



WAGNER
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CELEBRATING THE MUSIC OF RICHARD WAGNER

WAGNER QUARTERLY

PRESIDENT'S REPORT

Welcome to the second Quarterly for 2016.

This letter will be briefer than usual. I am currently in Washington DC (where the weather is cold and wet) for a Wagner Ring Cycle. This is a replay of the San Francisco Ring, directed by Francesca Zambello. Some of you will remember her two more recent Sydney productions: Shostakovich's *Lady Macbeth of the City of Mzensk*, and Verdi's *La Traviata*, which was the first of the Handa operas on the harbour. There is an excellent cast (Alan Held as Wotan, Daniel Brenna as Siegfried and Nina Stemme as Brünnhilde). The production, which has often been described as "the American Ring" conveys clear environmental messages. It depicts the story very clearly, often in a setting which is visually beautiful. In general, the audience is loving it, as illustrated by the standing ovations at the end of each opera.

There are many Australians here. I know of more than 65, and there will undoubtedly be others whom I don't know about. I suspect that there might well be more Aussies here than any other nationality except Americans.

Interestingly, that was the case in relation to the Barenboim Berlin Ring Cycle in 2002 and the Simone Young Hamburg Ring Cycle in 2011: apart from Germans, there were more Australians than any other nationality. Many people are amazed to hear this. It shows what a Wagner loving lot we are, given that we have further to travel than almost anyone else.

Less than two weeks ago I was at a Ring Cycle in Leipzig, Wagner's birth place. It was a variable production—ranging from fascinating to sometimes a little prosaic. Part of the variation was caused by the fact that, for the first time in my lengthy experience of Ring Cycles, the four operas took place on consecutive evenings. This meant that there had

to be cast changes for all the major roles, which affected the continuity of the story. Worthy of mention is Stefan Vinke, who was Siegfried in the opera of that name, and who performed and sang extremely well. He will be returning to Melbourne to sing Siegfried in Opera Australia's Ring Cycle later this year—the only one of the three major roles to be undertaken by the same person as in 2013.

The second last event at the Goethe consisted of Trevor Clarke, from the Victorian Wagner Society, talking about Wagner's influence on art. In a fascinating presentation he projected images of many art works over the last 150 years, and—without looking at notes—gave an exposition about each of them. Our last event, on Sunday, 22 May, was a concert from two singers whom the Wagner Society has supported over the years—Lucy Bailes and Laura Scandizzo, accompanied by Bradley Gilchrist and Jennifer Clarkson, respectively—as well as the traditional birthday cake (supplied by Renate and Herman Junkers—a big thank you) and a toast to the Master. [Accounts of both presentations are reported later in this Quarterly].

I am signing off this letter on 22 May—Wagner's 203rd birthday. We are about to leave for *Götterdämmerung*—a fitting way of celebrating his birthday.

Patron: Ms Simone Young AM
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Trevor Clark (l), lecturer on Wagner and the Arts, after the Wagner Society in NSW AGM on Sunday, 17 April 2016, with Member Malcolm Pearse. Photo by Mailis Wakeham.



Villa Wesendonck near Lake Zurich, Switzerland. Photo from Eleanor Greenwood.

FOR YOUR DIARY

2016

Sunday, 24 July	<i>A Musical Insight: Wagner, His Contemporaries and Followers</i> - Peter Bassett, reading excerpts from letters, journals, memoirs and poetry with Alex Raineri, Australian pianist, playing works by Wagner and his contemporaries and followers. (Single Tickets (On Sale from 15 Jan,2016) \$95 - other prices available - see website www.sydneyoperahouse.com/whatson/ums16_a_musical_insight.aspx?sitesource=umslp&sitemedium=tile&campaign=wagner16)	Sydney Opera House, Utzon Room @ 3:00pm
Saturday 5, Sunday 6 and Thursday 10 November	<i>Tristan und Isolde</i> with Stuart Skelton and Nina Stemme opening the 2016-17 season at the Metropolitan Opera; conducted by Sir Simon Rattle, directed by Mariusz Trelinski - See more at: http://www.metopera.org/About/Press-Releases/The-Metropolitan-Opera-2016-17-Season/#sthash.gkr64YIB.dpuf : there was more information in the March Quarterly.	Various cinemas that broadcast Metropolitan Opera productions
Saturday, 19 November	<i>Tristan und Isolde</i> in the Apple Isle: Superstars Swedish soprano Nina Stemme, and Australian tenor Stuart Skelton perform excerpts from <i>Tristan und Isolde</i> with conductor Marko Letonja.	Federation Hall, Hobart @ 7:30 PM
Monday, 21 November to Friday, 16 December	The Melbourne/Armfield Ring Cycle with new singers and singers continuing from 2013: Greer Grimsley—Wotan; Lise Lindstrom—Brünnhilde; Stefan Vinke—Siegfried and Warwick Fyfe—Alberich; Conductor- Pietari Inkinen; Director-Neil Armfield.	Melbourne Arts Centre State Theatre
Thursday, 1 December	SIMONE YOUNG CONDUCTS WAGNER Parsifal: Excerpts from Act II with Stuart Skelton tenor and Michelle de Young mezzo-soprano and BRUCKNER Symphony No.9	Melbourne Arts Centre - Hamer Hall @ 8pm

COMING EVENTS 2016 - SUNDAY STARTING TIMES MAY VARY

PLEASE CHECK THE SCHEDULE ONLINE FOR DETAILS

DATE	Some events may be subject to change and further detail in the next newsletter	TIME & LOCATION
June 19 @ 2pm	Andrew Ford: <i>After Wagner</i> DVD: 12:30 Anna Russell's "analysis" of The Ring Cycle.	Goethe Institut 12.30pm
July 24 @ 1.30pm	Graham Bruce: Joachim Herz's <i>Flying Dutchman</i> NB: NO DVD BEFOREHAND AND 1:30 PM STARTING TIME	Goethe Institut 1pm
August Saturday 6 & Sunday 7	Antony Ernst: <i>Bach to the Future: Wagner's Roots and the German Nation</i> - A weekend seminar - see details at back of this Quarterly.	Goethe Institute Saturday 2-5 Sunday 10-5
Sept 18 @ 1.30pm	Barbara Brady: <i>Wagner's early operas</i> NB: NO DVD BEFOREHAND AND 1:30 PM STARTING TIME	Goethe Institut 1.30pm
October 16 @ 2pm	David Larkin: Liszt, Wagner and the audiences of the day DVD: 12:30 <i>Magic Fire</i> ; 1955 bio-pic with extensive use of Wagner's music, arranged by Erich Wolfgang Korngold.	Goethe Institut 12.30pm
November TBC 2:00 pm	Concert followed by Christmas Party—TBC	Venue TBC

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)

NB: Information about DVDs to be shown before functions will be available before the first function in 2016.

REVIEW OF LOHENGRIN – DRESDEN SEMPEROPER; OPENING NIGHT: 19 MAY 2016 by Richard Mason

Piotr Beczala [Lohengrin], Anna Netrebko [Elsa], Georg Zeppenfeld [Heinrich], Tomasz Konieczny [Telramund], Evelyn Herlitzius [Ortrud], Derek Welton [Herrufer]; Conductor Christian Thielemann, director Christine Mielitz, designer Peter Helein, lighting Friedewalt Degen

This opening night was eagerly anticipated by opera fans, particularly Wagnerians. Several years ago the famous Russian soprano Anna Netrebko announced that she had always loved Wagner, and that it was her ambition, when her voice was ready, to tackle a Wagnerian role. Netrebko began her career more than 20 years ago in light high soprano roles (Lyudmila from 1995 is available on DVD); we [Richard and partner Camron Dyer] first saw her as a sparkling Nanetta in 2001. Since then her voice has darkened, added power and richness, and most recently has sung Lady Macbeth and Leonora in *Trovatore*. Netrebko is notably respectful of her voice, and despite a wide repertoire over her career, has only undertaken 2 or 3 different roles at any time, suitable for her instrument as it develops. This approach has led her to withdraw from contracted roles—Marguerite a few years ago, most recently Norma—when she has considered, on beginning study, that the role no longer fits her voice with the perfection she requires. So tension prior to this opening night was electric, anticipation heightened by Facebook postings of rehearsal clips by Anna, and by the news that secondary market ticket sales were at multiples of face value. In honour of the importance of the debut, Dresden had arranged a strong cast, headed by the Polish tenor Piotr Beczala, famous in the French and Italian repertoire, also making his Wagnerian debut, with Christian Thielemann generally regarded as the greatest living Wagner conductor, and a famous and beautiful production.

Netrebko surpassed expectations, providing a superbly detailed interpretation, gorgeous rich colours, long long Bellinian lines conveying sincerity. She portrayed a guileless, warm-hearted visionary, desperate for affection, with a superb gradual breakdown under the psychological torture of the repeated interruptions to the investiture-wedding ceremony in Act II. Netrebko never held back, with full voice throughout, an astonishing achievement. She never took her eyes off the conductor whilst singing, but astutely integrated this into her performance, adding to her slightly other-worldly appearance.

Beczala also used beautiful long phrasing to denote sincerity, and employed his rich, warm colour to portray a Lohengrin ethereal, slightly aloof, uncomprehending of Elsa's need for affection and understanding. He was noticeably careful with his voice in Act II, saving it for a superb rapt narration in Act III. Konieczny had a slightly forced tone, but gave a convincing and detailed portrait of a restless, reckless, ambitious military leader, morally corrupt through choice rather than weakness. Herlitzius had a harsh but strong, clear if cold voice, with a strong characterisation of a conspiring, crafty, morally repugnant, ruthless witch. Never has the derivation of Telramund and Ortrud from the Macbeth pair been clearer. Zeppenfeld acted well but was a

bit underpowered, Welton was a strong Herald, with a richer characterisation than usual as a military deputy commander.

Thielemann has a very personal style with Wagner, intensely beautiful with dramatic tempo shifts within the overall arch of a strong dramatic structure. Some passages, such as the Elsa-Ortrud embrace were taken exceptionally slowly, others, such as the opening bars of Act II, swiftly. His approach is particularly effective in *Lohengrin*, which, apart from a short passage in Act I, is entirely in duple and quadruple time, mesmerising but at risk of dullness. Perhaps a parallel is the subtle rubato familiar in Chopin, but on a much larger scale. Highlights included the intensely clear rich polyphonic lines of the overture (Wagner arranged Palestrina for Dresden whilst writing *Lohengrin*), a thrilling Act III prelude and the spatial effects in the interlude before IIIii. The famous Dresden Staatskapelle created a particularly rich tapestry of sound.

Lohengrin has suffered undeservedly cruel treatment from directors in recent years, from stylised hieratic fixed gestures (New York), a grotesque menagerie of exotic beasts (Vienna), a fratricidal psychopathic Elsa (Berlin), a Turettish tomboy with a building fetish (Munich) to industrial lab rats (Bayreuth). In Dresden the famous, beautiful traditional production dates from 1983, 2 years prior to the reopening of the Semperoper—at the time the company performed in the nearby State Theatre. The costumes were rich and elaborate, at times opulent, as in Act II, when Elsa wore a gold dress on entrance, later overlaid with a long purple train and an ermine stole. The swan boat was a gigantic Swarovski-style crystal.

As with all traditional productions, the adherence to Wagner's stage directions (no recent opera director appears to understand the words "the curtain rises") allowed for particularly rich and detailed characterisations, with many subtle ideas not previously encountered. Elsa was blindfolded during the combat, heightening tension. During the Act I narration, Telramund constantly stretched his hand towards the ducal coronet, displayed veiled on the stage. When Telramund contradicted himself during his testimony (he first states he rejected Elsa's hand in marriage, then a few minutes later states that she refused him), several nobles, obviously disgusted at his lies, stood up and tried to leave. Telramund emphasised Ortrud's barrenness and deceit in promising him an heir. When Elsa appeared on the balcony in Act II, Telramund was drawn to her purity and goodness, and stayed to watch Ortrud expose herself as a witch: this made clear Telramund's conscious moral choice for evil. The familiar problem in Act II of too much music for the procession was solved by Elsa first leading the procession into the church on the right for a blessing, then recrossing the stage to the left

for state certification as duchess (Gottfried being presumed dead?), then reassembling in the middle for the investiture with the ducal coronet. This ensured that the climax of the procession, and Ortrud's interruption, occurred when the cardinal was about to place the coronet on Elsa's head, and provided a convincing psychological explanation of why Ortrud loses her temper at that moment. When dealing with Ortrud's increasingly outrageous accusations, Elsa was physically encumbered by her train and stole, and finally discarded both to confront Ortrud. When Telramund appeared in the bedroom in Act III, Elsa guided Lohengrin's hand on the sword, thus providing their first moment of physical unity and joint action immediately after she, by asking the forbidden questions, has caused them to part. Gottfried, appearing at the end, was immediately invested with the robe of state and sword, charged with "leading" his Brabant army, whilst Elsa became irrelevant to the political-military crisis, and collapsed, simultaneously with Ortrud, the latter's plans foiled.

Lest those who prefer concept-productions feel short-changed, there were some Marxist touches to satisfy them. A worker broke Telramund's sword at the end of Act I. The women were silent spectators of the Act I court proceedings behind a wall, then burst in during the swan chorus. The power games of a militaristic society had no place for the people and their needs, personified by Elsa. The peasants, with their instinctive and correct moral judgements, recoiled from Ortrud.

Greeted with prolonged applause after each act, and a 15-minute standing ovation at the end, this famous evening was marked by the city with a lengthy fireworks display above the Elbe as we exited.

So why is this performance so important? Having listened to 20 different recordings made over the last 65 years, and many other interpreters of the role (including Flagstad and Sutherland), in my opinion Netrebko provides an unrivalled depth of interpretation, as well as richness and beauty of colour and line. If Netrebko is singing Elsa, and you have a chance to see a performance, then whatever the sacrifice (even, to quote Bernard Levin on the Goodall *Mastersingers*, selling your grandmother to a white slaver), hesitate not.

DONATIONS RECEIVED SINCE DECEMBER 2015

These generous donors are gratefully acknowledged:

Pamela McGaw, Nigel Stoke, M Kent Biggs, Carl Andrew, N & B Dorsch, Hollings, J.Litman (Ferns), Peter Roland, Mitzi Saunders, Prof Ivan Shearer, Kay Abrahams, Naomi Kaldor, Aliro & Monica Olave, Mailis Wakeham, Garry Tipping, Brian Ducker, Margaret & Clare Hennessy, Rae & Russ Cottle, John Weickhard, Donald Campbell, Robert Thurling, Anna-Lisa Klettenberg, I A Shearer, K R Reed, R C Mason, C W Dwyer, S M Kelly, Barbara Hirst and John Simmonds, Heinz Ebert, Adrian Read, John O'Brien, Christine Deer, Ros and Tony Strong, Matthew Nicolson, Dr John Casey, Dr Lourdes stGeorge

WAGNER SOCIETY NSW STATEMENT OF ACCOUNTS 2015

INCOME

Membership	16,617.00
Lectures and Functions	12,601.00
Donations	14,608.63
Bayreuth ticket sales	22,892.00
Interest	705.42
Other Fundraising Income	1,915.00
Total Income	69,339.05

EXPENDITURE

Quarterly Newsletter	-5,129.47
Function Catering Expense	-1,264.60
Function Room Hire	-2775.00
Payments to Presenters	-1,100.00
Bayreuth Ticket Expense	10,523.16
Sponsorships/Scholarships	18,423.00
Other Operating Expenses	-4,336.72
Total Expenditure	43,551.95

PROFIT FOR THE YEAR TO DATE	25,787.10
Retained Profits at Beginning of Year	36,666.27
Retained Profits at 30 September 2015	62,453.37

BANK BALANCES

Account	1/1/2015	31/12/2015
32040911323	\$1,963.42	25,051.17
32040252276	34,702.85	37,402.20
Total	\$36,666.27	\$62,453.37

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REPORTS ON TWO WAGNER SO

Rosamund Bartlett: Zigfrid and Bryungilda - A History of the Great Wagner Singers of Imperial Russia

Dr Rosamund Bartlett, a visiting British academic, addressed the Society in 2015 on the introduction of Wagner to Moscow and St Petersburg from 1841 throughout the 19th century. Attendees at many of Dr Bartlett's lectures in Sydney in venues such as AGNSW have grown accustomed to her breadth of coverage and to her well-illustrated examples. Sadly, at the Goethe Institut last year there was a problem with the sound system, meaning we could not hear musical examples using Russian singers and musicians in Wagnerian performance. Rosamund returned this year to give us more information on this underexplored area, bringing a number of recordings she had discovered. Over 50 people attended her presentation on 13 March 2016.

She believes Wagner's music and ideas found more fertile ground in Russia than anywhere else in Europe, other than Germany. Some of this was because of the influence of German princesses who had married into the Tsarist line, such as Queen Victoria's granddaughters, princesses Elizabeth and Alix of Hesse. Other Wagner supporters included powerful figures in the cultural life of St Petersburg, such as Stefan Gedeonov, first director of the Hermitage Museum, and Eduard Nápravník, a Czech and principal conductor of the Imperial Mariinsky Theatre (who did not like Wagner's late operas.), leading Wagner's frustrations in Vienna, trying to get *Tristan and Isolde* performed (after 77 rehearsals!) were assuaged in 1862 by an invitation from the St Petersburg Philharmonic Society, under the influence of Alexander Serov, important music critic, composer and Wagner enthusiast. Wagner conducted performances of his own work and gained some additional individual financial support from concerts in St Petersburg and Moscow in 1863, where his concerts featuring much recently composed material, including sections of The Ring, Cycle were hugely successful. From this beginning, the performance of Wagner operas was infrequent, even though articles on his music and aesthetic theories gradually increased, particularly championed in an influential journal RMG. Another important breakthrough was a tour of six Wagner operas in 1898 by Breslau Opera, with German conductors such as Hans Richter. Despite this, opposition to Wagner's music remained strong in the Imperial Theatres Directorate. So, it is extraordinary to know that by 1913, 25% of the performances at the Mariinsky were of Wagner's operas.

Russian singers became Wagner interpreters. Russian bass and baritone singers, trained church music traditions, were particularly successful. Even so the tradition was to sing in Russian, not German. Indeed the first performance of *Tristan and Isolde* in 1899 had the two leading roles sung in French,

with all other roles in Russian. The Isolde in this production was Felia Litvinne, who in 1900 sang the first Brünnhilde. She became a leading Russian Wagnerian, described by critics as 'one of the greatest singers that ever existed.'

Among the other singers introduced to us through the presentation and heard on record was Ivan Ershov. From a poor background and working as a locomotive driver, he progressed to singing, eventually becoming Russia's leading helden-tenor. He was largely responsible for the popularisation of Wagner in Russia. Not only did he have a magnificent voice, but he was also a great dramatic performer and on the evidence of the slides shown had a striking appearance. He refused Cosima Wagner's 1901 invitation to sing at Bayreuth, staying instead in Russia, performing all the leading Wagnerian tenor roles. He married Georgian soprano Sofia Akimova, who sang leading soprano roles.

There were singers from Jewish backgrounds who faced discrimination. Alexander Davydov from the Ukraine had to become Orthodox to sing. A great bass, Leib Moisevich Spivak, studied in Italy and sang at San Carlo and La Scala, but returning to Russia took his wife's name and was baptised in order to sing.

In the pre-Revolutionary years, the Mariinsky and St Petersburg continued to lead Russia in Wagnerian performance; Moscow was generally seen to be backward and provincial. The conservatism of the Russian audiences was reflected in the fact that the recordings Rosamund had uncovered were dominated by the earlier operas; we heard a number of versions of 'O! du mein holder Abendstern' from *Tannhäuser*, while Elizabeth's arias were also featured. The post-Revolutionary years produced a broadening of the repertoire; we received a taste of what we might hear next year of 20th century Russian singers in a wonderful video of baritone Dmitri Hvorostovsky – even if he also sang 'Abendstern'!

Trevor Clark: Richard Wagner and the Visual Arts

Our AGM on April 17 was followed by a presentation, rather than the usual concert. 58 people attended to hear Trevor Clark, from the Wagner Society of Victoria show a comprehensive slide collection of visually stunning artworks associated with Richard Wagner and his music dramas. Trevor explained that despite famously declaring himself to be a visual arts philistine, Wagner has always inspired artists, because he wrote extraordinarily visual music. Subjects covered in his presentation included images of members of the Wagner household, the Wagnerian muses such as Mathilde Wesendonck, Wagnerian characters such as the Minnesingers and the Norns, inspirations such as the Prose Tristan, and subjects such as Temptation.

CIETY IN NSW SUNDAY EVENTS

by Colleen Chesterman

Other artistic endeavours featured were the murals painted at Neuschwanstein, contemporary artists such as the Nazarenes and the Pre-Raphaelites, the Book as Total Artwork with images drawn from such as the Arthur Rackham and works by major artists from Fra Angelico to Anselm Kiefer.

Many of the artworks reproduced were stunning. Trevor indicated that he had been inspired by a painting that showed Brünnhilde and two other Valkyries on their steeds, which had been reproduced in a book. When researching the name of the painter, he discovered the painting was in the basement of the Art Gallery of Western Australia, where it was identified as "Ride of the Valkyrs" by John Charles Dollman, an English painter and illustrator (1851-1934).

Interestingly a number of paintings discover through Trevor's researches languished in basements of Australian galleries, particularly the galleries of cities that profited from the gold-rushes. Melbourne, Ballarat and Perth bought art from the period of Wagner's major success and seem to be rich sources of paintings by members of groups such as the Nazarenes.

Response from the audience was very enthusiastic and committee members received by email a number of positive responses. This one from Minnie Biggs to Jennie Edwards is an example: 'Sorry I never seem to meet you as I rush away for a train afterwards, and wanted to say how terrific this talk was, really outstanding, and such beautiful presentation/tech production! Congratulations, to whoever!'

CONCERT OF YOUNG SINGERS SUPPORTED BY THE SOCIETY - SUNDAY 22 MAY 2016

In keeping with a Wagner Society in NSW tradition, we were entertained at the annual celebration of Richard Wagner's birthday by two singers whom the Society had sponsored in previous years.



Laura Scandizzo



Bradley Gilchrist, accompanist

Laura Scandizzo thrilled the appreciative audience with a couple of familiar, but challenging works by Wagner, together with a favourite aria from an opera most of us have never heard all the way through, or seen on stage, expertly accompanied by Bradley Gilchrist: "Träume from *Wesendonck Lieder* by Wagner; "Ebben? N'andro lantana" from *La Wally* by Catalani; and "Dich teure halle" from *Tannhäuser* by Wagner.

Laura and Lucy Bailes then joined forces to deliver a series of duets, accompanied by the versatile Bradley Gilchrist, including: C.M. Weber 3 Duetti Op.31 No.1,

"Bastan quelle lagrime" from *Elisabetta* and "La regata Veneziana" from *Serate Musicali* also called *Voga, O Tomio* both by Rossini.

Laura and Bradley then handed over to Lucy Bailes and Jennifer Clarkson, since they had to leave to take part in a performance of Puccini's *Suor Angelica* for Pacific Opera, along with Wagner star Liane Keegan. Before he left, Bradley conveyed a message of thanks from Liane for our past support for her career.



Lucy Bailes



Jennifer Clarkson, accompanist

Lucy Bailes delighted the by now very excited Members and visitors with further arias—the first not familiar and the second quite familiar: Aria from *Elisabetta* by Rossini; "Nun eilt herbei" ("Now hurry here...") from *Die Lustigen Weiber von Windsor (The Merry Wives of Windsor)* by Nicolai. At very short notice, Jennifer Clarkson skillfully and sensitively accompanied Lucy.

THE LEIPZIG RING CYCLE 2016 - SOME THOUGHTS FROM ALIRO OLAVE

What are we to make of the one who gets away from the flames consuming Valhalla and the Germanic gods and the rising waters of the Rhine flooding the rest of the world at the end of *Götterdämmerung*? The matter could have been easily solved had I dared to ask Rosamund Gilmore, the English Production Director, seated in the row in front of us. However, she left after the first curtain call at the end of the opera and I was not in the mood to ask questions following Brünnhilde's farewell and the powerful music that closes the opera.

Ms Gilmore did not try to distort the opera's time setting (except that the weapons held and used, besides Nothung and Wotan's spear, are 1918 rifles and bayonets, or the knife used by Hagen to kill Siegfried), nor Wagner's directions. There were only very few boos against overwhelming approval by the public. Instead, she used, in my view successfully, some ten ballet dancers and at other times additional characters, showing her background as a ballet dancer and choreographer who has worked most of her professional life in Germany. In fact, she started her career as a dancer with John Cranko's ballet company in Stuttgart. These additions could be argued to have been distracting. I still remember a few years ago the comments made to me by a US gentleman attending Bayreuth. In his opinion, any gesture or movement by the singers diminished the quality of their singing and were distracting. To him the best way to hear the music and the singers was in an almost concert like performance.

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Regular emails are sent to those members of the Society whose email addresses we have on file. If you have not been receiving these emails, please ensure we have your current email address by filling in the form on the Society's contact web page: www.wagner.org.au/contact-us.

The dancers represented throughout the performance some of the nature surrounding the main characters. For instance, at the beginning of *Das Rheingold*, they are the waves of the Rhine River (cleverly located on the edges a few meters above the area where the action between the Rhinemaidens and Alberich takes place). At other times they represent plants, at others animals like the ravens and Fricka's rams. An actor playing Grane, as a living companion, was perhaps one the most interesting creations of the director. He was initially dressed in special shoes, which looked like hooves, and wore a saddle on his back. But once Brünnhilde lost her godhood, Grane lost the saddle and hooves. This was particularly poignant in the immolation scene.

One also wonders about the meaning of having Siegfried on top of a dead deer during the funeral march. Most importantly, why does the immolation of Brünnhilde, Grane and the dead Siegfried occur on top of a white piano?

The singing in general was quite bright, showing the breadth of talent available in Europe. Ulf Schirmer conducted the Gewandhaus orchestra to the expected standard of one of Europe's best orchestras, maybe sometimes a bit unbalanced, but perhaps on purpose. The Leipzig opera house is not a large venue.

In closing and after some further thought, my guess is that the one who gets away is Loge. Gilmore makes him climb the stairs to Walhalla at the closing of *Rheingold*, contrary to Wagner's words and directions. Is there a message?

NEW AND RENEWED MEMBERS SINCE DECEMBER 2015

1175 Pat Kirkland; 1176 Jeff Bertucen; 1177 Rosemary Oxer; 1178 Mandy Shaul; 1179 Anna von Rueffingen; 1180 Diletta Bredow; 1181 David Wayne; 1182 David Poole; 1183 John Carrigan.

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	Barbara De Rome	0411 018 830
	Dennis Mather	0414 156 700 or 9560 1860
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MATHILDE MARCHESI AND HER WAGNERIAN PUPILS by Roger Neill

[This is the second part of Roger Neill's article, focussing on Australian connections. The first part, featuring her early career, was published in the March 2016 Quarterly.]

The first Australian pupil of Mathilde Marchesi, in 1886, was Mrs Helen Armstrong – shortly to become Nellie Melba. Her first Wagner role was Elsa in *Lohengrin* at Covent Garden in 1890 (a role she was also to sing at Copenhagen, at the Opéra in Paris, at St Petersburg and Stockholm). Three years later, at the Metropolitan Opera in New York, she sang both Elsa and Elisabeth in *Tannhäuser*. However, in the 1896-97 season at the Met, Melba made one of the greatest miscalculations of her career. Desperate to prove herself in Wagner, and loving his work, Nellie gave her one and only performance (on 30 December) as Brünnhilde in *Siegfried*. In her memoirs, she owns up comprehensively to the error of judgement:

I had long wanted to sing the role of Brünnhilde in *Siegfried*, in German. In Paris I had mentioned to Madame Marchesi this desire, always to be met with a horrified expression and great fluttering of hands, as though I had threatened to cut my throat. I was well aware that Brünnhilde was not by any means an ideal role for me... From the moment when the curtain went up and I began to sing, I knew that Madame Marchesi had been right and I had been wrong.

Somehow Melba got through the performance, but afterwards she said to her manager: 'Tell the critics that I am never going to do that again. It is beyond me. I have been a fool.' No doubt, in reality that last sentence contained the word 'bloody'. The consequence was that, fearing for the health of her vocal chords, Melba withdrew from performance altogether over the following months.

A second Australian pupil of Marchesi to sing Wagner roles was Frances Saville. Brought up at the Simonsen family home at St Kilda in Melbourne, the heart of her career was with the Court Opera in Vienna, but, before making her debut there, she was Elsa at St Petersburg, then Elisabeth in *Tannhäuser* and Gutrune in *Götterdämmerung* at the Met and at Covent Garden in 1898-99.

Amy Sherwin from Tasmania was an older pupil than usual with Marchesi, having already established a thriving career in Australia and New Zealand, Europe and America. In October 1903 she was invited to represent 'English singers' at the unveiling of a Wagner Memorial in Berlin, to sing at the associated concert there, but a 'severe attack of laryngitis' prevented her from travelling there.

Eda Bennie was the daughter of a manager in the Bank of Victoria, and was one of the youngest pupils Mathilde



Mathilde Marchesi

Marchesi ever took on, studying with her for three years between the ages of fifteen and eighteen. Marchesi clearly enjoyed her singing and was reported as saying that Bennie had 'a wonderful and beautiful voice, with a timbre all its own.' After Marchesi, Bennie toured Britain with the Carl Rosa, then with Beecham's company and its successor, the British National Opera Company, taking a wide range of leading roles from Isolde to Mimì and from Rosina to the title role in the first performance of Holst's *Savitri*. In the 1920s she was a well-regarded Gutrune in the BNOC's *Götterdämmerung*.

In 1913, the year that Mathilde Marchesi died, Thomas Quinlan's touring opera company mounted the first production in Australia (albeit sung in English) of Wagner's complete *Ring* cycle. The leading singers were all imported from Britain, America and elsewhere, but among the cast were two young Australians – Eda Bennie (a Valkyrie) and Alice Prowse, a soprano from Sydney, who was a Rhinemaiden in *Das Rheingold* and *Götterdämmerung* and the Forest Bird in *Siegfried*, a role sung by Melba at a private performance of extracts from the opera for Queen Victoria in 1898.

**Divas of the Golden Age: Mathilde Marchesi and her Pupils* is to be published by NewSouth Publishing in September 2016. It will feature some 90 of Marchesi's pupils from around the world, among them several Australians, including Nellie Melba, Frances Saville, Frances Alda, Amy Sherwin, Ada Crossley, Amy Castles, Eda Bennie and Evelyn Scotney. © Roger Neill, 2016

Roger Neill is an arts historian who lives on the Oxfordshire/Northamptonshire border in England. In recent years his work has focused on Australian and New Zealand singers, musicians, artists and writers, particularly those of the late nineteenth and early twentieth centuries. In 2000 he curated an exhibition of the work of the Australian portrait photographer H Walter Barnett for the National Portrait Gallery in Canberra. He helped Sam Wanamaker to rebuild Shakespeare's Globe in London and was active in the restoration of the 19th century concert hall at Blackheath, London. He was founding chairman of Docklands Sinfonietta (Sinfonia 21) and chairman of Endymion Ensemble for a decade. He helps the Orchestra of the Age of Enlightenment with people, organisational and strategic issues. He lived and worked in Sydney in the 1980s, where he was chairman of the advertising agency Lintas. All being well, alongside the publication of *Divas of the Golden Age* in September, there will also be the issue of a four CD set from Decca Eloquence entitled *From Melba to Sutherland: Australian Singers on Record*, which will feature 75 leading Australian singers. You can follow Roger Neill's blog at <http://www.rogerneill.blogspot.com.au/>.

REPORTS ON AND UPDATES FROM SINGERS SUPPORTED BY THE WAGNER SOCIETY IN NSW - GENERAL NEWS FROM ARTISTS

by Colleen Chesterman

Artists who have received major support grants from the Wagner Society in NSW in recent years continue to progress.

For the last three years we have sponsored an artist from NSW to attend the Lisa Gasteen National Opera School. The first, bass-baritone Christopher Richardson, has continued to be a soloist for major orchestras around Australia in repertoire such as Handel's *Messiah* and Mozart's *Requiem*. In June he will perform in Haydn's *Armida* for Pinchgut Opera at Sydney's City Recital Hall.

Tenor Matthew Riordan attended in 2014. After winning the Opera Foundation of Australia's prize of a course of study in Graz, he is now at the Cardiff Academy run by Dennis O'Neill.

Lyric soprano Ayse Goknur Shanal attended in 2015, although still battling throat problems. Fortunately she is now in full health and with noted pianist Evgeny Ukhanov is currently

recording a CD of the *Wesendonck Lieder*, Schumann's *Frauen Liebe und Leben* and Strauss songs, to be launched at end May. They will perform a selection from the *Wesendonck Lieder* at the end of the first session of Antony Ernst's workshop *Bach to the Future* on August 6 at 5pm.

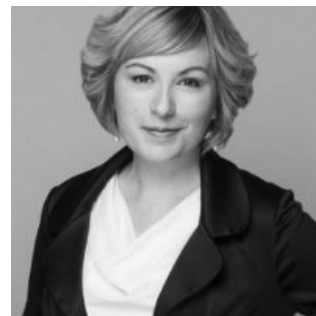
Our other major support is \$5000 for the Elizabeth Connell Prize for dramatic sopranos. Our first award went in 2014 to second prize-winner Australian-British Justine Viani. Justine lives in London and since her win has performed extensively in concerts and opera. Her Wagner roles since then have included from *Die Walküre* Gerhilde for Fulham Opera, Sieglinde in a concert version and in Unexpected Opera's *The Rinse Cycle* and in October *Salome* for Opera at Home. In 2015 the Wagner Society funded third prize won by Dutch singer Deirdre Angenent, who will be singing *Venus* in concert in Seoul on June 30.

UPDATE FROM MEZZO SOPRANO ELEANOR GREENWOOD

Since winning the prize of AUD750 from the Wagner Society at the Sydney Eisteddfod I have attended the Lisa Gasteen National Opera School in Brisbane where I was able to develop my dramatic mezzo repertoire, I was then engaged to tour to China as Flora in *La Traviata* and as a soloist in a New Year's Eve Gala Performance. This was an amazing, eye-opening experience.

I continued my travels onward to Berlin where I have been having intensive coaching and singing lessons with coaches and a great teacher. While based in Berlin I was able to detour to Zurich for a study period with Heike Behrens, German Repertoire Coach. In Berlin I have been learning German at the language school 'Deutsch Akademie' at Wittenbergplatz. The prize from the Wagner society at

the eisteddfod directly contributed to the payment of fees for two months to do this invaluable language study. One outstanding highlight during my time in Berlin has been receiving a house ticket to see *Parsifal* at the Staatsoper, on Good Friday, starring Waltraud Meier performing her last Kundry, alongside the young Andreas Schager conducted by Daniel Barenboim. I will never forget this experience. Many thanks for your time and support.



Eleanor Greenwood

MATTHEW REARDON - FROM AN EMAIL TO LEONA GEEVES, VICE-PRESIDENT

I am doing very well in Cardiff and I am enjoying the school very much.

The Uni is very small with only 15 students in total. Our week consists of one to one coachings and lessons and master classes. We have had many master classes last semester with people like Yvonne Kenny, Susan Bullock, Richard Bonyngue, Della Jones and Dame Kiri Te Kanawa. All mentors were very encouraging, however, their universal theme was to keep on working!

On top of the master classes, we had a concert in London, I sang "Una furtiva lagrima" from Donizetti's *Lesisir d'amore*, I was happy with my performance and people had noted an improvement in my voice from first semester. Semester two

ended with a big orchestral Gala concert at the Wales Millennium Centre. Bryn Terfel was the special guest artist but due to an airport strike he failed to make to the concert. I sang "Recondita armonia" from *Tosca*, it went very well. The conductor, Dennis O'Neill and WIAV [Wales International Academy of Voice] staff were all very impressed with my performance and Dennis said I should be very happy with my vocal progress over the semester.



Matthew Reardon

After the concert I travelled around Europe for three weeks, where I visited Prague, Budapest, Vienna, Salzburg and Milan. There were many highlights on the trip. In Prague, I visited the Smetana museum. In July, I am singing Smetana's opera *The Bartered Bride* in California and it was a real treat to go to his museum before I head to America. It was a fantastic museum and still houses many of his original scores and piano. I told a lady working there, that I am an opera singer and I am singing in *The Bartered Bride* later in the year and she was very interested in my opera career and also gave me a detailed tour of the museum. She even gave me a CD of *The Bartered Bride*, I was very lucky that day.

I then travelled onto Budapest, Vienna, and St Polten. St Polten is a small Austrian village 45 minutes from Vienna. I lived here in 2003 as a Rotary youth exchange student. I spent Easter with my old host families. Also while in Vienna for my birthday I attended a performance of *La Bohème* at the Staatsoper and Simone Young was conducting. It was the Zeffirelli production. The Vienna opera house is so beautiful. I highly recommend planning a trip to Vienna if you haven't already been. It's a beautiful city with the most beautiful opera house.

Besides my travels I have made a few concerts and my recently I sang for the Tait Trust at the Legacy Ball in London at Australia House. The Ball was a charity event in the lead up to Anzac Day. I sang the Australian, the New Zealand and English national Anthems. I also sang some Australian numbers later in the night, *Waltzing Matilda* and *I am Australian* etc. The audience really enjoyed these songs and sang along boisterously.

So I am back in Cardiff finishing off my degree with a few weeks to go. I have a few more final concerts and maybe some auditions before America. I am off to Santa Barbara in California from June–August. I will be attending Marilyn Horne's summer program at The Music Academy the West. I will be singing the role of Vašek in Smetana's *The Bartered Bride*. Along with many other concerts over the American Summer. So this is also very exciting.

Finally, I just want to say again how much I value this wonderful opportunity to study in Cardiff. I want to thank the Wagner Society for all their continued help and support. Once again thanks as always,

WAGNER'S RING - FORGING AN EPIC, 21 JANUARY-APRIL 2016 - EXHIBITION AT J P MORGAN LIBRARY by Max Grubb

Members might remember I included a short promotion of this exhibition in the March 2016 Quarterly, with a plea for any Member who might be attending to send me a report. Our Member Max Grubb was pleased to send us this description of the exhibition and his response to it. Many thanks Max - Editor.

This exhibition explores the creation of the Ring, the staging of its premiere at Bayreuth in 1876 and subsequent staging at the Metropolitan Opera, New York, in 1889.

The exhibition was small and housed in a single dimly lit room on the upper floor of the Library. It comprised rare manuscripts, personal letters, books, costumes, stage designs and photographs sourced from the Richard Wagner Museum in Bayreuth, the Metropolitan Opera Archives, the J P Morgan Library and Columbia University. The audio guide was helpful in negotiating the exhibition, but the lack of a catalogue was a missed opportunity to adequately document this exhibition. The exhibition does not appear to coincide with any major date in the Wagnerian calendar of the Ring, apart from the restaging of the Francesco Zambello San Francisco Ring of 2011 in Washington in May this year. Indeed, why was the exhibition not to be mounted in Washington to coincide with that production?

Exhibitions such as this can be difficult to curate without extensive use of visual materials such as paintings, costumes and photographs and greater use of these would have enhanced one's visit.

That said, the exhibition contained some noteworthy highlights. These included a copy of *Das Nibelungenlied*, a source used by Wagner for his libretto, with a letter from Wagner to his brother-in-law Gottfried Marbach (who had translated this work from Middle High German into Modern German) asking for a copy of this translation. Another highlight was the reaction by the American media to the initial staging of The Ring Cycle in 1876, as demonstrated by four front pages in the *New York Herald* and the despatch of conductor Leopold Damrosch to New York, who subsequently filed five reports for the *New York Sun*. Conductor Anton Seidl, principal conductor of the Metropolitan Opera, conducted three out of four premieres of the works comprising The Ring Cycle subsequently in various cities in the United States, following the 1889 Metropolitan Opera premiere. Other exhibits included a set of tickets for the 1876 Ring at Bayreuth, handwritten notes by Seidl about staging the operas, taken from Wagner who conducted rehearsals for the Ring at Bayreuth, and Olive Fremstead's costume for Brünnhilde for the 1911 staging of *Die Walküre* at the Metropolitan Opera. Accompanying these were music clips from some recent productions of The Ring Cycle, notably the 1989 Otto Schenk—Gunther Schneider-Siemssen production from the Met and the 2016 -2011 Tankred Dorst production of *Die Walküre* at Bayreuth.



Bach to the Future:

Wagner's Roots and the German Nation.

A Weekend Workshop on Wagner and The Ring

Led by Dr Antony Ernst

6 August, 2016 2.00pm - 5.00pm
7 August, 2016 10.00am - 5.00pm

Goethe Institut,
90 Ocean St, cnr Jersey Road,
Woollahra

Bach to the Future



Antony Ernst is currently Manager of Artistic Planning with the Orchestre Philharmonique de Strasbourg. He is a frequent guest lecturer on opera and a music tour leader in Australia and overseas. He has been CEO of Sydney Youth Orchestras and a dramaturg, director, writer, lecturer, translator and administrator, for companies such as Opera Australia, Sydney Symphony, Bell Shakespeare, Auckland Philharmonia Orchestra, Deutsche Oper am Rhein, Staatsoper Dresden, Teatro dell'Opera di Roma, Opera Frankfurt and Teatro Maestranza Seville. He is an inspiring lecturer, speaking without notes and entertaining audiences with lively wit and entertaining anecdotes, as well as showing the benefits of his long study of and experience in classical music.

Program

Richard Wagner has always been recognized as a great innovator, a man who transformed music composition. After his introduction of chromaticism, composers had to adapt to this new world.

In 2013, before the Melbourne Ring the entertaining and well-informed Antony Ernst had held an audience of 180 spell-bound for two days at the Wagner Society in Sydney as he introduced the themes and inspirations of Wagner's great Ring of the Nibelung, so much so that they gave him a standing ovation. In the following year, 2014, he drew our attention to the influence of Wagner on younger composers, and how those of later generations came to terms with Wagner's musical innovations. This year he will focus on Wagner's place in the long tradition of German music and how Wagner has drawn from such great predecessors as Bach and Beethoven.

Saturday, August 6

2.00 - 3.15:
Wagner's Upbringing in the North German Tradition.

Wagner was the first major Protestant opera composer and his musical training in the Bach traditions of Leipzig and Dresden would give him a groundwork for his construction of The Ring which was independent of the main Italian and South German Schools.

DON'T MISS OUT. REGISTER NOW

Send this registration form to
Workshop Registration,
Wagner Society in NSW
GPO Box 4574, Sydney 2001
Or register online at www.wagner.org.au

Step 1: Attendees register

Person 1

Name	
Address	
Email	
Phone	

Person 2

Name	
Address	
Email	
Phone	

Saturday, August 6

3.15 - 3.30 Afternoon tea.

3.30 - 5.00:
The Great Passion and The Ring.
How the rituals of the Bach cantatas, and especially the St Matthew Passion, fed into the creation of The Ring.

Sunday August 7

10.00 - 12.00:
German Identity
How the notion of German folklore and identity found a voice in early Wagner operas espousing an idea of German nationhood attractive to the political forces trying to forge an empire.

12.00 - 1.00 Lunch

1.00 - 5.00:
(Afternoon Tea, 3.15 - 3.30)
The Misapprehension of The Ring
Although apparently the ultimate expression of German Nationalism - and often seen as such - The Ring actually speaks out against all the principles on which the German nation was established. It is the first truly internationalist work. The Protestant spirit of social protest lives on.

Step 2: Choose attendance pattern

Earlybird (before May 31):
Members: \$85.00 Non-members: \$100.00

Full workshop (after June 1):
Members: \$96.00 Non-members: \$120.00

Students: \$50

Saturday August 6 only:
Members: \$40.00 Non-members: \$45.00

Sunday August 7 only:
Members: \$70.00 Non-members: \$80.00

(Lunch and teas are included in prices)

Step 3: Payment

EFT: The Wagner Society, Westpac, Paddington
BSB: 032040 A/C 911323
Please include your name and Ernst in your transfer details

Cheque: Make payable to The Wagner Society and send to GPO Box 4574, Sydney 2001.

PayPAL: If you would prefer to pay using PayPal go to our web site <http://wagner.org.au/> and add the amount you wish to pay in the 'donate' box then follow the instructions for credit card payments.

SPECIAL ATTRACTION: AYSE GOKNUR SHANAL CONCERT AT ANTONY ERNST WORKSHOP

Lyric soprano Ayse Goknur Shanal was sponsored by the Wagner Society in NSW at the Lisa Gasteen National Opera School in 2015. Accompanied by prize-winning pianist Evgeny Ukhanov, Ayse is recording a CD of Wagner's *Wesendonck Lieder*, Schumann's *Frauen Liebe und Leben* and Strauss songs, to be launched at Theme and Variations piano company.

On August 6 at 5pm, at the Goethe Institute, at the end of the first session of Antony Ernst's workshop, *Bach to the Future*, they will perform a selection from the *Wesendonck Lieder*.



SWAN LINES

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

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

FROM NEWSLETTER NO. 28 OF SEPTEMBER 1987: AN ANONYMOUS SPECULATION ABOUT WAGNER BY NUMBERS! "WAGNER AND THE NUMBER 13"

Numerology, the study of the mystical significance of numbers and the use of numbers to divine the future has along and complicated history. The theory behind the subject is based on the Pythagorean idea that all things can be expressed in numerical terms because they are ultimately reducible to numbers. Consider the case of Richard Wagner and the number 13. There are 13 letters in his name. He was born in 1813, and the sum of digits of this year is 13. He composed 13 operas. The full score of *Tannhäuser* was completed on 13 April 1845, and the first performance of the Paris version took place on 13 March 1861. Also in 1861 Wagner saw *Lohengrin* for the first time, 13 years after its completion. *Die Walküre* was first performed on 26 June 1870, and 26 is twice 13, while excerpts had been heard in a

Vienna concert on 26 December 1862. The first Ring cycle started on 13 August 1876. *Parsifal* was premiered on 26 July 1882, and finally Wagner died on 13 February 1883, a year whose first and last digits form 13. Can these 13s really be dismissed as mere coincidences?

[Unfortunately, the year of publication of this article 1987 only sums to 7, so it's no coincidence that this article was chosen for this edition of the Quarterly. Also, in strict Numerology, the numbers should be reduced to a single number, in Wagner's case it would be 4! Would someone like to speculate in a future article about the significance of 4 in Wagner's life? – Editor.]

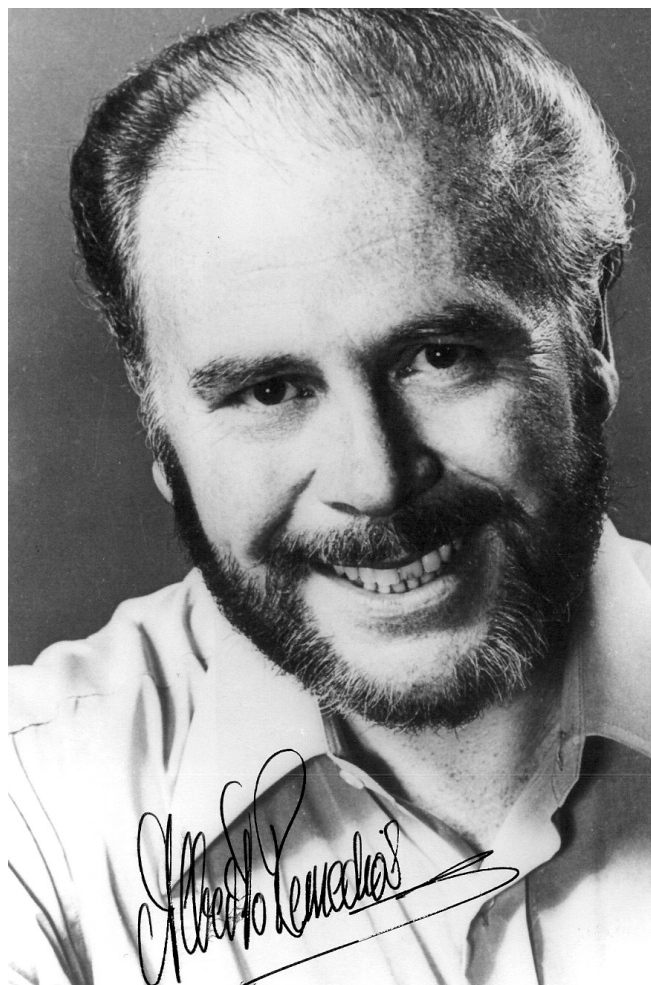
FROM NEWSLETTER 20 SEPTEMBER 1985: PARSIFAL - A PERSONAL VIEW FROM TREVOR O'BRIEN

[Given rumours circulating in Sydney, it might be timely to begin thinking about Wagner's final work in preparation for a performance in the not too distant future. Trevor O'Brien's meditation on the music-drama is a sensitive introduction to ways of responding to this somewhat enigmatic work Editor]

Is it that Wagner is hard to comprehend, or is it that only at times when one can relate personally to the emotions and experiences of which Wagner wrote that a clear understanding of his work evolves? Personal interaction with Wagner's operas at various moments in our own development seem to expand the understanding and give a clear insight into our own lives.

More than any other of Wagner's operas, *Parsifal* comes near to being the work best described as a masterly composition of richly powerful and moving effect. A suitable final statement of attainment from the lifelong development of a man towards understanding; and an expression of that which time and experience had nurtured and matured in his being.

Chronologically his final work, the one in which his musical expertise had reached an expressive eloquence that immediately absorbs the listener; from the opening bars of the prelude, engulfing and absorbing one deeply yet gently into a world of thought and subtle questioning as the journey of *Parsifal* unfolds; a microscopic view of a universal experience taken, by many in their search for a truth and meaning to life.



Alberto Remedios Guest of Honour at the Wagner Society in NSW annual dinner for Wagner's birthday: May 1987

Thus, philosophically it appears to be the work that draws together the thoughts and themes from so much of Wagner's early operas and deals with them all, not individually but collectively, showing that maturity of the man and his life where the separate realities of love, passion, lust, greed, envy and hate have all been surmounted, and a deeper truth beyond the realms of everyday existence is paramount. It must be considered that work of Wagner's requiring the greatest spiritual concentration on the part of the composer.

A piece of inspired beauty entrancing, sustaining, absorbing music that reaches immediately to the emotions, one is

engulfed as the opera increases in energies, stimulating beyond sensory excitement, one reaches a point where there is nothing but *Parsifal*, existing in a gentle world that even the harshness of Kundry's agonising torment, the hatefulness of Klingsor's suppression of his being, can[not] destroy that feeling of wholeness and purity. The masterly skill of Wagner's development of passion and awe cradles one in a feeling of compassionate tenderness. The Holy Grail, itself a symbol of a state of purity and honesty, is an excellent vehicle for the expression of a philosophy that is not however necessarily a Christian one but a more universal one.

THE RAVEN'S REPORTING, COMPILED BY CAMRON DYER

There is a regularly updated list on the Society's Website:
www.wagner.org.au/events-performances/performances/ravens-reporting

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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.



Eleanor Greenwood and Wagner in the grounds of Villa Wesendonck Zurich

ADDRESS

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(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)



Members of the Wagner Society in NSW at the AGM 17 April 2016

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