

Upstairs at 51 Glebe Point Road, Glebe, NSW, 2037 – Above SAPPHO BOOKS

Website: <http://www.dacapo.com.au>

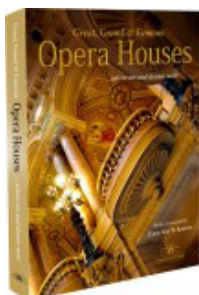
Please phone Da Capo if you have any queries: +61 2 9660 1825

Or email Da Capo at: music@dacapo.com.au or **Meredith Baillie - on shop@**sapphobooks.com.au

The cafe attached to **Sappho** serves great coffee and wine and snacks.

**BRANGAYNE OF ORANGE
VINEYARD**

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 (02 6365 3229) and mention your membership of the Wagner Society.



GREAT, GRAND & FAMOUS OPERA HOUSES

With a Foreword by Dame Kiri Te Kanawa

This profusely illustrated coffee table book has entries by members Leona Geeves, Paulo Montoya, Victoria Watson, amongst others.

SPECIAL OFFER for Wagner Society members. Order and receive \$20 off the RRP (\$79.99) + FREE SHIPPING Simply visit www.arbonpublishing.com or call 02 9437 0438 and use the code: WAGNERSOCIETY

Extent: 352 pages; Dimensions: 300 mm x 230 mm; Illustrations: 500 + images throughout; Format: Hardcover, jacket with; French-folds plus place-marker ribbon

INBOOKS OFFER OF BOOKS ON WAGNER AT SPECIAL PRICE

Inbooks has made available to your Editor a number of books on Wagner for review in this and the next issue of your Newsletter. As part of this arrangement, Inbooks has also made a special offer to Wagner Society in NSW Members on those books (see Order Form on page 18). *Wagner and the Erotic Impulse* by Laurence Dreyfus is a re-issue of this fine book in paperback. The other two books are first issues. **But please note the closing date for this special offer – 31 December 2012.**

The following is the description of their activities from their website: Inbooks is a Sydney-based distributor for international publishers of scholarly and academic books. We provide a comprehensive marketing and distribution service to the trade, academic and library markets in Australia and New Zealand. Inbooks represents an extensive number of publishers, ranging from prestigious university presses to library science, scholarly and reference publishers. Our dedicated sales and marketing team provides innovative, professional and personalized service to our end customers and our valued agency clients: <http://www.inbooks.com.au/index.shtml>.

As well as the publishers of the special offer books, Inbooks offers a fascinating range of books on music from Boydell Press, Camden House, University of Rochester Press, Toccat Press, and Plumbage Books (giving your Editor a serious case of the Wants!). In the 2012 catalogue, for instance, there is the *Letters and Diaries of Kathleen Ferrier*, *Gunther Schuller: A life in pursuit of music and beauty*, *Beethoven's Chamber Music in Context*, *Liszt's Transcultural Modernism and the Hungarian-Gypsy Tradition*, *Analyzing Wagner's Opera's: Alfred Lorenz and German Nationalist Ideology*, *Wagner and Wagnerism in Nineteenth-Century Sweden, Finland and the Baltic Provinces*.

Of particular interest to those Members heading to Melbourne's Ring in 2013 and Dr Antony Ernst's lectures, Inbooks is offering *Wagner's Ring in 1848: New Translations of The Nibelung Myth and Siegfried's Death* by Edward R. Haymes.



Inbooks

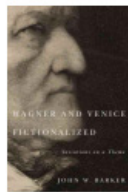
Order form
Special offer expires 31st December

4 EASY WAYS TO ORDER:

☎ 02 8988 5082 ☎ 02 8988 5090 ✉ orders@inbooks.com.au
📦 Locked Bag 535 Frenchs Forest NSW 2086

Place your order before 31st December 2012 to take advantage of this special offer!

| TITLE | ISBN | RRP | SPECIAL PRICE | QTY |
|-------------------------------------|---------------|---------------------|---------------|-----|
| Wagner & Venice | 9781580464109 | \$120.00 | \$90.00 | |
| Richard Wagner's Women | 9781843836858 | \$65.00 | \$50.00 | |
| Wagner and the Erotic Impulse | 9780674064294 | \$26.95 | \$20.00 | |
| Total (incl. \$7.70 postage) | | | | |



Customer Name _____

Delivery Address _____

Suburb _____ State _____ Postcode _____

Email address _____

Phone _____ Fax _____

Credit card details—please charge my: Visa Mastercard

TOTAL _____

Card no. _____ Expiry date _____

Cardholder name _____ Signature _____

OR Please find enclosed my cheque for the amount of \$ _____

NB: Prices are subject to change without notice.
Inbooks may use your details to contact you with information about new books and special offers which may be of interest. These details will be used in accordance with our privacy policy. If you do not wish to receive information from Inbooks, please indicate below.
I do not wish to receive further promotions from Inbooks

WAGNER2012

Inbooks
☎ +61 2 8988 5082 ☎ +61 2 8988 5090
✉ orders@inbooks.com.au www.inbooks.com.au



Annual **Membership Renewal** 2013

1. Please provide your name, address and membership number.

Name

Address

 City.....State.....Postcode.....

Membership Number

2. Please renew my/our membership from 1 January to 31 December 2013 on the following basis (*please tick one*)

- | | | |
|--------------------------|---|----------|
| <input type="checkbox"/> | Single member \$60 (single pensioner member \$35) | \$ _____ |
| <input type="checkbox"/> | Shared members \$90 (shared pensioner members \$55) | |
| <input type="checkbox"/> | Students \$25 (<i>include a copy of your current ID Card</i>) | |

3. I/We wish to donate the following amount to the Society. (*Donations of \$2 or more are tax-deductible, and receipts will be issued. All donations are acknowledged in our Newsletter*.*)
 \$ _____

4. **Total**
 Please complete this form and post it to:
The Treasurer
The Wagner Society in NSW Inc
GPO Box 4574
Sydney NSW 2001
 \$ _____

4(a) **Renewing by cheque or money order** - Please include your cheque or money order, made payable to **The Wagner Society**, when you post this form.

4(b) **Renewing 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 membership number
 (these will be printed on the Wagner Society's bank statement)

6. **Signatures**

.....
 Signature

.....
 Signature

...../...../2013
 Date renewed

.....
 Name in BLOCK LETTERS

.....
 Name in BLOCK LETTERS



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)

**Audience for the Lisa Harper-Brown, Warwick Fyfe,
Louise Scott end of 2012 recital for the Wagner Society**



**Address for Sunday Functions
Goethe Institut, 90 Ocean Street Woollahra (corner of Jersey Road)**