

THE WAGNER SOCIETY IN NEW SOUTH WALES INC
NEWSLETTER

Registered Office: 20/67 Moverley Road, Maroubra NSW 2035

No. 82, March 2001

COMING EVENTS

<i>DATE</i>	<i>EVENT</i>	<i>LOCATION</i>
10 December 2000	Christmas Party - Barry Walters on visiting Wagner's residences; video of Wagner's favourite walk around Tribschen	Goethe Institut 2.00 PM
18 February 2001	Video: <i>Das Rheingold</i> (Bayreuth 1991/92 - Barenboim & Kupfer - Tomlinson, Finnie, Johansson, Svenden, von Kannen, Hölle, Kang etc) Whole Ring Cycle to be shown over 2001-2002.	Goethe Institut 1.00 PM
18 March	Video: <i>Die Walküre</i> (Bayreuth 1991/92 - Barenboim & Kupfer - Tomlinson, Finnie, Svenden, von Kannen, Evans, etc). Whole Ring Cycle to be shown over 2001-2002.	[Goethe Institut 1.00 PM
8 April	Video: <i>Parsifal</i> (Bayreuth 1981 -Stein & Wagner - Weikl, Salminen, Sotin, Jerusalem, Randova etc)	Goethe Institut 1.00 PM
20 May	Annual lunch to commemorate Richard Wagner's birthday, 22 May 1813. Guest Speaker, Rita Hunter, Honorary Life Member	The Women's Club 179 Elizabeth Street Sydney
June	No meeting	
15 July	Annual General Meeting - Guest Speaker-Simon Williams and Guest Performers-Warwick Fyfe, Bass, and Stephen Mould, piano.	Goethe Institut 1.00 PM
August	No Society meeting	
4 August	Joint <i>Lohengrin</i> seminar with Art Gallery	Art Gallery of NSW
16 September		Goethe Institut 1.00 PM
21 October	Discussion led by members who attended the 2000 and 2001 Bayreuth Festivals	Goethe Institut 1.00 PM
18 November	TBA	Goethe Institut 1.00 PM
9 December	Annual Society Christmas Party Additional entertainment TBA	Goethe Institut 1.00 PM

COMMITTEE 2000-2001

President	Barbara McNulty	9487 1344
Vice President and Newsletter Editor	Terence Watson	9517 2786
Treasurer and Membership Secretary	Roger Cruickshank	9357 7631
Secretary	Dennis Mather	9560 1860
Members	Shirley Robertson	9707 2225
	Lindsay Knight	9550 3290
	Julian Block	9337 6978
Public Officer	Olive Coonan	9344 3470

FOR YOUR DIARY

<i>Lohengrin</i>	Re-studied production from Opera Australia. <i>Performances.</i>	Fri 10, Tue 14, Fri
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	Cast: Lohengrin, Glenn Winslade; Elsa, Lisa Harper-Brown; Telramund, John Wegner; Ortrud, Bernadette Cullen; Heinrich, Donald Shanks. Conductor Sebastian Weigle, Director Andrew Sinclair.	17, Wed 22 & Sun 26 mat; August Sun 1 & Thurs 6 September - in Sydney
<i>Parsifal</i>	New production from State Opera of South Australia Cast: <i>Parsifal</i> Poul Elming, <i>Amfortas</i> Jonathan Summers, <i>Kundry</i> Margaret Medlyn, <i>Klingsor</i> Daniel Sumegi, <i>Gurnemanz</i> Manfred Hemm. Conductor Jeffrey Tate; Director Elke Neidhardt.	22, 26mat, 29mat Sep 02mat October 2001 - in Adelaide
Wagner Spectacular	Simone Young conducting the Australian Opera and Ballet Orchestra, <i>Tristan Act 2</i> (Horst Hoffmann & Lisa Gasteen), <i>Tristan Prelude</i> , <i>Siegfried Idyll</i> and "other orchestral masterworks from Wagner's music dramas."	Friday 26 October 7.30pm - in Sydney
<i>Tristan und Isolde</i>	Production from Opera Australia. Cast: <i>Tristan</i> , Horst Hoffman; <i>Isolde</i> , Lisa Gasteen; <i>Brangane</i> , Bernadette Cullen; <i>Kurwenal</i> , Daniel Sumegi; <i>König Marke</i> , Bruce Martin. Conductor Simone Young; Director Neil Armfield.	November on Tues 13, Sat 17, Tues 20 & Fri 23 - in Melbourne

THE PRESIDENT'S REPORT - February 2001

Dear Members

Welcome back to a new year that promises much for Wagner lovers. We look forward to three Opera productions, *Lohengrin* in Sydney, *Parsifal* in Adelaide and *Tristan und Isolde* in Melbourne. We have A Reserve block bookings for *Lohengrin* on 17 August and *Tristan und Isolde* on 23 November. An application form is included in this Newsletter. You may be interested to know that 16 members of the South Australian Wagner Society will join us in August and we have arranged a booking for 25 New Zealand Wagnerians for September.

After the great success of last year's Richard Wagner birthday lunch, we will return to the Women's Club and our guest speaker will be Rita Hunter, one of our Honorary Life Members and a great Brünnhilde.

Rosemary Cater-Smith and Alec Cater have offered to donate a weekend for two guest at their lovely home Catersfield at Pokolbin in the Hunter valley as a prize in the raffle at the birthday lunch. A second prize will be a donated Wagner watch. These are wonderful prizes and in particular we thank Rosemary and Alec for their generosity.

As well, Rosemary and Alec have offered Catersfield as a venue for a weekend seminar and those of you who attended our first Seminar in the Hunter will appreciate how gladly we accepted. Fortuitously, the same day I received their letter I also received an email from Simon Williams, a friend from America advising that he would be in Australia in July. A hectic round of phone calls and emails and we have arranged a Seminar on *Parsifal* in July.

You will find details in the Newsletter but I do suggest that if you are interested you send in your deposit as soon as possible because accommodation is limited. Simon will give lectures on Saturday morning and afternoon and there will be plenty of time for informal discussion. Simon has also agreed to speak at the Annual General Meeting in July and Warwick Fyfe and Stephen Mould are preparing a recital of new material for us, also for the AGM.

A third seminar - on *Lohengrin* - has been arranged in conjunction with the Art Gallery of NSW on 4 August and details of speakers will be available in the next Newsletter. The Committee has given long consideration to the views expressed by members at last year's AGM about the allocation of Bayreuth tickets. This review became urgent as a

problem we have faced in previous years became a serious issue. Some members have applied to the Society for tickets at the same time as they applied direct to Bayreuth. The result was that several people allocated tickets at the Ballot subsequently advised that they no longer required their Society tickets. Reluctantly, the Committee decided that in future the cost of the tickets would be charged at the time of the application each year with refunds being given to those who are not successful. This is a common condition set by Wagner Societies in America and Europe and we hope that members will appreciate the necessity for its introduction.

Julian Block has joined the Committee as an additional member. He brings very welcome legal expertise to our deliberations.

I would like to remind members how important donations are to achieving our goal of promoting the works of Richard Wagner. This year the Society will be donating to the South Australian Opera Company, to sponsor Elaine McKrill in *Parsifal*, and to Opera Australia to support their production of *Lohengrin*. Donations to the Society are **tax deductible**, so help yourselves as well as the cause of Wagner. **Barbara McNulty 23.2.01**

ADDRESS

Please note our permanent address for all correspondence
The Wagner Society in New South Wales Inc
GPO Box 4574 SYDNEY NSW 2001
Telephone: 9487 1344 (Barbara McNulty, President)
Website: <http://www.wagner-nsw.org.au/>

NEW MEMBERS

Stephen Cross, Gary Wilson, Dennis Gray, Amana Finley, Elizabeth Fletcher, Ross Steele

Opera Australia's productions of *Lohengrin* and *Tristan und Isolde*

Application for tickets for Opera Australia's productions of *Lohengrin* (Sydney) and *Tristan und Isolde* (Melbourne). Please return the form (on last page) to The Wagner Society in New South Wales Inc, GPO Box 4574 Sydney NSW 2001 by **FRIDAY, 30 MARCH 2001**

Parsifal Seminar at Catersfield

A *Parsifal* Seminar will be held at Catersfield at Pokolbin in the Hunter Valley on Friday 20-Sunday 22 July. The lecturer is Simon Williams, Professor of Dramatic Art, University of California, Santa Barbara. He has given the Wagner Society of New York lectures at Bayreuth for the last three years.

The house holds 18 people; another 12 people can be accommodated next door. Included will be 2 breakfasts, lunch and gala dinner on Saturday night (BYO for dinner). Simon will give two lectures on Saturday. The cost is **\$250 per person twin share** which includes a \$30 fee to cover Simon's accommodation and lecture fee.

Applications with a deposit of \$50 should be received by the Treasurer by Friday, 30 March with the balance due by Friday, 29 June. Members may also forward the full amount with their application.

Policy for the Application for and Allocation of Bayreuth Festival Tickets

The following policy was adopted by the Committee of Management at its February 2001 meeting and will have effect from 1 September 2001 - for applications for the 2002 Bayreuth Festival.

- 1 A Member who applies for tickets for the Bayreuth Festival must have been a financial member for the two years preceding that year's 1 September deadline for applications and continue to be a financial member for that year. For the year 2001 only, where one partner in a couple is a Society member but the other partner is not, their joint application will be accepted. However, the partner who is not a member must join before the 1 September deadline. After 1 September 2001, the general requirement above will apply.
- 2 The application must be made on the form below [see June 2001 Newsletter], signed by the applicant, and received by the Secretary no later than 1 September of the year before intended attendance at the Festival. The allocation of sets of tickets will be made by the Committee of Management whose decisions will be absolutely final, and no correspondence will be entered into on the Committee's decisions.
- 3 Each applicant is eligible for one set of tickets only. Joint members who apply for tickets are eligible for one set of tickets each.
- 4 When lodging an application for tickets, the applicant is also required to lodge with the Society an amount to cover the cost of the set of tickets. The amount will be determined each year by the Committee at the time of the notice calling for applications in the Newsletter and on the Web site. The ticket holder is liable for the full cost of the set of tickets. Unsuccessful applicants will receive a refund of the amount paid as soon as reasonably possible after the ticket allocation process is complete and with no interest payable.
- 5 The Society levies a service charge of \$100 on each ticket holder to cover the Society's expenses and overheads in ordering and distributing tickets and maintaining the Society's membership of the Friends of Bayreuth. Successful joint applicants will be charged \$100 for each applicant.
- 6 The Society will apply for a block booking that includes each of the operas being performed. The allocation of sets of tickets is entirely at the discretion of the Bayreuth Festival Box Office, so the Society is not able to request tickets to selected performances or to guarantee that joint applicants will be seated together.
- 7 If the number of sets of tickets received from the Festival Box Office is less than the number applied for, then the Committee will allocate the sets of tickets on the following basis
 - a. Priority will be given to applicants who have regularly attended meetings of the Society over the previous year, beginning 1 September, as determined by entries in the attendance register
 - b. The Committee has discretion to allocate one set of tickets each (up to a maximum of two sets of tickets in any year) to any applicant who meets the general requirements but who also meets one of the following criteria
 - has never previously been to a Bayreuth Festival
 - does not reside in the Sydney Metropolitan Area and is therefore unable to attend meetings regularly
 - is unable to attend meetings because of physical disability or illness and
 - c. A public ballot of applications for any remaining tickets will then be conducted by members of the Committee under the supervision of the President at a regular meeting of the Society.

- 8 The Bayreuth Festival Box Office requires that the name and address and allocated seat number for each ticket holder be sent to them. Ticket holders may be asked by Festival Staff to provide identification when they attend a performance.
- 9 If a ticket holder no longer requires the set of tickets, the tickets must be disposed of either by returning them to the Society, or to the Bayreuth Festival Box Office in order to maintain the Society's good standing with the Bayreuth Festival. If returned to the Society, the Society will take reasonable steps to find a buyer for the set of tickets, but it accepts no financial responsibility. If unsuccessful, the ticket holder will be required to return the set of tickets to the Box Office and accept any financial loss.
- 10 By signing and submitting an application, the applicant will be taken to agree to these rules.

End this discord, politicians urge warring Wagners

On Saturday, 17 February 2001, *The Sydney Morning Herald* carried an article from *The Daily Telegraph* [London] by Toby Helm in Berlin under the above heading. Helm reported that the German Government had "weighed into the country's most famous family feud yesterday, demanding that Wolfgang Wagner, 81, grandson of the composer Richard Wagner, should give way in a row over who should succeed him as head of the Bayreuth opera festival."

The regional culture minister of Bavaria, Hans Zehetmair, was reported as threatening that contracts "for the rent of public buildings used for the festival could be cancelled if a new generation is not allowed to take up the reins."

As most of us are aware, the Wagners have split into warring groups: Wagner and his second wife Gudrun, and his daughter, Katharina Wagner, *versus* another daughter, Eva Wagner-Pasquier and younger members of the family. As most of also know, Herr Wagner has refused to resign until he can ensure his wife takes over. Herr Zehetmair was also reported as saying, "Bavaria has clearly come out in favour of Eva Wagner-Pasquier." Despite fears expressed by some conservatives, according to Helm, Eva Wagner-Pasquier is said by her supporters to be keen to preserve the traditions of Bayreuth.

DONATIONS

The Society welcomes all donations and they can be addressed to the Treasurer, Wagner Society in NSW Inc at the GPO address above. Such donations help us to carry out our objectives of promoting the performance of Wagner's works. Donations are tax-deductible and receipts will be issued.

FUNCTION REVIEWS

SEPTEMBER 2000 PANEL DISCUSSION

Dr Greg Chesher has written to the Newsletter Editor about an item in the December 2000 Newsletter which concluded with the following summary of comments made by members participating in the discussion.

"As background for those who had not attended Gottfried Wagner's talk or were not aware of his views from other sources, the excerpts from the Van der Let films focussed on Herr Wagner's views on the Wagner family's and Germany's failure to confront and resolve its antisemitic history. The audience generally considered Herr Wagner's views to be very one-sided and not to contribute greatly to a better understanding of that complex artist, Wagner.

Both Mr Gillespie and Mr Nicholson agreed that the films showed how an artist can be used for different political and social purposes, regardless of the artist's views."

Dr Cheshire comments: I must confess that I did not attend the function so I could be taking the matter out of context. On the other hand, I did read this afresh, as it were, like so many readers who did not attend. I found the last paragraph to be a little disturbing. As I read this I see an unfortunate dismissal of Gottfried Wagner's sincere views on the family to "confront and resolve its anti-Semitic history". His point of view concerning the music of Richard Wagner is another issue. As this paragraph stands, I find the dismissal of his views to infer an equivalent dismissal of the concern about the anti-Semitism of the Wagner family in Bayreuth I trust the Wagner Society in NSW in not insensitive to these views.

The Wagner Society welcomes discussion and debate about the significance of Wagner, his writing, and his music. **Editor.**

THE 2000 BAYREUTH FESTIVAL

This concludes Jim Leigh's comprehensive review of the 2000 Festival productions.

The other new production was *Lohengrin* (first seen in 1999). Producer, Keith Warner, and designers, Stefanos Lazaridis and Sue Blane, have given us a staunchly unromantic *Lohengrin*, largely black and white and featuring a World War 1 Belgian battlefield, with Lohengrin appearing as a human among the crowd and disappearing into a shell hole, and the Brabantans a sorry lot until and even after his arrival to gee them up to support the Saxon army. There was also a contrast of opposites between the power games of Telramund-Ortrud and the idealism of Lohengrin-Elsa. Ortrud (Linda Watson) did a lot of acting in shadowing Elsa's every move. Elsa was sung purely by Melanie Diener; her costume was the only white to be seen apart from Lohengrin's arrival with a blazing white cross as a mirror of the sword. There was much difficulty with the Lohengrin role. Roland Wagenfuhrer, who was ill, was replaced by Dean Smith then by a double act with Wagenfuhrer acting and Raimo Sirkia singing from a score on side stage, then Dean Smith alone again. Dean Smith sang both roles beautifully and he has the cherubic good looks for both parts.

A strong feature was the distinction between the organised Saxon army and the dispirited Brabantans. The Saxons were assembled in armour in rigid rows and suspended above the Brabantans. King Henry (Eric Halfvarson) was with them on high while represented on earth by his Herald (Roman Trexel), a tall lean man with a ringing bass baritone.

Other telling effects were the wedding chamber scene on a central rotating platform, the tilting of this platform to allow Telramund's watery blood to run off like a post mortem table, the slowly accelerating eclipse of the moon to signify Elsa's increasing uncertainty about her champion and the initial descent of the Grail and swan depicted during the Act 1 prelude.

The Act 2 machinations of Ortrud and Telramund (Jean-Philippe Lafonte) were scary and the big choral scenes effective (Eberhard Friedrich: chorus master). Musically the opera was held together well by conductor Antonio Pappano. A different but absorbing *Lohengrin*, but what a contrast to the more mature operas at the Festival.

Wolfgang Wagner's *Parsifal* and *Meistersinger*, which have been around for many years, were the best part of the Festival. Precisely because they are simple, traditional and beautiful productions, smoothly rehearsed and developed over time, one could concentrate more on the music and singing. This year we also had two brilliant new young conductors. Christian Thielemann, born in Nürnberg, gave a seamless reading of the magical *Meistersinger* score

(better in my view than Barenboim whom I had heard twice before). Christoph Eschenbach, perhaps a distant relative of Wolfram von Eschenbach, the author of the Germanic version of the Parsifal legends, was criticised as “lumpy” in his many tempi changes, but I didn’t.

I had also seen this *Parsifal* twice before, conducted by Sinopoli, with Hans Sotin rather than Matthias Holle as Gurnemanz, and found this year’s production better because of Violeta Urmana's magnificent singing and acting as Kundry; a much more convincing seductress than Linda Watson in 1998. Sotin pulled out late in a well publicised difference with Herr Wagner, but Holle was an admirable replacement. Parsifal was sung in clean ringing tones by the good looking Poul Elming, whom we are to be privileged to hear in the Adelaide Parsifal in 2001. I also heard him twice as Siegmund this year in the Geneva *Die Walküre*. Andreas Schmidt repeated his tortured Amfortas.

Andreas Schmidt was also a totally different looking Beckmesser in *Meistersinger*, whom he played very sympathetically. At the end, after his humiliation, Sachs (Robert Holl) brought him back into the fold. He was after all a Mastersinger and a respected member of bourgeois society. The other main parts were Robert Dean Smith (Walther), Emily Magee (Eva), Eric Halfvarson (Pogner), Endrich Wottrich (David), Michelle Breedt (from South Africa) Magdalene and Hans-Joachim Ketelsen (Kothner). **Jim Leigh 4 September 2000**

Ring 2000

The Ring Cycle is still bubbling away in my subconscious as I try and identify what the director, Jurgen Flimm, and the set designer, Erich Wonder, were trying to convey. I think it has something to do with reflecting on the last century as a period of overlaps and continuities and discontinuities between our age and previous ages. One of the structural elements appears to be film allusions. *Das Rheingold* seemed to be referring to, among other things, early black and white comic film since Loge is distinctly a Chaplinesque lawyer. The Rhinedaughters are literally "aquatic Andrews Sisters" as they vamp in bathing suits. The Giants were simply the most convincing and awe inspiring ones I have seen so far. With only a little pedalistic augmentation, they achieved their power to intimidate by looking so completely different from the gods. In fact, they looked a lot like north American indians in face and hair, and were dressed in stylish long coats which could have been made from skins. In fact, stylish describes much of the costuming.

Act I of *Die Walküre* was somewhat Checkhovian in look and feel, but the world falls apart with Acts II & III seeming more like an Ingmar Bergmann film, with Brünnhilde wandering into Siegmund's life like Death in the *Seventh Seal*. Unfortunately, Siegfried and Wolfgang Schmidt made a good pairing in this production. For whatever, reason, Flimm seems to have taken the view that Siegfried is a total klutz:brash, thoughtless, and aggressive (although he never actually hits Mime); and Schmidt's voice was a lot like that as well (although he again managed to **sing** at least twice). Gabriele Schnaut acted very well, bringing a nice degree of subtlety, for example, to her announcement of Siegmund's death, but the vibrato in her voice has grown and makes her voice very harsh most of the time. Fortunately, she managed to get it under control for most of *Götterdämmerung*.

Alan Titus as Wotan will be a worthy replacement for John Tomlinson. He already has an imposing, rich voice and his acting is pretty good too (he threw a wonderful "wobbly" in *Walküre* after Fricka beat him at his own strategy. This battle between the two CEOs of Göttergesellschaft reinforced what I took to be Flimm's ideas of the corporatisation of even godly values. Schnaut's Brünnhilde then reacted with increasing amazement to the godly

collapse to the point where she almost had to slap Wotan's face to bring him to his senses..

However, the clearest thing about this whole production was its emphasis on ACTING - what an achievement. Flimm clearly has vast experience in straight theatre and it shows in a hundred little points in his Ring production as characters do things or come and go in ways which are utterly logical but rarely given any attention in "normal" operatic performances. For example, while Loge as a lawyer is a nice idea and very apt, Flimm takes the idea that bit further by having Loge hand Wotan a contract to sign before he starts giving his advice. In a nice comic addition, Flimm has Wotan pass it on to the non too bright Froh, looking like a ivy league freshman, to look over before he signed it. In *Götterdämmerung*, Flimm underscored his complementary concept of Gibichungesellschaft with the Vassals performing a range of office jobs while the principals implemented their strategic plans. John Tomlinson, for his part, was clearly relishing playing the out & out villain, Hagen. In a chilling touch, Flimm had Gutrune already carrying the magic potion in a phial in her pocket, as if the doping of corporate customers - or enemies - was a routine business practice.

The high point of the acting was Act I of *Walküre* with Placido Domingo and Waltraut Meier at white heat. The level of engagement was an object lesson, which Schnaut did her best to draw out of Schmidt, but with only momentary success. Although Domingo and Meier are unlikely ever to return to Bayreuth, I would be willing to reassess this production in 2004.

Terence Watson 30 August 2000

Seminar on *Parsifal*, Melbourne

For members who may be in Melbourne on 19 May 2001 (and not at our Birthday lunch) The Richard Wagner Society Inc (Melbourne) is planning a seminar on *Parsifal* on that day. If you are interested in attending, the contact is: Secretary 117 Royal Parade Parkville 3052.

"Promising start for 'Ring' OPERA"

With our Guest of Honour at the Society's Wagner birthday lunch being Ms Rita Hunter, the news that the English National Opera is to start a new Ring takes on a special significance. Indeed as Clark points out, it is "more than 20 years since Wagner's Ring was last performed in English before a metropolitan audience" - when Ms Hunter starred. Clark notes that "ENO proves it has the raw vocal material for The Ring". The cast includes: Matthew Best, Wotan, Andrew Shore, Alberich, Tom Randle, Loge, Linda Richardson, Christine Rice and Rebecca de Pont Davies, Rhinedaughters, and Mark Richardson, Fasolt.

ENO is workshopping its new Ring over 18 months, using semi-staged performances to prepare for a full staging, directed by Phyllida Lloyd in 2003. The ENO production uses Jeremy Sams' new translation, which Clark calls "surprisingly mild-mannered, emphasising clarity over street cred. Sams favours rhyming couplets, dispenses with Wagner's alliteration, and is marginally less faithful than Andrew Porter's hallowed version...it is true to the comic, conversational tone of the dialogue..". Clark's reservation was the conductor: "The Rhinegold sounded a little monotonous - as if [Paul] Daniel was beating his way through it rather than shaping it into a cumulative drama". **Financial Times; Jan 30, 2001 By ANDREW CLARK**

Opera Australia News

The February 2001 *Opera* magazine contains a long article by Ms Shirley Apthorp on Ms Simone Young, Artistic and Music Director of Opera Australia. Among other things, Ms Young outlines her "new emphasis" on German repertoire, with productions of *Die Freischütz* and *Die Meistersinger* to come and *Arabella*, *Parsifal*, and *Moses und Aaron* on

her "wish list". Given the enthusiastic response to Paul Curran's talk about his work with the Russian repertoire, many members will be pleased to learn that Ms Young plans to bring operas such as *The Queen of Spades*, *Lady Macbeth of Mtsensk*, *Rusalka*, and some Rimsky-Korsakoff to the OA. The article notes that Ms Young will be conducting the Harry Kupfer directed Ring Cycle at the Berlin Staatsoper as well as a repeat of the Vienna Ring Cycle.

PUBLICATIONS RECEIVED:

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

- *Wagner News* Vol 12 No 2 Nov 2000 Toronto Wagner Society
- *Wagner Notes* Vol 23 No 6 Dec 2000 Wagner Society of New York
- Publications from Friends of Bayreuth: *Jahresbericht 2000*, and *Oper und Drama*. Includes best wishes for 2001 from Wolfgang and Gudrun Wagner
- *Richard Wagner Nachrichten* Vol 12 No 5 Dec 2000/Jan 2001
- *News and Notes* Vol 5 No 4 Dec 2000 Wagner Society of Northern California
- *Proceedings of the International Richard Wagner Congress 2000* in Berlin, and notice of the 2001 Congress in Freiberg from 24-28 May
- *Leitmotive* Vol 14 No 2 Summer 2000, Journal of the Wagner Society of Nthn California
- *Kulturchronik*, News and views from the Federal Republic of Germany, No 5, 2000
- Longborough Festival announcement of its 2001 season: *Götterdämmerung*, *Siegfried*

THE RAVEN'S REPORTING, COMPILED BY CAMRON DYER

This list is not cumulative and should be read in conjunction with Newsletters Nos. 80 and 81. There is also a comprehensive list in chronological order on the Society's Website.

Berlin	Staatsoper <i>Parsifal</i> - November 4, 7, 11, 2001. <i>The Ring</i> - March 28, 29, 31, April 2, 2002.
Catania	Massimo Bellini Theatre <i>Das Rheingold</i> - June 5, 7, 9, 2001.
Chicago	Orchestra Hall - Chicago Symphony Orchestra <i>Die Walküre</i> Act 1 - October 4, 5, 6, 2001. <i>Tristan und Isolde</i> - October 13, 16, 2001.
Dresden	<i>Die Meistersinger</i> - January 6, 12, 2002.
Edinburgh	Scottish Opera <i>Die Walküre</i> - August 23, 26, 29, September 1, 2001.
Houston	<i>Tannhäuser</i> - October 26, 28, 31, November 3, 6, 9, 11, 2001. <i>The Ring</i> - 2004/5 season [no actual dates].
Kiel	<i>The Ring</i> - November 2001 [no actual dates].
Los Angeles	<i>Lohengrin</i> - September 12, 15, 18, 21, 23, 27, 30, 2001.
New York	The Met <i>Die Meistersinger</i> - November & December, 2001. NYCO <i>Holländer</i> - September 11, 15, 21, 23, 27, October 2, 2001. Carnegie Hall - Chicago Symphony Orchestra <i>Die Walküre</i> Act 1 - October 18, 2001. <i>Tristan und Isolde</i> - October 20, 2001.
San Diego	<i>Holländer</i> - May 2002 [no actual dates].
Sydney	<i>Lohengrin</i> - August 10, 14, 17, 22, 26, 29, September 1, 6, 2001.
Tokyo	New National Theatre <i>Die Walküre</i> - March 26 to April 7, 2002.
Vienna	Wiener Konzerthaus <i>Der Ring an einem abend</i> - August 1, 2001. <i>Die Walküre</i> - October 30, 2001. <i>Lohengrin</i> - December 9, 13, 16, 2001.

I wish to apply for

..... 'A' Reserve Tickets @ \$120.00 a ticket

(These prices include a handling-fee of \$10 a ticket)

to *Lohengrin* at the Sydney Opera House on

➤ Friday, 17 August 2001 at 7.00pm

I wish to apply for

..... 'A' Reserve Tickets @ \$116.00 a ticket
(These prices include a handling-fee of \$10 a ticket)

to *Tristan und Isolde* at the State Theatre, Victorian Centre for the Arts on

➤ Friday, 23 November 2001, at 6:00pm.

Enclosed is my cheque for\$.....

Name

Address

Phone No

I wish to apply for one package to the ***Parsifal* weekend at Catersfield** at **\$250 per person twin share.** (This price includes a handling-fee of \$30)

➤ on Friday 20 to Sunday 22 July.

➤ Applications with either the full amount or a **deposit of \$50** should be sent to the Treasurer by Friday, 30 March; the balance due by Friday, 29 June.

Enclosed is my Full Payment of \$250 Or Enclosed is my Deposit of \$50

Name

Address

Phone No