

A Letter from the President

Newsletter Highlights

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PATRON:
HONORARY LIFE MEMBERS:

Sir CHARLES MACKERRAS
Prof MICHAEL EWANS
Mr RICHARD KING
Mr HORST HOFFMAN
Mr JOSEPH FERFOGLIA
Mrs BARBARA McNULTY OBE

A Letter from the President cont.

FOR YOUR DIARY

<i>Parsifal</i>	New Zealand International Arts Festival in partnership with the New Zealand Symphony Orchestra – 2 performances during the 2006 Festival – see details below.	Friday, 17 and Sunday, 19 March
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COMING EVENTS

2005		
September 18	Panel led discussion of Bayreuth 2005 performances	Goethe Institut 2:00PM
October 16	Composer Nigel Butterly to talk on Liszt and Wagner	Goethe Institut 2:00PM
November 20	Alan Whelan “Perception and Reception of Wagner in the Nazi period”	Goethe Institut 2:00PM
December 11	End of year function – <i>Please bring a plate</i>	Goethe Institut 2:00PM
Goethe-Institut address 90 Ocean Street Woollahra (corner of Jersey Road)		

COMMITTEE 2004-2005

President and Membership	Roger Cruickshank	9357 7631
Secretary		
Vice President	Julian Block	9337 6978
Treasurer	Michael Moore	9363 2281
Secretary	Mary Haswell	9810 5532
Members	Dennis Mather	9560 1860
Newsletter Editor	Terence Watson	9517 2786
Public Officer	Alasdair Beck	9358 3922

Wagner Society in NSW Inc - Announcement of Newsletter Article Competition

ANNOUNCEMENT

The Wagner Society in NSW Inc celebrates the 25th Anniversary of its foundation meeting in October 2005. As part of its activities to mark the occasion, the Society is announcing a competition for articles for publication in its Newsletter.

To be considered, each article will meet the following criteria:

1. Reflects the Society's objective of commitment to promoting the works of Richard Wagner.
2. Demonstrates a high standard of creativity and/or scholarship.

TERMS AND CONDITIONS

1. The topic is “Wagner and Australia”.
2. Articles are to be in English, not subject to any copyright restrictions and no more than 2500 words, although the Committee reserves the right to consider longer articles of exceptional quality. Each Article must be accompanied by a statement that the entry is the author’s own work.
3. Articles selected for prize awards and/or publication will be checked against material, including on the World Wide Web, to ensure that there is no plagiarism.
4. The Management Committee of the Society will make the final decision/s, including making no award if no entry is considered to meet the criteria.
5. No correspondence will be entered into concerning the Committee's decision/s.
6. Persons submitting articles may be asked to modify their articles before being considered for shortlisting for the final decision or for publication.
7. Joint articles will be accepted, but there will only be one prize for each category of First, Second and Third place-getter.
8. Persons may enter only one article.
9. The competition is open to all except professional writers and academics.
10. The Society reserves the right to publish all or none of the articles in editions of the Newsletter.
11. The Society may also choose to use the successful article/s in other publications.
12. Members of the Management Committee of the Wagner Society in NSW Inc are not eligible to enter.

TIMELINE

Details of competition are being publicised in the May 2005 Newsletter and on the Society's Website. Submissions are to be received by 31 August 2005 either posted (with an electronic copy) to

The President
The Wagner Society in NSW Inc
GPO Box 4574
SYDNEY NSW 2001
or emailed to
webmaster@wagner-nsw.org.au

The persons submitting articles must include contact details in case of a request to amend the articles and to post the cheque, if a winner.

The winner/s will be announced at the October 2005 function and thereafter at the October function for the continuing annual competition. The Articles will then be published in subsequent editions of the Newsletter.

ASSESSMENT PROCESS

The Articles will be considered by the Management Committee, which will then make the final decision. The Management Committee, or its delegate/s, will apply the selection criteria listed above to compile the shortlist and make a final decision. The Management Committee may ask authors to consider modifications before a final decision is made.

PRIZE/S

The prizes for the 2005 competition will be AUD\$1000 First Prize, AUD\$200 Second Prize and AUD\$100 Third Prize.

For more information about the Wagner Society in NSW Inc, please visit our website at www.wagner-nsw.org.au.

A Time for Honours

Our Patron, Sir Charles Mackerras, has been awarded the first **Queen's Medal for Music**. In an article by Phil Miller *The Herald* [Glasgow] - 21 July 2005, it is reported that: "The honorary conductor of one of Scotland's national orchestras is the first recipient of a new artistic prize instigated by the Queen. The first Queen's Medal for Music is being awarded to Sir Charles Mackerras, conductor laureate of the Scottish Chamber Orchestra, for his 'major influence on the musical life of the nation'.

In addition, the Honourable Justice Jane Mathews (Member No 622) has been made an Officer of the Order of Australia (AO). Congratulations to Jane for her award in the 13 June 2005 Queen's Birthday honours list for service to the judiciary, to the legal profession, to the University of New South Wales, and to music – from our perspective the latter being the most important point given Jane's support for the Society and performances of Wagner's work in Australia.

Tristan und Isolde

Concert performance. The Australian Youth Orchestra, Richard Mills, conductor. Queensland Music Festival Chorus. July 30, Concert Hall, Queensland Performing Arts Centre, Brisbane. Vincent Plush 01 August 2005

"... An opera man to the core, [Lyndon] Terracini [Queensland Music Festival Director] hand-picked a cast that history may view as the definitive Tristan of the age. Certainly, it will go down in the annals of Australian music history...

"In other circumstances, Wagner's score may have breathed more naturally, but Mills's sensitive caution yielded some of the most gorgeous orchestral sonority heard in Brisbane in recent memory.

"The main import, Cornish heldentenor John Treleaven, is the acclaimed Tristan of our day, his steely sound well-paced throughout the punishing hours on centre-stage. Equally, Lisa Gasteen is emerging as the definitive Isolde, her huge instrument and commanding presence always focused. As if to signify her place in this firmament, during the heart-stopping Liebestod, John Rayment's subtle lighting bathed her in a net of marine blue, creating one of those coups de theatre that sear the memory.

"The secondary roles were inspired by the lead duo. Bruce Martin was a noble King Mark, Bernadette Cullen a bounteous and transporting Brangane and with his burnished, sensuous power, David Wakeham a magisterial Kurwenal. "

Barry Ryan, Jaewoo Kim and Lionel Theunissen sang Melot, a shepherd and the young sailor and the helmsman, respectively.

It is sad to report that, given the significance of the challenge of performing *Tristan und Isolde*, even in a concert performance, and the sterling achievement for the AYO and the singers for music-making in Australia and for marking up another of the, still, relatively rare performances of Wagner operas in this country, there appears to have no other press notice of the performance. If anyone has come across another review, please let the editor know. Terracini and the Queensland Music Festival are to be congratulated for a heart stopping climax to their festival. Let's hope that the next incarnation of the Festival is able to emulate, even surpass, this memorable occasion with more Wagner performances. Let us also hope that the AYO is inspired to include, in some near future program, another Wagner opera as well, since they rose to this challenge with glorious sonority, thrilling intensity and overwhelming passion, all qualities often less evident in professional orchestras playing this music for the Nth time. Other Australian Festivals, please note – this is an orchestra capable of performing anything to the highest standards. Congratulations! [Editor]

Great News: Parsifal in New Zealand 2006

New Zealand International Arts Festival in partnership with the New Zealand Symphony Orchestra will present two semi-staged performances of *Parsifal* during the 2006 Festival on Friday, 17 and Sunday, 19 March. The cast will be proudly New Zealand: Sir Donald McIntyre, Gurnemanz; Simon O'Neill Parsifal; Margaret Medlyn, Kundry; Paul Whelan, Amfortas; Martin Snell, Klingsor (currently the Steersman in Bayreuth's *Dutchman*; Grant Dickson, Titirel. The conductor is Anthony Negus; the Director, Bernd Bentaak; Designer, and Tollis Papazaglou.

If you are interested you can read this and related articles on the Wagner Society of New Zealand's website at: http://www.wagnersociety.org.nz/newsletters/wsnz_july05-2_newsletter.pdf.

We will keep you advised of further developments, including booking arrangements and prices.

Deborah Polaski – interview by Miriam Gordan-Stewart

Deborah Polaski, "one of the most prolific of sopranos post in WWI era" as introduced by Australian soprano, Miriam Gordon-Stewart (appearing for Opera Australia in *La bohème* - Opera Theatre, Sydney Opera House, **The Magic Flute** - State Theatre, Arts Centre, Victoria), in a relaxed but stimulating and informative conversation at the Goethe Institut on Sunday, 7 August 2005. Ms Polaski took a small detour to Woollahra on her way to North Queensland for a well-earned holiday. Veteran of 20 Ring performances at Bayreuth, 100 *Elektras* and many more briefly adverted to during the afternoon.

Ms Polaski, brought up in the US mid west remembered that her first opera experience was listening to a Metropolitan Opera broadcast of *Carmen* and her first vocal venture into operatic music was singing with her sister for her music teacher, the duet from *Norma*. Otherwise there was much singing in her family, but no classical music. After completing a masters in music, Ms Polaski took up a scholarship to an "operatic finishing school" in Graz, Austria. This led to her first contract at a small town north of Cologne in the coalmining area (where Marilyn Horne also began her career – one good omen, no doubt!) singing Senta and Amelia in *Ballo in Maschera*; then to Karlsruhe where she became a kind of singing dogsbody, singing anything and everything, but did sing the Third Norn.

In response to one of many questions from the audience, Ms Polaski suggested the particular qualities for a Wagnerian voice she looks for when singers come to her for advice include: the size of the voice, its clarity, its ability to "cut" through the orchestra, but is also has to have colour and an ability to create a mood to pull audience into the experience, to help the interpretation and understanding of the work. At this point, Ms Polaski revealed that, for her, one of the most exciting things as a singer is to ride the orchestral sound.

Ms Polaski also confessed that her initial encounter with Wagner at university was boring because of the circumstances of the course (too late in the afternoon and a less than exciting professor). It was not until she became culturally involved with the German language that she discovered that it opened up whole world of imagination and meaning. She also observed that one needs to sing for oneself so that one can then keep the audience interested by bringing new understanding to the part.

In Ulm, came Ms Polaski's first *Siegfried* Brünnhilde; then to Augsburg where she experienced a period of exploration of many roles that pushed her in a number of directions. Then came her first Elektra in 1985-96 in Darmstadt at age of 35 – one memorable criticism from this time was that her voice was "too pretty" for the role!

Then came Mannheim where the right hand casting person for Wolfgang Wagner invited her to audition for Bayreuth. At the audition in Berlin at the Philharmonie (it was winter and there is no heating in the Festspielhaus [one could add that there is very little cooling during the hot summers either!]), Ms Polaski recalls singing a part of *Elektra* on the very sound principle that she should sing something she was familiar with to settle her nerves; she then went on to sing extracts for Brünnhilde from *Die Walküre* and *Götterdämmerung*. [At this point the audience watched and extract from *Siegfried* from the recent DVD release with Ms Polaski on ?????????? and applauded very appreciatively.]

Ms Polaski then talked about the two quite different Rings she performed in during her nine “absolutely wonderful” years in Bayreuth; firstly Harry Kupfer’s “olympically athletic” interpretation, then Alfred Kirchner’s more static one. They created totally different dynamics with different approaches to theatre. Ms Polaski admitted to enjoying being physical on stage as a way of helping the public understand the work.

In response to another question from the audience, Ms Polaski used gestures to try and suggest the differences in the conducting styles of the conductors with whom she had sung in the Ring, Daniel Barenboim, James Levine and Simone Young (in Vienna) and noted that Ms Young seemed to be a combination of the other two; she demands, she gives and [obviously very important to Ms Polaski], she trusts.

[At this point, the audience enjoyed another extract from Ms Polaski’s Barcelona recording of the Ring, this time from *Die Walküre* – Act III to just after Sieglinde’s Oh, höchste Wunder.]

In response to another question from the audience, Ms Polaski pondered the possibility of handing over her “shoes” to another soprano, and, while thinking that there was no one she could think of who could fill her shoes at this time, she did nominate Linda Watson as a worthy contender.

In a bitter-sweet moment, Ms Polaski acknowledged Ms Gordon’s reference to the title of Kammersinger bestowed on her by Austria for her performances at the Wienerstaatsoper, frequently bestowed in recognition of a person’s contribution to a house, but sometimes just for the number of performances. This award made up to some extent for being passed over for an award of this title in Berlin, her home city, “for political reasons”.

While the question above about handing on her shoes might have suggested that Ms Polaski was considering retirement, that idea was quickly squashed as she listed some of her engagements for the next few years: *Jenufa*, some *Tristans* (!), another Ring, *Wozzeck*, performances with the Hamburg Opera under Simone Young in January 2006, *Die Walküre* in Japan with the Metropolitan Opera, *Les Troyens* in Paris.

As a final comment, Ms Polaski admitted to one of her most personally thrilling moments on stage: an out-of- body experience at the end of the Immolation scene in Kirchner’s Bayreuth Ring when she became aware of “observing myself performing – scary, very strange but also wonderful. [Whether or not it was the performance I was lucky enough to experience, I can assure Ms Polaski that performances like hers can sometimes do the same thing to her audience members when performers of her stature and passion commit themselves so whole-heartedly to communicating their love and insight to us and transporting us beyond ourselves.]



Deborah Polaski and Miriam Gordon-Stewart

Tristan und Isolde – Bayreuth 2006 premiere and future plans

An Agence France-Presse article on 28 July 2005 contained report on this year's premiere production of *Tristan und Isolde* and an update on plans for future new productions. According to the report, Christoph Marthaler's *Tristan und Isolde* "was loudly booed at its premiere on Monday [July 25]". Some encouraging news on the Ring Cycle for 2006 (to be conducted by Christian Thielemann): "Dorst's concept for the Ring had now been completed and preliminary rehearsals were to begin as soon as August, Wolfgang Wagner said Wednesday [July 27]." US soprano, Linda Watson, may sing Brünnhilde. Katharina Wagner is the director for *Die Meistersinger von Nürnberg* in 2007, "despite her youth and relative inexperience".

Sydney concert performance of Parsifal in Sydney Opera House Concert Hall 2 April 1977

In response to our catalogue in the 100th Newsletter of historical performances in Sydney since the establishment of the Society, member James Leigh has reminded us of another memorable Wagner performance that was also broadcast by the ABC: in James' words – "this was first decent mature Wagner in Australia since 1913 Quinlan tour".

Conductor, Carlo Felice Cillario; Amfortas, John Shaw; Titurel, Alan Light; Gurnemanz, Donald Shanks; Klingsor, Reid Bunger (excellent); Kundry, Lone Koppel Winther (v good); Parsifal, Ronald Dowd (excellent); Knights: Geoffrey Harris and John Germain; Esquires: Judith Saliba, Kathleen Moore, Eddie Wilden and Jonathan Hughes, Flowermaidens: Rhonda Bruce, Dolores Cambridge, Jenny Lindfield, Kathleen Moore, Judith Saliba and Amanda Thane; Alto solo Sandra Hahn.

James Leigh

Tristan und Isolde at the Bastille Opera, Paris, Friday 29th April 2005

The new Tristan at Paris was a widely publicised sell-out series of performances starring Ben Heppner and Waltraud Meier, directed by the aging wunderkind Peter Sellars.

Heppner was in magnificent voice, particularly in Act III, where he successfully portrayed the anguished Tristan. Surely the greatest Tristan since Vickers, he conveyed the inner turmoil of the character with great passion. Meier has now developed some very strange throat sounds in the lower register and is clearly in long-term vocal decline, but still managed some beautiful soaring phrases in Act II and the Liebestod. Yvonne Naef was a rather rough Brangane in Act I, but sang an extremely beautiful warning song from a side box in Act II. Jukka Rasilainen was a crude rough-voiced Kurwenal, whilst Franz-Josef Selig sang a perhaps overly affectionate if beautiful King Mark.

The performance was finely conducted by Esa-Pekka Salonen, with careful attention paid to orchestral details. The off-stage horns at the start of Act II were nicely separated at the sides of the theatre to produce a clear orchestral texture.

The Bastille Opera house, one of the Mitterand "grand projects" for Paris resembles a vast railway station, and although the acoustic is clear, the vast size and box design produces an alienation and separation from the performances not experienced in other large opera houses such as The Met. This disadvantage was exacerbated by the strange use of video film projection as a substitute for staging and action. Movements by the singers were kept to a minimum, whilst a distracting movie was projected on a large screen. Where this was not fatuous, as, for example, at the start, when Brangane sings about waves we see waves, and when Isolde sings about the ship crashing on to the rocks we see waves crashing on to rocks, it attempted to illustrate the story with images such as couples preparing to bathe, lighting candles, green hills and so on, which were either distracting or irrelevant. Perhaps the only point in favour of such staging is its cheapness, so that expense could be concentrated on the major singers. In summary, good but not great.

Lisa Gasteen will be singing Isolde in this production at the Bastille in November/December 2005. The production may also travel to New York in 2007. – review by Richard Mason

Tristan and Isolde – the film

You may remember a few issues ago (No. 96, May 2004), we mentioned a film being made of the Tristan and Isolde story – not the Wagner version and, apparently, not using any of his music. However, if you wish to keep an eye out for it, there is a tentative 3 February 2006 release date being touted on the Internet: Director: Kevin Reynolds, Screenplay by: Dean Georganis, Producers: Ridley Scott, Tony Scott (for the company Scott Free/Apollo Media), with James Franco and Sophia Myles as the eponymous characters.

Hamburg to Build New Concert Hall and Cultural Center

In an Agence France-Presse article of 13 July 2005, it was reported that Hamburg will be building a new concert hall and cultural centre at the cost of some 186 million euros and will include a hotel and (no doubt expensive) apartments. According to the article: "Hamburg Culture Minister Karin von Welck hailed the construction as a "an international cultural magnet"." Work is to start in early 2007 for an opening in late 2009. So, the question now is, will Simone Young preside over the opening with some spectacular gala like a new Ring Cycle.

President's Report for the financial year 1 January to 31 December 2004 delivered to the Annual General Meeting on 22 May 2005

Dear Members

I am pleased to present the 25th Annual Report of the Wagner Society in New South Wales Incorporated for 2004.

Functions

The Society's 2004 functions here in the Goethe-Institut included:

A "post-mortem" on Cathy Dadd's production of *Der fliegende Holländer* (February);

A talk on Berlioz and Wagner by Robert Gay (March);

A reminiscence of things Wagnerian in her life by Margaret Whitlam (April);

Our AGM, with a recital and birthday party (held then, as it is this year, on Wagner's actual birthday) (May);

A survey of *Ring* Cycle production styles by Antony Ernst (July);

As a preparation of the Neidhardt *Ring*, a talk on recordings of the *Ring* and the showing of a film on the recording of the Solti *Ring*, by Dr Jim Leigh (September)

A second talk in preparation for the *Ring* by Dr Terence Watson, Dennis Mather and me (October), and

The film "Sing Faster! The Stagehand's *Ring* Cycle" followed by an early end-of-year party (November).

Book

After some false starts and frustrating delays, we published Dr Antony Ernst's rewritten *Ring* lectures entitled "The Once and Future *Ring* – thoughts on the origins and performance of the *Ring*". The first copies were available a little over a week before the Neidhardt *Ring* opened, and this meant that there was little opportunity for sales in the time leading up to the opening of the *Ring*. Despite this, we are in a position to repay the underwriter of the publication from sales receipts to date.

Finances

The Honorary Treasurer's Report will show that our financial position is sound and that in addition to meeting all our normal costs we provided over \$14,000 in sponsorships in 2004.

Thanks

We continue our good relations with the German Consulate, the Consul General, and with the Goethe-Institut, and we thank their officers and staff for their continued help and support. We are also pleased to continue to provide financial assistance each year to the Bayreuth Scholar, who selected by Opera Foundation Australia.

There are many people in the Society I wish to thank, and foremost among them special thanks go to the members of your Committee who worked so hard on your behalf throughout 2004 - our Vice Presidents, Barbara McNulty and Julian Block, our Honorary Secretary Mary Haswell, our Honorary Treasurers in 2004 Elle Rasink and Michael Moore, to Terence Watson, who is also the Editor of our Newsletter, to Sandy Dudgeon and to Dennis Mather.

More thanks are due to Elle Rasink, who has provided our afternoon teas; to John Studdert, our web master; to our faithfully Ravens, Camron Dyer and Richard Mason; and to Peter Nicholson, our Public Officer.

Neidhardt Ring

2005 closed with three cycles of Elke Neidhardt's acclaimed *Ring* production in Adelaide, and the Society was proud to be able to sponsor Stuart Skelton as *Siegmund* and Jennifer Barnes as *Grimgerde*. Many of you would also have provided private donations and sponsorship for this extraordinary artistic event.

Future

2005's only Australian Wagner opera is a concert performance of *Tristan und Isolde* at the Brisbane Biennial Festival of the Arts, with Lisa Gasteen as *Isolde*. I am not aware whether Messrs Gelmetti and Hickox have any plans for Wagner performances in the near future.

Finally

Lastly I would like to thank you, our members, especially those of you who come along and support our functions and other activities, including by coming to this AGM. Your continuing interest and encouragement as members of the Society is the reason we are here today. Thank you all. Roger Cruickshank 22 May 2005

REVENUE AND EXPENDITURE STATEMENT
12 MONTHS TO 31 DECEMBER 2004

2003(\$)	2004(\$)	2004(\$)	2004(\$)
Membership and Activities			
8,438 MEMBERSHIP - Revenue		11,221	
LESS Administration Costs			
3,768 Newsletter	3,942		
423 Stationery, postage etc	280		
872 Insurance	0		
350 Website fees	508		
Postbox rental	243		
159 Statutory and other fees	139		
30 Member gifts, awards etc	0		
2,836 MEMBERSHIP SURPLUS (DEFICIENCY)	<u>5,112</u>	-5,112	6,109
 ACTIVITIES			
9,089 Lectures and Functions	4,184		
-8,985 Cost: Lectures and functions	<u>-5,985</u>	-1,801	
3,960 Theatre parties	0		
-3,744 Cost: Theatre parties	<u>0</u>	0	
Bayreuth tickets	800		
1,128 Competitions, raffles, etc	499		
50 Publications and advertising			
-38 Cost: Publications		1,299	
Publication: "The Once and Future Ring"	1,755		
Cost: Publication: "The Once and Future Ring"	<u>-5,592</u>	-3,837	
Bank interest		69	
1,460 ACTIVITIES SURPLUS (DEFICIENCY)			-4,270
 Donations and Sponsorships			
	\$	\$	\$
6,457 Donations received		9,475	
-16,815 LESS: Sponsorships (Note 1)		-14,628	
-10,358 SPONSORSHIP SURPLUS (DEFICIENCY) FOR PERIOD			-5,153
-6,062 TOTAL SURPLUS (DEFICIENCY) FOR PERIOD			-3,314

Note 1 Sponsorships

1. State Opera of South Australia		
-2,000 Sir Donald MacIntyre visit and masterclass		
-3,333 Stuart Skelton, Siegmund	-3,333	
-2,500 Jennifer Barnes, Grimgerde	-2,500	
2. Bayreuth Scholarship		
-2,073 2003 Sharolyn Kimmorley		
2004 Cathy Dadd	-1,886	
3. Conservatorium of Music		
-1,000 Production of Figaro		
-1,909 German Language Scholarships	-1,909	
4. Opera Australia		
-2,000 Production of Flying Dutchman		
5. Artist assistance programme		
-2,000 Miriam Gordon Stewart: tuition fees, Europe	-3,000	
Jessica Pratt: tuition and expenses in Europe	-2,000	
-16,815	<u>-14,628</u>	

NEW MEMBERS

The following persons joined the Society between October 2004 and the end of July 2005. New members were not listed in Newsletters 99 (which was devoted to the Neidhardt Ring) or 100 (the 25th anniversary issue) - Welcome to Frances Butcher [918], David Brown [919], Ruth Shane [920], Catherine Davies [921], Lynette Longfoot [922], R J Ogden [923], Susette and Martin Dickson [924], Phillip Bennett [925], Norma Barne [926], Peter Cumines [927], Julie Carroll [928], Suzanne Williams [929], Alexander Cozzolino [930], Richard Button [931], Paul Gresham [932], Tim Green [933], Godfrey Magney [934], Gillian and Kenneth (Tim) McDonald [935], Vince Stefano [936], Sharon Zelei [937], Dennis Gray [938], Derek Harrison and Marcus Susanto [939] and Charles Manning [940].

DONATIONS

Donations were gratefully received from the following members between October 2004 and the end of July 2005: Barbara McNulty, Naomi Kaldor, Kenneth Reed, Richard King, Hugh Hallard, Susan Kelly, Despina Kallinikos and Iphygenia Kallinikos, Deanne Whittleston and Anthony Gregg, Barbara and Ian Brady, Elizabeth Gordon-Werner, Anna-Lisa Klettenberg, Sandy and Phil Dudgeon, Neville Mercer, Terence Watson, Rosemary and Julian Block, Walter Norris, Anna Ziegler, Pam and Ian McGaw, Britta and Harry Littman, Shirley Robertson, Brian Freestone and Charles Brady, Sandra Beesley, Jennifer Ferns, Garry Richards, Rae and Russ Cottle, Ingrid Garofali, John Casey, Nance Grant, Patricia and Roy Hodson, Mitzi Saunders, Helen and Kevin Grant, Marie Hiscock, Vanessa King, Ross Whitelaw, Cherry Jackaman, William Felbel, Peter Jenkins, Annie Marshall, Sir Nicholas and Lady Shehadie, Richard Steele, Jane Mathews, Margaret Whitlam, Diana Wang and Peter George, Bill Brooks and Alasdair Beck, Heather and Peter Roland, Elle Rasink, Mary Haswell, Elsie and James Moore, Janet and Hugh Wayland, Ian Maxwell, Ann Weeden, Terry and Greg Chesher, Richard Mason and Camron Dyer, Jeffrey Smart and Ermes de Zan, David and Sabina Full, Robert Lloyd, Diana-Rose Orr, Neville Pollard, Clare Hennessy, Margaret Hennessy, Heinz Ebert, Margery and Geoffrey Nicoll, and Margareta Baxter.

APPLICATION FORM FOR TICKETS TO THE BAYREUTH FESTIVAL 2006
through the Wagner Society in NSW Inc.

Holding Deposit	\$2,500 incl. \$100 handling fee*	\$2,500 incl. \$100 handling fee*
	Applicant 1	Applicant 2
Name		
Address		
Phone	(day)	
	(night)	
Membership No		
Signatures		
*Based on the average cost of last year's allocation of sets of tickets plus 10% to cover ticket price increases. The Society levies a \$100 charge to cover administrative and related costs.		

The members at the AGM on 22 May 2005 asked the Committee to review the current policy for applying for and allocating tickets and to report back to the AGM in 2006 with proposals for that AGM to consider. For the applications in 2005, for the Festival in 2006, the current policy applies, namely:

1. any member of the Society may apply for 1 set of tickets in her or his own name and must forward a cheque for \$2,500 with their application form;
2. two members with a shared membership may apply for one set of tickets in each of their names (ie two sets of tickets for the two members) and must forward a cheque for \$5,000 with their application form;
3. application forms and cheques must reach the Society (at its GPO Box address) by 5pm on Friday, 16 September 2005;
4. all applicants will be mailed or emailed a copy of the Society's full policy for the application for and allocation of Bayreuth Festival tickets;
5. in December, the Society expects to receive advice of the number of sets of tickets that have been allocated. If the Society receives all the tickets that were applied for, then a ballot will be held to allocate the seats among the successful applicants according to the policy. Cheques from successful applicants will be banked, and each successful applicant notified of their seat numbers (and given a refund or asked for further money as required).
6. If the Society receives fewer tickets than were applied for, then a ballot will be held to determine which applicants will be successful. The same process will be followed as in "5", except that cheques will be returned to unsuccessful applicants.

September 2005

Amsterdam *The Ring* - September 19, 21, 23, 26: 28, 30, October 2, 5
Berlin Staatsoper
Parsifal - September 11
Essen *Rienzi* - September 18, [concert].
Geneva *Tannhäuser* - September 23, 26, 29.
Innsbruck *Die Meistersinger* - September 25
Liège *The Ring* - September 17, 24, October 1, 8
Moscow *Holländer* - September 21, 23
Stockholm *Das Rheingold* - September 10, 13, 17, 22, 27
Tokyo *Die Meistersinger* - September 14, 17, 20, 23, 26, 29

Bavarian Staatsoper at the Bunka Kaikan Hall
Tannhäuser - September 24, 28

Bavarian Staatsoper at NHK Hall
Die Meistersinger - September 29
Yokohama Bavarian Staatsoper at the Kanagawa
Kenmin Hall
Die Meistersinger - September 25
Zwickau *Holländer* - September 4, 7, 9, 10

October 2005

Amsterdam *The Ring* - September 28, 30, October 2, 5; 7, 9, 11, 14
Budapest *Tannhäuser* - October 20, 28
Chemnitz *Holländer* - October 19
Geneva *Tannhäuser* - October 2, 5, 8, 11
Innsbruck *Die Meistersinger* - October 2, 9, 16, 23, 29
Liège *The Ring* - September 17, 24, October 1, 8; 12, 15, 19, 22
London The Royal Opera
Siegfried - October 3, 7, 10, 14, 18, 22
Oviedo *Tannhäuser* - October 10, 13, 16
Paris Chatelet
Das Rheingold - October 19, 23, 25
Die Walküre - October 21, 27, 30
Peking Poly Theatre, Beijing Music Festival
Nuremberg Staatstheater performance
The Ring - October 23 - November 1, [1 cycle].
Rome *Das Rheingold* - October 18, 20, 21, 22, 23, 25
Tokyo *Die Meistersinger* - October 2
Bavarian Staatsoper at the Bunka Kaikan Hall
Tannhäuser - October 1
Bavarian Staatsoper at NHK Hall
Die Meistersinger - October 2
Wroclaw Opera Dolnoslaska
in Hala Ludowa [People's Hall]
The Ring - October 6, 7, 8, 9

November 2005

Bangkok *Das Rheingold* - November 8, 10, 12
Berlin Staatsoper
Die Meistersinger - November 20, 27
Budapest *Tannhäuser* - November 4, 9
Chemnitz *Holländer* - November 30
Copenhagen *Das Rheingold* - November 24, 27, 30
Dortmund *Die Walküre* - November 20

Hamburg *Tristan und Isolde* - November 6, 10, 13, 27.
Innsbruck *Die Meistersinger* - November 5, 19, 26
Los Angeles *Parsifal* - November 26, 30
Munich *Tristan und Isolde* - November 11, 15, 19
Paris Bastille
Tristan und Isolde - November 8, 12, 16, 20, 29
Chatelet
Das Rheingold - November 1
Die Walküre - November 5
Staatsoper
Holländer - November 21, 24, 27
Vienna

December 2005

Berlin Staatsoper
Die Meistersinger - December 1, 4
Brussels *Holländer* - December 6, 9, 11, 13, 15, 17, 18, 20, 22, 27, 29, 31
Chemnitz *Holländer* - December 26
Copenhagen *Das Rheingold* - December 3, 12
Die Walküre - December 10, 14, 17, 20, 26
Dortmund *Die Walküre* - December 2, 11, 29
Innsbruck *Die Meistersinger* - December 18
Los Angeles *Parsifal* - December 3, 8, 11, 14, 17
Paris Bastille
Tristan und Isolde - December 3, 6
Vienna Staatsoper
Lohengrin - December 3, 7, 11, 15, 19, 22
Wiesbaden *Götterdämmerung* - December [no dates].

January 2006

Berlin Staatsoper
Holländer - January 2, 8, 13, 17, 22, 2006.
Budapest *The Ring* - January 6, 8, 11, 14
Copenhagen *Siegfried* - January 15, 19,
Dortmund *Die Walküre* - January 14,
Hamburg *Tristan und Isolde* - January 22, 29
Innsbruck *Die Meistersinger* - January 22
Paris Chatelet
Siegfried - January 26, 31
Götterdämmerung - January 28
Toronto *Götterdämmerung* - January 30
Vienna *The Ring* - January 7, 8, 13, 15
Wiesbaden *Götterdämmerung* - January [no dates].

February 2006

Budapest *Tannhäuser* - February 9, 15, 19, 23. .
Cardiff *Holländer* - February 17, 22, 25
Copenhagen *Siegfried* - February 1, 6, 26
Götterdämmerung - February 19, 22
Dortmund *Die Walküre* - February 4
Dresden *Parsifal* - February 16, 19
Innsbruck *Die Meistersinger* - February 11
Hanover *Holländer* - February 26, [no other dates].
Munich *Holländer* - February 26,

Paris	Chatelet <i>Siegfried</i> - February 5, 8 <i>Götterdämmerung</i> - February 2, 12, 15	Milton Keynes	<i>Götterdämmerung</i> - April 17, 22, 27, 30 WNO <i>Holländer</i> - April 1
Stockholm	<i>Die Walküre</i> - February 25, 28	Munich	<i>Parsifal</i> - April 9, 13, 16
Toronto	<i>Götterdämmerung</i> - February 2, 4, 7, 10, 12	New York	The Met <i>Lohengrin</i> - April 17, 20, 24, 29
Vienna	Staatsoper <i>Tristan und Isolde</i> - February 11, 15, 18	Paris	Chatelet <i>The Ring</i> - March 30, April 1, 3, 6, ; April 8, 10, 12, 15
March 2006		Swansea	WNO <i>Holländer</i> - April 15
Berlin	Deutsche Oper <i>Tannhäuser</i> - March 30	Tucson	Arizona Opera <i>Holländer</i> - April 1, 2
Birmingham	WNO <i>Holländer</i> - March 14, 17	Vienna	Staatsoper <i>Holländer</i> - April 3, 7, 11 <i>Parsifal</i> - April 13, 15, 19 <i>Tristan und Isolde</i> - April 17, 21, 25
Bristol	WNO <i>Holländer</i> - March 24	Washington DC	<i>Das Rheingold</i> - April 2, 5, 8, 10, 14
Cardiff	<i>Holländer</i> - March 1, 3		
Chemnitz	<i>Holländer</i> - March 17 <i>Tristan und Isolde</i> - March 26	May 2006	
Copenhagen	<i>Götterdämmerung</i> - March 4, 28	Budapest	<i>Die Meistersinger</i> - May 20, 24, 27, 31
London	WNO at the Coliseum <i>Holländer</i> - March 7, 9	Copenhagen	<i>The Ring</i> - May 2, 3, 5, 7; 16, 17, 19, 21; 23, 24, 26, 28 <i>Tannhäuser</i> - May 21, 25
Mexico City	Festival of Mexico in the Historical	Dresden	<i>Parsifal</i> - May 5, 19
Centre	<i>Götterdämmerung</i> - March 16, 19, 21,	Erfurt	<i>Parsifal</i> - May 14, 20, 25, 28, 31
23		Frankfurt	<i>Die Walküre</i> - May 6
Milton Keynes	WNO <i>Holländer</i> - March 30	Gothenburg	<i>Parsifal</i> - May 20, 23, 27, 30
Munich	<i>The Ring</i> - March 1, 7, 14, 22; 4, 10, 18, 26 <i>Holländer</i> - March 2, 5, 8, 12, 16	Helsinki	
Paris	Chatelet <i>The Ring</i> - March 30, April 1, 3, 6	London	The Royal Opera <i>Götterdämmerung</i> - May 3, 6
Phoenix	Arizona Opera <i>Holländer</i> - March 23, 24, 25, 26	New York	The Met <i>Lohengrin</i> - May 3, 6 <i>Parsifal</i> - May 12, 15, 18
Stockholm	<i>Die Walküre</i> - March 4, 11, 17 <i>Das Rheingold</i> - March 9, 14		
Tucson	Arizona Opera <i>Holländer</i> - March 31	June 2006	
Vienna	Staatsoper <i>Lohengrin</i> - March 5, 9, 13, 17	Barcelona	<i>Lohengrin</i> - June 30
Washington DC	<i>Das Rheingold</i> - March 25, 30	Budapest	<i>Die Meistersinger</i> - June 3, 11
April 2006		Chemnitz	<i>Tristan und Isolde</i> - June 4 <i>Lohengrin</i> - June 24
Berlin	Staatsoper <i>Tristan und Isolde</i> - April 8, 12, 16 <i>Parsifal</i> - April 9, 14	Dresden	<i>The Ring</i> - June 5, 11, 17, 21
Budapest	Deutsche Oper <i>Tannhäuser</i> - April 2	Erfurt	<i>Parsifal</i> - June 4, 10, 18
Chemnitz	<i>Parsifal</i> - April 14, 17	Frankfurt	<i>Parsifal</i> - June 15
Copenhagen	<i>The Ring</i> - April 13, 14, 16, 17 <i>Die Walküre</i> - April 7 <i>Götterdämmerung</i> - April 5, 11 <i>The Ring</i> - April 25, 26, 28, 30 <i>Lohengrin</i> - April 24, 27, 30 <i>Tristan und Isolde</i> - April 14, 17	Ghent	<i>Das Rheingold</i> - June 13, 16, 18, 21, 24, 27, 30, July 4, 9
Dresden	<i>Parsifal</i> - April 29	July 2006	
Erfurt	<i>Holländer</i> - April 9, [no other dates].	Aix-en-Provence	<i>Das Rheingold</i> - [no actual dates]. New Sir Simon Rattle Ring
Essen	<i>Parsifal</i> - April 23, 27, 30	Barcelona	<i>Lohengrin</i> - July 21, 24, 27, 30
Frankfurt	<i>Die Walküre</i> - April 29	Chemnitz	<i>Lohengrin</i> - July 1, 8
Gothenburg		Munich	<i>Tristan und Isolde</i> - July 8 <i>Holländer</i> - July 16 <i>Tannhäuser</i> - July 27 <i>Parsifal</i> - July 29 <i>Die Meistersinger</i> - July 31
Liverpool	WNO <i>Holländer</i> - April 4	August 2006	
London	The Royal Opera	Bayeuth	New Ring Cycle
		September 2006	

Toronto *The Ring* - September 12, 13, 15, 17;
29, 20, 22, 24; 26, 27, 29, Oct 1,

Autumn 2006

San Francisco *Tristan und Isolde* - [no actual dates].

October 2006

Toronto *The Ring* - September 26, 27, 29,
October 1,

December 2006

Karlsruhe *Götterdämmerung* - December [no
actual dates].

January 2007

Hamburg *Tannhäuser* - January 21, 28, 2007.

February 2007

Amsterdam *Tannhäuser* - February 2, 5, 8, 11, 16,
19, 22, 25, 2007.

Hamburg *Tannhäuser* - February 4, 2007.

April 2007

Hamburg *Tannhäuser* - April 28, 2007.

SalzburgEaster Festival

The Ring - first of the Ring operas with
a full cycle in 2010.

May 2007

Hamburg *Tannhäuser* - May 1, 2007.

June 2007

Hamburg *Tannhäuser* - June 3, 17, 24, 2007.

July 2007

Munich *Die Meistersinger* - July 31, 2007.

Autumn 2007

Mexico City Festival of Mexico in the Historical
Centre *The Ring* - [no actual dates].

July 2007

Aix-en-Provence *Die Walküre* - [no actual dates].

October 2007

London The Royal Opera

The Ring - 3 cycles - October ?, ?, 6, 9;
?, ?, 23, 26;
October ?, ?, November 1, 4, 2007.

November 2007

London The Royal Opera

The Ring - 3 cycles - October ?, ?,
November 1, 4, 2007.

December 2007

Vienna

Staatsoper - New Ring Cycle begins
Die Walküre - December 2, 2007 [no
other dates].

Season 2007-8

London The Royal Opera

Tristan und Isolde - [no actual dates].

March 2008

SalzburgEaster Festival

Die Walküre - full cycle in 2010.

April 2008

Vienna

Staatsoper

Siegfried - April 27, 2008 [no other
dates].

June 2008

Aix-en-Provence

Siegfried - June 28, 2008 [no other
dates].

July 2008

Aix-en-Provence

Siegfried - [no dates for July].

December 2008

Vienna

Staatsoper

Götterdämmerung - December 8, 2008
[no other dates].

April 2009

SalzburgEaster Festival

Siegfried - full cycle in 2010 [no actual
dates].

May 2009

Vienna

Staatsoper

Das Rheingold - May 2, 2009.

The Ring - May 5, 6, 8, 10, 2009 [2
other cycles but no dates].

June 2009

Vienna

Staatsoper

The Ring - 3 cycles [no June dates].

July 2009

Aix-en-Provence

Götterdämmerung - July 3, 2009 [no
other dates].

August 2009

Seattle

The Ring - 3 cycles [no actual dates].

April 2010

SalzburgEaster Festival

The Ring - [no actual dates].

August 2013

Seattle

The Ring - 3 cycles [no actual dates].

ADDRESS

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