

THE WAGNER SOCIETY IN NEW SOUTH WALES INC

NEWSLETTER

No. 78, March 2000

**Registered Office: 4/22 Read Street, Waverley, 2024**

### COMING EVENTS

<i>DATE</i>	<i>EVENT</i>	<i>LOCATION</i>
March 19	Special event: Concert in association with Conservatorium of Music. (see p.2)	ABC's Eugene Goosens Hall 700 Harris St, Ultimo audience to be seated by 2.30pm
April 16	Video: <i>Parsifal</i> Director: Syberberg (see p.2)	Goethe Institut 1.00 pm
May 21	Richard Wagner Birthday Luncheon Guest speaker: Tim Calnin, Artistic Administrator, SSO. (see p.2)	Women's Club 179 Elizabeth Street , Sydney
June 18	to be announced	
July 16	Annual General Meeting	Goethe Institut 1.00 pm
Please note the following dates: Sept. 17, Oct. 15, Nov. 19, Dec. 10.		

### COMMITTEE 1999-2000

President	Barbara McNulty	9487 1344
Vice President and Membership Secretary	Clare Hennessy	9747 5664
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## THE PRESIDENT'S REPORT

Dear Members,

Welcome back after what I hope was a very pleasant festive season. Our year started well with a recital by Andrew Young, a baritone and recent graduate from the Sydney Conservatorium, who is joining Opera Queensland in March as a Young Artist. With his accompanist Fiona McCabe it was a most successful and enjoyable afternoon and we look forward to hearing of their future careers with great interest.

In January Barry and Jane Walters and I were invited to a farewell function for Countess Baudissin, the Director of the Goethe Institut, who has been such a great supporter of our Society. She is going to Prague where she will be responsible for a large area of Eastern Europe from Scandinavia to Warsaw. We wish her well in her new post but we shall miss her and her charm and warm smile. We were fortunate to meet the new Director, Dr Roland Goll, who assured us of his interest in our Society. We welcome him and look forward to working with him in the future.

I have had discussions with Craig Bush from the Art Gallery of NSW and a Seminar on *Götterdämmerung* is tentatively planned for July at the Art Gallery. As soon as the arrangements are finalised you will be notified. Our last joint venture - *Tannhäuser*- was a great success and the Art Gallery is a wonderful venue.

Also at the Art Gallery are three recitals planned for this year. Ingrid Silveus and Angus Wood in May, Peter Coleman-Wright in July and, hopefully, Siegfried Jerusalem in September. The details of these recitals will be advised as soon as possible.

Please remember that our March meeting will be at the Eugene Goosens Hall at the ABC studio in Ultimo for a Wagner concert - Richard and Siegfried - given by the student orchestra from the Sydney Conservatorium of Music under Maestro Cillario. The concert is free and commences at 3pm but we must be seated by 2.30 as part of the concert will be a direct broadcast.

I would like to thank a past member Michael Edgelow who donated a collection of Wagner performance programs from the 1970s & 80s for our members. His generosity was rewarded as there was much interest and not one of the programs was left at the end of the February meeting.

The Committee has approved an increase in the 2000/2001 annual subscriptions to cover the GST component of costs after 1 July. Renewal forms will be mailed in March.

Two of our members, Clare Hennessy and Betty Maloney, are on the sick list and we wish them both a speedy recovery.

**BARBARA McNULTY**

### ADDRESS

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GPO Box 4574 SYDNEY NSW 2001

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### DONATIONS

We acknowledge with grateful thanks donations from the following generous supporters::

Willi and Hanna Spiller, and Mr Ralph Kaminsky.

The Society welcomes all donations and they can be addressed to the Treasurer, Wagner Society in NSW Inc at the GPO address on p.1. Such donations help us to carry out our objectives of promoting the performance of Wagner's

works; for example, contributions to the *Ring Cycle* in Adelaide and the Sydney Symphony Orchestra's *Siegfried* and *Götterdämmerung* concerts. Donations are tax-deductible and receipts will be issued.

### NEW MEMBERS

We extend a warm welcome to the following new members: Ms Donella Byrnes, Mr Christopher Coffey, Mr Colin Baskerville, Mr David and Mrs Margaret Watkins.

### BAYREUTH 2000

Now that tickets have been received, some of our members might like to write their impressions of the new production. You could start thinking about it now, and perhaps have a word with one of the editorial subcommittee.

### FUTURE SOCIETY EVENTS

**March 19:** As noted in the December 1999 Newsletter, the Sydney Conservatorium of Music is presenting a concert of music of Richard and Siegfried Wagner on 18 and 19 March at the Eugene Goossens Hall, 700 Harris Street, Ultimo. The Sunday afternoon (19 March) concert is the Society's March function. It is free of charge. Because the first part of the concert will be recorded live, the audience **must be seated** by 2.30 pm. Those preferring to attend the concert on Saturday night will be charged an entrance fee of \$15. Take your Wagner Society membership card for a small discount. The concert, to be conducted by Maestro Carlo Felice Cillario, will include: Richard Wagner: *Lohengrin* Act III, Scenes 1, 2 and 3 for orchestra, soprano, tenor and chorus; and the *Siegfried Idyll*. Siegfried Wagner: *Der Bärenhäuter* - Overture to Act I, and Teufelstanz

**April 16:** Many members like to view a production of *Parsifal* over the Easter period. The video we will show is: *Parsifal: a film of the opera* - Hans-Jürgen Syberberg - 1982. Conductor Armin Jordan conducting the Monte Carlo Philharmonic Orchestra, with the Prague Philharmonic Choir. Singers include Reiner Goldberg (*Parsifal* 1), Karen Krick (*Parsifal* 2), Yvonne Minton as Kundry, Robert Lloyd as Gurnemanz,; Wolfgang Schöne as Amfortas, Hans Tschammer as Titirel, and Aage Haugland as Klingsor. some of the film roles are played by actors. Subtitled in English; running time 255 mins.

**May 21:** Application forms for the Richard Wagner birthday celebration will be mailed in March. Generous prizes which will be offered to winners of the "guessing competition" are:

1. The silk Bayreuth scarf designed by Donald Campbell;
2. Ticket to Mahler's *Symphony No. 8* - *Symphony of a Thousand* - to be performed by the Sydney Symphony Orchestra conducted by Edo De Waart on 19 August at the Sydney Super Dome, Homebush Bay;
3. A bottle of bubbly.

### GÖTTERDÄMMERUNG

Tickets were ordered in December for those who applied through the Society. As with other Olympic Arts Festival arrangements, the tickets will not actually be issued to the Society nor mailed to members before April, 2000. In accordance with the Society's objective of promoting performance of Wagner's work, the Committee is pleased to send a donation to the Sydney Symphony Orchestra to support its performances of *Götterdämmerung* in September 2000.

### RECENT SOCIETY EVENTS

#### **Sunday 20 February, 2000: Recital by Andrew Young, accompanied by Fiona McCabe**

The first event in our Society's 20<sup>th</sup> anniversary year was a concert by Andrew Young, accompanied at the piano by Fiona McCabe. Perhaps because it was our first event of the new year, or perhaps because of the glorious weather outside, only some 30 members were fortunate enough to hear this, our third recital in twelve months.

While he was at high school, Andrew Young had spent a year as an exchange student in Germany, with a few months in Italy to top up his Italian. He started singing with the university choir while completing a degree in science in Adelaide, and then enrolled at the Adelaide Conservatorium. He won a scholarship to the Sydney Conservatorium in 1993, and completed his Master of Performance in 1998. He has sung in the chorus for Opera Australia, notably in *Tannhäuser* and *Don Carlos*, and is very keen to develop his career in the German repertoire.

Andrew is shortly moving to Brisbane where he will be a Young Artist with Opera Queensland. This will include understudying roles in all three 2000 productions, including *Don Giovanni* and *The Mikado*.

Fiona McCabe completed her Graduate Diploma in Accompaniment, also at the Sydney Conservatorium. She has just returned from six month's study at the London Guild Hall where she was a répétiteur, playing the harpsichord in *Rinaldo*, and performing at the Kurt Weill Festival. Fiona has also worked as a répétiteur with Opera Australia.

Andrew and Fiona had prepared a recital of eight songs, all written in 1840. First, three songs from Robert Schumann's song cycle *Myrthen* (Opus 25), No. 1 "Widmung", No. 7 "Die Lotosblume", and No. 24 "Du bist wie eine Blume". Andrew introduced these songs as love gifts from Schumann to Clara Wieck, whom Schumann married in September 1840. They are part of the extraordinary outpouring of songs written in the space of eleven months in that year on which so much of Schumann's reputation rests.

Then, as Warwick Fyfe had done at our September 1999 event, Andrew sang the two versions of "the two grenadiers" by Schumann and Wagner, both composed in 1840. First, to a text from Heinrich Heine, he sang Schumann's German setting "Die beiden Grenadiere" (from "Romanzen und Balladen" vol ii, Opus 49), and then Wagner's much longer setting "Les Deux Grenadiers", to a French translation of Heine.

Fiona had commented that Wagner's piano accompaniment had more of the quality of a transcription of an opera score than an accompaniment to a song, which was certainly true in comparison to Schumann's setting. In introducing the song, Andrew told us that Wagner had written it as a quick way of getting some money, but that he had found difficulty in getting any singer of note in Paris to premiere the song for him. One of them commented that the inclusion of a direct musical quote from "La Marseillaise" in the accompaniment was more appropriate to the barricades than to a salon.

Finally, Andrew sang three songs from *Nuits d'Été* by Berlioz, Opus 7, No. 1 "Villanelle", No. 3 "Sur les Lagunes", and No. 4 "Absence". Andrew told us that, like Wagner's setting of "Les Deux Grenadiers", these songs were written by Berlioz in an effort to make some money quickly. We don't know whether or not he was successful in this, but Berlioz later orchestrated the accompaniment, providing us with the setting by which these songs are today best known.

Not wanting to end the concert on such a mournful note, Andrew sang as an encore "Abendlich strahlt der Sonne Auge" from *Das Rheingold* where, as he characterised it, Wotan "shows the missus their new house".

Andrew's voice has a clear steely edge, at times reminiscent of a young Jon Vickers. The material he had chosen for this recital sat comfortably with his voice, and in the main the sound was strong and rich. The encore, although short, which especially well sung. There were, however, a few moments when, perhaps because of nerves, higher notes caused him some difficulty, but this did not diminish the pleasure of his performance.

Fiona's accompaniment matched the varied character of each song perfectly. The piano, which has been recently tuned and was moved to the left-hand side of the performance area, filled the room with a fuller and richer sound than we have heard for some time.

As Barbara McNulty said, in thanking Andrew and Fiona for their wonderful recital, we were privileged to hear two such talented performers in the early stages of their careers. Those of us lucky enough to be at the recital joined Barbara in wishing them both well for the future.

## **ROGER CRUICKSHANK**

### **LISA GASTEEN: BAYREUTH SCHOLAR 1999**

The Bayreuth scholarship is awarded by Opera Foundation Australia to enable an Australian artist who is professionally engaged in some facet of opera to further develop his/her skills by undertaking study in any part of Germany for a month. The Wagner Society in NSW sponsors the scholarship in association with Opera Foundation Australia by paying the return air fare to Germany of the scholar. Lisa Gasteen is to be congratulated on her achievements in Germany and also in her outstanding performance as Chrysothemis in *Elektra*. We thank her for giving us the following report.

"While away I worked on preparing in particular the roles of Chrysothemis in *Elektra*, Brünnhilde in *Die Walküre* and *Siegfried* and revised Leonora in *Fidelio*. I was also particularly keen to start some intensive German language lessons.

"Because of the heavy work schedule of the staff at both the Berlin Staatsoper and the Stuttgart Oper I didn't work with any one person in particular but was fortunate to be able to avail myself of the experience of several of the very experienced coaches at both houses.

"I started in Berlin where I finished preparing Chrysothemis and worked on revising Fidelio which I had not sung for seven years. Then I moved on to Stuttgart where I had some final coaching sessions on Brünnhilde (*Siegfried*) prior to commencement of rehearsals of the same opera. Once performances were under way I was able to fit in coaching sessions on Brünnhilde in *Die Walküre*.

"While in Stuttgart I was excited to be able to settle down and do some significant work on the German language. For three weeks I attended lessons with the Berlitz school. This is the most intensive and extensive language coaching that I have ever been able to do. Most of the lessons were spent in one on one conversation with my teacher. Whenever I had time I would also go to the school and use their computers in the language laboratory. The vast improvement this has made to my spoken German has given me greater ability to interpret roles and have a better understanding of the actual characters and their motivation etc. It has also given me much more confidence when working with a German team e.g., here in Sydney with the Elektra company for Sydney Festival.

"I was very gratified to hear from the people with whom I have previously worked in Berlin (in particular Katharina Lang the director of the *Elektra* for Sydney Festival) that my German is much improved. Obviously I still have a lot more work to do on mastering the German language but I really feel that I'm well and truly on the way and I intend, on subsequent trips to Germany, to continue German language lessons whenever and wherever possible.

"Subsequent to receiving the scholarship I have performed the roles of Brünnhilde (*Siegfried*) and Chrysothemis (*Elektra*) causing much excitement and positive response. In Stuttgart some of the older fans likened my singing to that of Birgit Nilsson, which I take as high praise indeed. I didn't get one negative review and was credited with the "best vocal achievement of the evening" in one review. My German colleagues have also been very complimentary with regard to my sung German saying that my diction is excellent and without accent." **LISA GASTEEN**

### **GOOD NEWS FROM ADELAIDE**

The State Opera of South Australia has announced that it will mount *Parsifal* in Adelaide in September 2001. Maestro Jeffrey Tate will again conduct and a cast of Australasian and international artists is being engaged. Principal singers will include Jonathan Summers, Margaret Medlyn, Daniel Sumegi and Manfred Hemm. The role of Parsifal, however, one of the most demanding tenor roles in the Wagner repertory, has not yet been filled. An article in *The Australian*, Friday 25 February (p.9) brings us this good news and reports an interview with Stephen Phillips, SOSA director: "I suggested to the board and the Government it might be a sensible way to provide a bridge between one *Ring* cycle and another. And to reinforce the idea of Adelaide becoming a centre known for Wagner performance. And to maintain a relationship with Wagner audiences nationally and internationally".

### **REVIEWS**

#### **ELEKTRA AT THE CAPITOL**

As Baroness Thatcher once said in very different circumstances: 'Rejoice!' Sydney at last has a theatre able to do justice to grand opera and the demands of *Gesamtkunstwerk*. Having enjoyed the success of *Elektra* so much at the Capitol, can it be much longer before the Sydney theatre-going public take up arms against the sea of troubles that swirl around the opera theatre at the Sydney Opera House? With its fetching Yves Klein-blue ceiling - just like the original - and comfortable seating, the newly refurbished Capitol rose to the occasion of these performances magnificently. I went twice and found the sound more covered downstairs underneath the circle than up above, but all the seats seem to have a good view of the stage, and the pit is able to contain the larger orchestra needed for Wagner and Strauss. I could do without the stuffed birds, the train rumbles and the ice-cream vendors selling their wares inside the theatre five minutes before curtain up, but who's complaining when we now have such a substantial and flexible theatre to hand. Subsequent performances by the Nederlands Dance Theatre showed how suitable a venue the Capitol will be for ballet too - what a stimulating festival Leo Schofield gave us this January.

I am no critic, so I will just say that I found the singing and playing during the two performances I attended quite splendid. The production was not my cup of tea - and I like challenging productions - but I know people who loved it. Lang seemed to want to intellectualise what is, for me, Strauss' most original and disturbing work. I felt a musical

catharsis, but not a theatrical one. The emotions of the singers seemed too contained, but of course that could have been the intent of the production. There is something to be said for letting the music say what the characters on the stage cannot portray: the enormity of overwhelming emotions. Perhaps the idea was: the house of Atreus has already sent each character to their doom along predestined lines laid out for them by the Erinyes (was that what those lines on stage indicated?), but I would have liked to have seen a little more interaction between the dramatis personae. Deborah Polaski is such a good artist that she can get around the vagaries of any particular production - I saw her lend poetic dignity to one of Rosalie's more preposterous costumes in the '98 Bayreuth *Ring*. I enjoyed her performance in this production. A solemn and portentous opening soliloquy soon gave way to blood lust without letting us forget that Elektra is, after all, a royal princess.

Simone Young galvanised the orchestra to produce the authentic tragic gleam. The fraught nature of Elektra and Chrysothemis' relationship was well set forth by Polaski and Lisa Gasteen, and Reinhild Runkel gave us a raddled, exhausted Klytemnestra, vocally well modulated and firmly projected. Bruce Martin and Horst Hoffmann balanced the female component of the work with obvious relish and musicality. Obviously, rehearsal time has been well utilised; there was good interaction between pit and stage which spoke volumes for the co-operative approach by all members of the production team. How lucky we were to have in Sydney such a group of singers, such an involved and committed conductor and such a splendid orchestra. And let's spare a thought for the thankless role of the chorus in this work whose offstage rejoicing adds so much to the concluding section of this opera.

As I said, I'm no critic, but I do want to say how fortunate I feel to be living in Sydney now to see the fruits of the labour and sacrifices of so many musicians in the quality of the performances that the Sydney Symphony Orchestra is giving us these days. Surely our admiration for this orchestra is warranted and is not down to the usual provincialism. One's thoughts go back to Goosens, Dixon and Atzmon. to Otterloo, Fremaux and Mackerras, to Stuart Challender and now, of course, to Edo de Waart. We should all remember that performances of the quality we witnessed here do not just drop out of the air, but are living embodiments of a tradition that has been hard fought for over decades. Money matters, and it always will matter, if we are to continue to achieve work at this level of artistry.

Now, some of us were calculating afterwards where those six harps are going to fit in the pit. Let's wait and see.

**PETER NICHOLSON**

### **LOVE FIX - 2 PLAYS ON TRISTAN UND ISOLDE**

In this Sydney Gay and Lesbian Mardi Gras event, both Terrence McNally and Tim Benzie have taken Wagner's opera as their starting point for one act contemplations about the nature of human relationships and the role of the ecstatic experience in people's lives.

McNally's work, *Prelude and Liebestod*, is the more conventional, a little surprisingly given that McNally's most recent play is *Corpus Christi* (1998) which has scandalised some people by suggesting that Jesus may have been homosexual. The play features a conductor (Nicholas Eadie in a powerful and convincing performance - except for his lack of conducting technique), who is increasingly revealed as selfish and immature, and who takes his orchestra not once, but twice through Wagner's music because he could not adequately convey to the orchestra the meaning of the music for him. Or, more prosaically, because he couldn't keep his mind off the attractions of his wife and the young man in the fifth row.

The second time round, the conductor reveals his thoughts and feelings to the audience in more and more detail while taking sideswipes at the Leader of the Orchestra (Ronald Falk) and the soprano (Shayne Francis). During this repeat, the conductor returns to his earliest sexual encounter at the age of 24 in Italy which resulted not only in his most powerful sexual experience (based on the recent memory of the couple - perhaps twin brother and sister - who have aroused him then left him tied to the bed), but also a major moment of embarrassment when the elderly owners of the flat return to find him in a sticky mess on their marital bed and call the police. Each of the conductor's recalled orgasmic moments is timed to match the two final climaxes of the "Liebestod".

I suspect that McNally actually wants us to believe that it is such intense sexual experience that Wagner's music is intended to recreate in its audience. The conductor spends quite some time philosophising (perhaps post hoc rationalising) that any kind of intense experience will enable one to get to the true heart of Wagner's music - hence the repeat; the first was not passionate enough to enable the conductor to access his appropriate feeling. This suggests that there is a strong masturbatory rationalisation for enjoying Wagner's music.

To balance the picture, one could interpret the play with heavy irony. Eadie's performance indicated that the conductor was certainly capable of sarcasm, but not necessarily the more complex stance of irony. So does McNally give us any

sense from other sources that one should treat the conductor's musings ironically? The Leader frequently utters, sotto voce, the word "asshole" and the soprano whinges about having to sing herself to death again, but this is slight evidence for taking the play as an ironic comment on people who take music such as Wagner's and use it for their own erotic (or political or social etc) ends.

Nonetheless, the play was thought-provoking and had the advantage of a small orchestra and a real soprano (who was required to sing flat for most of the first "Liebestod") which gave the play more atmosphere and impact than recorded music would have done.

The Australian writer, Tim Benzie, confesses to having written *Aria Di Mezzo Carattere* ("more passionate and with orchestral accompaniment, this latter often elaborate" - The Concise Oxford Dictionary of Music) as a response to McNally's play. The conceit for this play is again *Tristan und Isolde*. In this case, Tristan is so moved by the reaction of one of the audience members, Peter (Nicholas Eadie), that his spirit leaves the "dead" Tristan and talks to Peter about passion and the pain of love, while Isolde again sings herself to death in the background.

Benzie builds on this idea by having the opera performed on the same day as the Mardi Gras party, to which Peter is going and to which he invites Tristan to see other kinds of ecstasy and passion. Peter and his three companions - his daughter, his lover and a female friend from many years earlier - agree to meet on the hour to check on each other and to report on their experiences.

In these scenes, Benzie manages to suggest among others of Shakespeare's plays, his *A Midsummer Night's Dream*, particularly in the forest scene in which drugs are administered, costumes are donned, relationships become totally confused and music plays a major role in ensuring the characters rapidly drop their inhibitions and do things they ordinarily would not.

Tristan provides a nice comedic counterpoint to the increasingly complex and tense relationships developing between the other characters. Benzie quite legitimately has Tristan ask at strategic moments for the meaning of various sub-cultural terms leading to his increasing bemusement, and enjoyment. Also at strategic moments, Benzie has Tristan appear to other characters because they feel the pain of love. (I must admit I had to keep forcing Liza Minnelli's 1980 pop song "Love Pains" from my mind whenever Tristan mentioned them!) Like a Shakespeare comedy, too, this play ended with a satisfying resolution in which each of the characters had found a better understanding of themselves and the other characters, and were already moving into new relationships with each other.

Altogether, I found Benzie's play more enjoyable, better constructed as a comedy, and more thought-provoking than McNally's about the relationship between Wagner's music and the kind of saturnalia which Mardi Gras (in both its Catholic sense and its local Sydney sense) represents. Sydney Mardi Gras certainly provides the environment in which people can achieve a form of ecstasy (Greek - ek stasis - standing outside of oneself) which is heightened by the party music.

The performers were all working at a high standard. Eadie's two performances amounted to a tour de force. Ronald Falk seemed to hugely enjoy his three roles (the third as a retired drag queen moonlighting as everyone's favourite uncle) and the pleasure came across in his performances. Tamblin Lord made the most of his debut as the young drag queen, Tina Turnover, who is also 30 years younger than his lover and worried about their future together. (The full cast with some comment on their performances is on the Wagner Society website- <http://www.wagner-nsw.org.au/>)

## **TERENCE WATSON**

**Editorial Sub-committee:** Barbara Brady, Clare Hennessy, Roger Cruickshank, Terence Watson. All contributions to the *Newsletter* are gratefully received and may be sent to "The Editor" at the official PO address on p.1. The views expressed in this publication are those of the authors and do not necessarily represent the views of this Society. Copyright permission for extracts from publications will be sought where appropriate.

## **ADMISSION TO THE GOETHE INSTITUTE**

When functions begin at 1.00 pm the door will remain open until 1.20 pm. We are obliged to keep the door locked when no-one is in attendance but a committee member will return to the foyer briefly at 1.40 pm to check for latecomers. Please do not press the buzzer.

## **THE RAVENS REPORTING, COMPILED BY CAMRON DYER**



*This is a short list because most overseas opera houses have already announced their programs for the year 1999/2000 and it is too early for the 2000/2001 announcements. Also, as the list does not cumulate it should be read in conjunction with Newsletters No. 76 and 77. There is also a comprehensive list in chronological order on the Society's Website.*

### ***The Ravens Reporting***

Budapest ***Tannhäuser*** - March 30, 2000.

***Parsifal*** - May 5, 2000.

Rome ***Götterdämmerung*** - June 11, 14, 17, 2000.

St Petersburg ***Lohengrin*** - March 23, 2000.

Salzburg ***Tristan und Isolde*** - August 5, 8, 12, 15, 19, 2000.

Stuttgart ***Das Rheingold*** - March 31, 2000.

***Die Walküre*** - March 19, 2000.

***Götterdämmerung*** - March 12, 17, 26, 2000.

***The Ring*** - April 12, 13, 15, 16; 20, 21, 23, 24; June 17, 18, 22, 25, 2000.

### **PUBLICATIONS RECEIVED:**

The Society acknowledges with thanks receipt of the following publications from Wagner societies and related organisations:

Bayreuth: (from Wolfgang and Gudrun Wagner) Illustrated brochure about the *Ring* in 2000; *Jahresbericht 1900* (Gesellschaft der Freunde von Bayreuth; *Kulturchronik* (Goethe Institut) N.5, 1999; *Newsletter* (Richard Wagner Society of South Australia) No.133, Feb. 2000; *Newsletter* (Wagner Society of New Zealand) Vol. 2 No. 10, Feb. 2000; *Notes* (Opera Foundation Australia) No. 3, Nov. 1999, and Scholarships Prospectus 2000; *Richard Wagner Nachrichten* (Richard Wagner Gesellschaft, Austria), Jahr.11, Folge 5, Dez 1999-Jan 2000; Richard Wagner Society (Victoria), various notices; *Wagner Notes* (Wagner Society of New York) Vol. 22 No. 6, Dec. 1999 (special issue); *Wagner Weltweit* (Richard Wagner Verband) No. 31, Nov. 1999; Notice of 2000 Convention; *Wagner* (Wagner Society UK) Vol. 20, No. 3, Nov. 1999.

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