

# The Wagner Society



IN NEW SOUTH WALES INC.

NEWSLETTER No.89, September 2002

## President's Report

Dear Members

I am pleased to present the 22nd Annual Report of the Wagner Society in NSW.

Last year at this time I reported to you on the apparent misappropriation of Society funds.

Unfortunately the situation is unchanged though we know that the bulk of the money from the Investment Savings Account was removed from the account in the early 1990's before any member of the present Committee was a member of the Society.

The matter is now in the hands of the Police and we know it has been investigated but so far we do not know what action, if any, the Police intend to take.

Though we are as yet unable to bring this matter to a conclusion the Committee has set in place procedures and practices that ensure constant vigilance of our financial dealings so that such an occurrence cannot happen again.

While the loss of funds has been a severe blow it is quite clear that together we have managed to re-establish the stability of the Society and guarantee its future. To all those members who offered support and encouragement and gave donations we would like to say a special 'Thank you'.

The Honorary Treasurer's Report will show that our financial position is sound and that not only have we met all our obligations but have been able to maintain our principle of supporting performances of Wagnerian works and the Bayreuth Scholar as well as significantly building up our Donation Account.

The troubles we have faced have had the effect of drawing on the enormous goodwill within the Society and I know I am not alone in feeling that we face the future as a stronger and more cohesive association.

Looking now at the activities of the year under review, the highlights were the recital given by Warwick Fyfe accompanied by Stephen Mould and the lectures given by Simon Williams and Antony Ernst.

Warwick Fyfe is not only a member of Opera Australia but he is one of our members. He has a wonderful bass voice which is going from strength to strength. Stephen Mould is a member of the music staff of Opera Australia and an accomplished pianist. We wish them both every success in their future careers.

Simon Williams is a Professor of dramatic Art at the University of California, Santa Barbara campus, and gave a lecture at last year's AGM as well as the Parsifal seminar at Catersfield which was a great success. We were extremely lucky to be able to take advantage of Simon's visit to Australia. We also thank Rosemary Cater-Smith and Alec Cater for their hospitality.

It was a great pleasure to welcome Antony Ernst back from overseas and everyone enjoyed his lecture on Die Feen and Das Liebesverbot, those rarely performed early Wagner operas. [continued p. 3]

**PATRON:** Sir Charles Mackerras  
**HONOURARY LIFE MEMBERS:** Prof. Michael Ewans,  
Mr Richard King,  
Mr Horst Hoffmann,  
Mr Joseph Ferfaglia

### NEWSLETTER HIGHLIGHTS:

President's Report - continued	P2
The Berlin Wagner Festival - Dr John Casey	P4
Recital for the 22nd Annual General Meeting	P6
Financial Report to end of March 2002	P14
Perth's 50th Festival - Götterdämmerung	P7
Bayreuth Tickets - Application Form & Rules	P10-11

Registered Office: 3/46 Shirley Road, Wollstonecraft, NSW 2065

Print Post Approved PP242114/00002

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

DATE	EVENTS - 2002	LOCATION
August	No function	
September 15	Götterdämmerung final installment of the Kupfer/ Barenboim production from Bayreuth	Goethe-Institut 1.00 pm
October 20	Anthony Ernst on Rienzi	Goethe-Institut 1.00 pm
November 17	A conversation with Elke Neidhardt about the Adelaide Ring.*	Goethe-Institut 1.00 pm
December 8	Elizabeth Long: A piano recital and reminiscences	Goethe-Institut 1.00 pm

\* Ms Neidhardt has suggested that she would answer questions from Members. If you have questions already, please send them to the President so that Ms Neidhardt can prepare answers; otherwise bring your questions to the meeting. Members may also like to bring along a video copy of their favourite &/or most hated scene from a Ring Cycle production to add some concrete examples to the discussion.

DATE	EVENTS - 2003	LOCATION
Goethe Institut Address	90 Ocean Street Woollahra (corner of Jersey Road)	

## Committee **2002-2003** As elected at the Annual General Meeting 21 July 2002

President and Membership Secretary	Roger Cruickshank	9357 7631
Vice President & Secretary	Barbara McNulty	9487 1344
Vice President	Julian Block	9337 6978
Treasurer	Vacant	
Members	Sandy Dudgeon	9489 0570
	Colin Jones	9665 0059
	Dennis Mather	9560 1860
Newsletter Editor	Terence Watson	9517 2786
Public Officer	Peter Nicholson	9436 1097

## For Your **Diary**

<i>Die Meistersinger von Nürnberg</i>	Opera Australia	Sydney – 2003 TBC
<i>Götterdämmerung</i>	The Perth International Arts Festival 2003	Perth Feb 13 and 15
<i>The Ring Cycle</i>	State Opera of South Australia announces the production team for Wagner's Ring Cycle - Adelaide 2004	Adelaide 17 Nov to 11 Dec

## New **Members**

Herman and Renate Junker (0866), Stephen Carroll (0867), Eloise Evans (0868), Andre Stein (0869), Dr Andrew and Barbara Dowe (0870), Susan Upton (0871), Desmond Murphy (0872), Diana Wang (0873), Marian and Rodney Purvis (0874), Murray J Fraser (0875), Alan Hauserman and Janet Nash (0876), Dr Elizabeth Gordon-Werner (0877), John Snelling (879), Mary Adelstein (880), Marita Palmano (881), John and Audrey Palmer (882).

An increasing number of new Members are applying for membership of the Society through our website: [www.wagner-nsw.org.au](http://www.wagner-nsw.org.au). This is one indication of the success and value of setting up a website as one mechanism for publicising our Society's activities. Could new members please make themselves known to Committee Members at Society events to facilitate introductions?

[Ed]



# President's Report continued

Sadly we record the death of several members two of whom were Honorary Life Members, Rita Hunter and Reg Malone. Rita's wonderful voice was well known to us all and everyone who knew her rejoiced in her warm personality and sense of fun.

Reg and Betty Maloney were Foundation Members of the Society and it was doubly sad that they should die within a few months of each other though for both of them it was release from long illnesses. Both Reg and Betty had been active and involved members and Reg had been the Honorary Auditor of the Society for many years. They took great delight in funding the establishment of our website seeing it as a significant step forward for the organisation.

We shall miss them all.

We maintain good relationships with the German Consulate General and the Goethe Institut and we thank their officers and staff for the continued support. We are also pleased to support the Opera Foundation by assisting the Bayreuth Scholar.

As usual there are many people to thank. Foremost are the members of the Committee who work so hard to ensure the wellbeing and success of the Society. Firstly I must thank Roger Cruickshank, our Honorary Treasurer, who is a tower of strength and whose sense of humour has helped us through some rough patches. Terence Watson does an amazing amount of work to edit the Newsletter and is responsible with David Watkins, a member, for its new format which has been so successful. Dennis Mather, our Honorary Secretary is always busy and Julian Block and Sandy Dudgeon are always willing to provide support and willing hands. To all of them my heartfelt thanks. We were sorry that Lindsay Knight was unable to remain on the Committee and we wish him well.

There are others we must thank too. Foremost is Shirley Robertson who provides the afternoon teas which make our meetings more enjoyable. It is an enormous task as everything we use has to be brought to each meeting. Then there is Marc Greyling, who initiated our website and was our first webmaster. The website has proved to be a very valuable contact point for the Society and we thank Marc and wish him well. We also welcome John Studdert, our new webmaster.

One of our major fundraising activities are our two raffles and we thank those generous friends who have donated prizes, including Donald Campbell, who donated one of his beautiful Bayreuth scarves, Barbara Brady, who has for many years made and donated a delicious Christmas Cake, and Jochen Strossberg of Universal Music who donated a large number of CDs.

Nor should we forget Camron Dyer and Richard Mason who are our Ravens who report on forthcoming Wagnerian performances around the world.

Lastly I must thank all of you who come to meetings. Your interest and encouragement is greatly appreciated. This year I step down as President. It has been a very interesting experience, a bit like the curate's egg - good in part - but overall I have found it very rewarding. I have learned a lot and made many wonderful friends, thank you all.

Barbara McNulty 21 July 2002

## 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.

Donations have gratefully been received from the following members:

April: Rae and Russ Cottle, Bruce Love, Sue Gillies, Barbara de Rome, Andrew and Wendy Hamlin, Heinz Ebert, Naomi Kaldor, Barbara Hughes, Mitzi Saunders, Marie Hiscock, Robert Lloyd, Ian and Pamela McGaw, Julian and Rosemary Block, Barbara McNulty, Helen Grant, Anna Zeigler

May: Denis Mather, Anthony Jones, Despina and Iphygenia Kallinikos, Terence Watson, Susan Condon, Roger Cruickshank, Diana-Rose Orr, Diana Wang, Marie Bashir, John Casey, Elizabeth Jones, Douglas Jamieson, Annie Marshall, Trevor and Judi Mitchell, Murray Fraser, Ingrid Garofali

June: Paul Caesar, Susan Upton, Moya Crane, Gordon Ramsey, Mitzi Saunders, Alan Hauserman and Janet Nash, Stephen Freiberg and Donald Campbell, Jane Mathews, Richard King, Margaret Suthers, Sandy and Phil Dudgeon, Anna-Lisa Klettenberg, Evelyn Wallace-Carter, Deirdre Greatorex, Father Jim Spence, Irvine and Lydia Hunter, Isolde Tornya, Alan and Janette Johnstone

July: Sue Kelly, W and C Brunsdon, Linda Vogt Evans, Marian Purvis, Jan Bowen, Elizabeth Long, Ingrid Garofali, R Neville Pollard



# The Berlin Wagner Festival - Easter 2002

Report by Dr John Casey

Forty of us joined our President Barbara McNulty to spend 14 days in Berlin over Easter to hear all 10 of Wagner's operas that are regularly performed. Another opera *Rienzi* gets an occasional outing but the other 2 of his operatic output of 13 operas are rarely revived. The presentation of all 10 mature operas in the one festival had been done only once before—in Berlin in the early 30's.

The particular feature of this Festival was Daniel Barenboim being sole conductor now in his 10th year at the Staatsoper (as well as Musical Director of the Chicago Symphony). The other feature was that all operas were produced by Harry Kupfer who had just retired from Berlin's Komische Oper. One critic called the festival a great farewell party. The productions we saw had already been mounted on many stages many times - some described as rehashed versions of recycled ideas - so the productions were familiar to many in the audience but novel to most of the Australian contingent. I report then as a layman on my first impressions without any foreknowledge or bias.

We were at times astonished at some of Kupfer's interpretations, as I will describe. Considerable head shaking came at the end of our first opera *Der fliegende Holländer*, which was the newest production. The drama takes place in Senta's mind. She is on centre stage at the focus of attention throughout the action at the top of a spiral staircase. From this perch she observes all the action, even locations far away, and interacts on some occasions. Senta imagines a heroic ship's captain befriended at sea by her father and destined for redemption by her love. In her mind she and the Dutchman have expressed eternal devotion, but her father brings her to earth by presenting in the flesh a dowdy, drab character like him. Him she cannot accept. The Dutchman of her imagination was young, virile, long-haired with a full-length red leather greatcoat - such a contrast with her father's gray guest. She dies not in a heroic gesture of self-sacrifice, but in deep despair. Senta was Anne Schwanewilms and the Dutchman was Falk Struckmann - the alternate Wotan, but we never heard these singers again in our cycle.

In cool afternoon sunshine we set off for the 4pm start of *Tannhäuser* next day that presented outstanding singing from the American tenor Robert Gambrell (who later starred as Siegmund and Parsifal). There was a drab static chorus of pilgrims carrying gray suitcases and a grand piano featured in the singing contest as the token anachronism. Applause broke out for the outstanding presentation of the hymn-like *Ode to the Evening Star* by Roland Trekel as Wolfram. My enjoyment was spoiled by the unsatisfactory staging of Act 3 where there was no clear sign of *Tannhäuser's* absolution before his seemingly pointless death: no messenger from Rome, no sprouting staff etc.

We had a particular reason to look forward to the next night's *Lohengrin* since the lead was taken by an Australian whom we had already seen as Erik in the Dutchman, Stuart Skelton. He was singing the title role of *Lohengrin* in another German opera house and substituted for the advertised tenor Johan Botha from South Africa whom you will remember from last year's Opera Australia production of *Andrea Chenier*. As a cover, Skelton had little problem taking on the acting part since in this production he was confined to a kind of mobile pulpit featuring a neon cross largely obscured by a screen. The former Rockdale opera tenor was in very good voice. Later, at the stage door he confided that because he was at all times hidden from the audience and not required to interact with other characters, he could concentrate on Barenboim's beat and direction, a huge advantage for a young tenor singing his first *Lohengrin* in Berlin. Barenboim should remember him not only for helping out at short notice but also for filling the role so well.

Waltraud Meier played one of her four major roles in the Festival as *Ortrud*, but once again the production provided a puzzling conclusion. Elsa's brother *Gottfried* was not restored after *Lohengrin's* farewell though *Lohengrin* had sung of his inheriting the ring, horn and sword. We were led to conclude that Elsa was responsible for her brother *Gottlieb's* murder and *Ortrud* and *Telramund* seemed not to be the traditional nasties. In some kind of brain storm at the start of the opera Elsa had hallucinated the presence of *Lohengrin*, the *Swan King*, who is shown as a silent young male dancer bearing a swan's wing to replace his right upper limb. There was no wedding, no bedding: just the voice of *Lohengrin* coming from a hazy figure in the background. Elsa was Emily Magee of striking appearance and a good actress seen later as *Eva* in *Die Meistersinger*.

Then we had a break to prepare the stage and us for the *Ring* that Wagner described as a festival play to be heard in a festival atmosphere that offered no distraction.

The curtain for *Das Rheingold* rose to reveal not a river, but the trunk and branches of an enormous misshapen tree filling the stage. The *Rhinemaidens* and *Alberich* darted over and between the branches with the hoard of gold just a suggestive glow in the background. The gods were introduced as quirky characters. John Tomlinson as *Wotan* acted with the excitement of a first home-buyer, and *Fricka* as the wife wondering how they were going to pay for it. The very athletic *Graham Clark* played *Loge* with strong voice and subtle comedy that he later broadened as an ingratiating *Mime* in *Siegfried*. *Alberich* (*Gunter van Kannen*) was very hirsute and very ugly, eventually brandishing the gold as a knuckle-duster ring. The giants were suitably lumbering in very high platformed boots and iron claws. There was no rainbow bridge, just a wall of fluorescent tubes that parted to allow the procession of the gods. The lovestruck *Fasolt* was our first experience of the bass baritone *Rene Pape*, a crowd favourite who shone in many support roles throughout the festival. He is undoubtedly destined for stardom.



Next day was Good Friday but to keep the sequence of the Ring we heard Die Walküre instead of the traditional Parsifal. Waltraud Meier and Robert Gambrell acted very well as the lovestruck siblings and Waltraud Meier came on again in Act 2 as Fricka to replace the scheduled singer. She lowered her voice closer to the mezzo range for Fricka and earned an ovation after her reappearance as Sieglinde in Act 3. With the most thrilling of all vocal music after she becomes aware of her pregnancy, she joins Brünnhilde sung by Deborah Polaski. We remembered her as Electra from the Sydney Festival performance at the Capitol a few years ago conducted by Simone Young. Polaski is blonde, statuesque with a most attractive profile. Meier and Polaski seemed to share the crowd's favour and in fact alternated roles of Isolde and Kundry in the two successive cycles of the festival. I thought Polaski was a bit hesitant at the start - surely not nervous! However her voice became much more secure as the role progressed and by the time we reached Siegfried her voice was strong and well focused to justify her reputation as one of Europe's leading Brünnhildes. Christian Franz coped well with the role of Siegfried, acting with boyish charm and great agility in the forging scenes, but he hardly seemed heroic in form or feature. He was positively playful when following the forest bird that was actually a colourful mechanical toy manipulated from an overhanging tree by the Wanderer. Everyone wonders about the dragon when reporting on Siegfried. On this occasion his presence was marked by smoke and flashing lights with the floor shifting as he made his approach but we spotted neither head nor tail. In the orchestral interlude of Siegfried's journey on the Rhine we really appreciated as never before the rich orchestral sounds and Barenboim's vigour. To my ears the orchestral sound was generally overloud, but there was a simple explanation. Our group was generally seated in the first five rows of the stalls and I had probably never been so close to an orchestra of 120 musicians playing from an open area, not at all muffled by a pit. The singing of Christian Franz and Deborah Polaski in the last act satisfied our expectations with Christian Franz still sounding fresh after all his earlier endeavours.

In *Götterdämmerung*, the Norns seemed to be sewing loops of incandescent spaghetti. Siegfried entered the world of humans to meet Guttrune, his first normal woman. She was a Carol Lombard lookalike in a blonde wig and silk sheath dress with a fox fur, but we thought her no match for Polaski's Brünnhilde. It needed a magic potion to turn Siegfried's head. Though there was funeral music, there was no funeral march. Siegfried's corpse was left lying on the floor where it had been brought suspended in a net between poles. Then it lay on a catafalque like the War Memorial in Martin Place. There was no funeral pyre but the cremation occurred in a pit so that Brünnhilde's immolation was simply a small step out of sight, in no way as dramatic as Tosca's final leap. There was some amusing stage business when the smoke machine appeared to get out of control and not only the stage but also the auditorium was filled with smoke. Brünnhilde continued to sing without visual cues until the smoke settled but one of the French horn players choked and his

strangled notes caused a ripple of amusement, like laughter in church.

Tristan und Isolde presented an imaginative set. All the action took place on the spine and the outstretched wings of a broken statue of a fallen angel-could it be the Angel of Death? There was nothing at all in any act to suggest a ship, an island, a garden or a lookout. Waltraud Meier at the peak of her powers presented a superb Isolde but the Tristan of Christian Franz (the earlier Siegfried) was hardly her equal. Rene Pape again almost stole the show as King Mark with his sturdy bass and great stage presence.

Die Meistersinger was probably the major disappointment. The staging was so much less effective than our own Bicentennial production in the Opera House sponsored by the German Government in 1988. A memorable detail at the start of the orchestral introduction was the curtain falling to the stage (not rising or parting) to reveal basically one multistoried set to represent not only the church in Act 1 but also the domestic scenes of Act 2. This was obviously economic but inadequate. The rowdy night at the end of Act 2 was much better presented in Sydney, especially the sudden restoration of order before the nightwatchman's return. The casting of Francisco Araiza as Walther seemed inappropriate: a short, black-haired Latin amongst the Nuremberg gentry - such a contrast to the blonde Eva of Emily Magee. His voice failed the prize song and at his curtain call he was greeted by loud sustained booing which I had never heard before. It was repeated when he gamely reappeared alone a second time. The festival scene of Act 3 was a wonderful riot of choreography, massed voices, and processions of children, animals and grotesques all exhilarated by a stupendous orchestral sound from an augmented brass section. This included 4 trumpeters on stage dressed as clowns in green and white!

We had seen the 1992 Kupfer version of Parsifal in video at a Society meeting so I was prepared for the succession of great metal walls sweeping across the stage. Their mirrored surface reflected scenery to suggest the trees and meadows of the Good Friday music and the walk into the hall of Montsalvat. The flower maidens appeared only as faces in a hill of colour television sets with Parsifal darting from one to the other. Deborah Polaski appeared as Kundry in very little clothing but failed to seduce Parsifal. The interaction of Gurnemanz, (Tomlinson) Kundry (Polaski) and Parsifal (Gambrell) was most touching before the climactic final scene where the grail was displayed at the pointy end of a structure like a surf ski that appeared from stage right.

As I hope to convey, the glory of the Festival was the music and, with few exceptions, the singing. Some details of the staging were often a distraction, even a disappointment, but we were able to experience the art of Harry Kupfer at the end of his long career. He made a stage appearance with Barenboim at the end of Parsifal. From the audience there were a few hearty boos, but overwhelming applause.

The Festival was a great financial success. It had received no subsidy at all from government sources. It



attracted 71% of its audience from out of town, 51% were from overseas including the 96 from Australia labelled the Wagnerroos! One advantage of such a Festival is the presentation of leading cast members almost like repertory. Thus we had Waltraud Meier as Ortrud, Sieglinde and Isolde. Robert Gambrill as Tannhäuser, Siegmund and Parsifal, John Tomlinson as Wotan, Hagen and Gurnemanz and Deborah Polaski as Brünnhilde and Kundry.

There was no modern dress in the productions, but anachronisms galore, such as the suitcases and grand piano in Tannhäuser, and the industrial fan and wind tunnel in Siegfried.

I am sure there were members of our audience who stayed in Berlin and repeated the cycle later in April. I will have to wait longer for my next Ring cycle and maybe some of you will be with me.

[This is a copy of the address given at the Annual Luncheon of the Wagner Society in NSW Inc on Sunday, 26 May 2002, by Dr John Casey.]

## Recital for the 22nd Annual General Meeting

Lisa Harper Brown, soprano, Stuart Skelton, tenor, with Francis Greep, accompanist and Michael Black, duo pianist presented an exciting and challenging concert for the Society's 22nd AGM.

With Francis Greep introducing the items as well as accompanying the singers, Lisa Harper Brown sang Song to the Moon from Rusalka by Dvořák and Einsam in trüben tagen (Elsa's prayer) from Lohengrin. Stuart Skelton sang Winterstürme wichen dem Wonnemond from Die Walküre and Allmächt'ger Vater, blick herab! from Rienzi. Ms Brown and Mr Skelton then joined Mr Greep to present Das süsse Lied verhallt (Scene 2, Act 3) from Lohengrin. As a change of pace and to show how other composers reacted to Wagner's powerful influence, Mr Greep was joined by Michael Black to perform Souvenirs de Bayreuth Fantasie en forme de Quadrille (on themes from various Wagner operas) by Fauré and Messager. This work provoked both laughs of recognition from the audience, as people recognised the melodies or leitmotifs, and laughs of surprise and pleasure at what the Bayreuth pilgrims had done with the music to fit it into the rigorous demands of the Quadrille form. As our President said, it is exciting and encouraging to hear such talented Australians making their marks in the challenging world of Wagnerian opera singing. Our best wishes to them.

Sunday 21 July 2002 Paddington Uniting Church [Ed]

## Perth's 50th Festival

### Götterdämmerung GOLDEN ANNIVERSARY BIRTHDAY CELEBRATION

This information is from an article by Louise Nunn of 03 July 2002 – for more details the website is:

<http://www.perthfestival.com.au/festival/index.cfm/fuseaction/events.categories>. The dates for the Perth Festival are January 16 to February 16.

Götterdämmerung will be sung in German with a new English surtitled adaptation by WA poet John Kinsella. "Conductor Lionel Friend leads a world-class cast that includes Susan Bullock (Brünnhilde, Alan Woodrow (Siegfried), Sir Donald McIntyre (Alberich), Philip Kang (Hagan), Waltraute / Second Norn (Elizabeth Campbell), First Norn (Liane Keegan), with the West Australian Symphony Orchestra and the West Australian Opera Chorus....Perth-based Australian director Neill Gladwin will direct the outdoor spectacle, which will feature audio-visuals of the indoor concert, three specially commissioned films, fireworks, lighting and acrobatics."

"The towering Perth city is Valhalla, Kings Park an ancient forest and the Swan River is re-imagined as the Rhine. From the comfort of your seat, absorb the live and momentous music of the Ring Cycle while embarking on a cinematic leitmotif journey of the goldfields of Western Australia, the ancient Karri forests and the timeless treasures of the Indian Ocean underworld."

"On the banks of the Swan River (at Langley Park – adjacent to the Concert Hall)- a free outdoor simultaneous staging in film, pyrotechnics, acrobatics and street theatre to live sound and visual transmission from the Perth Concert Hall."

#### DATES:

13 Feb 2003 at Perth Concert Hall  
15 Feb 2003 at Perth Concert Hall

#### TICKET PRICES – FOR THE INDOOR PERFORMANCES:

<b>Standard</b>	Premium \$200 A Reserve \$160 B Reserve \$120 C Reserve \$80
<b>Friends of Festival</b>	Premium \$177 A Reserve \$141 B Reserve \$105 C Reserve \$68
<b>Concession</b>	A Reserve \$143 B Reserve \$107 C Reserve \$70



# Financial Members as at 31 July 2002

Ms M Adelstein, Mr P Alger, Mrs J Anderson, Mr C Andrew, Mrs S Baer, Mrs C Bailey, Ms P Baillie, Mr A and Mrs E Bartos, Mr C Baskerville, Mr P Bassett, Mrs J Bates, Mrs M Baumgartner, Ms M Baxter, Ms S Beesley, Ms P Bellamy and Ms C Bloch, Mr J and Mrs R Block, Ms J Block, Dr B Boman, Dr M Bookallil, Ms J Bowen, Mr I and Mrs B Brady, Ms N Brasche, Mr M Moore and Mrs G Bremner-Moore, Mrs M R Bridges, Dr B Brooks and Mr A Beck, Mr J and Mrs S Buchanan, Mr R Buckdale and Mr M Johnstone, Mrs M Budge, Mrs M and Mr L Capps, Mr S Carroll, Mr A Carter, Dr J Casey, Professor M Cashmere, Miss A Casimir, Mr A Cater and Mrs R Cater-Smith, Dr G and Mrs T Chesher, Dr R and Mrs J Clarke, Mr C G Coffey, Mr and Mrs A Cohen, Dr R and Mrs G Cohen, Mr A Collette, Mr D Colquhoun, Mrs S Condon, Miss J Condon, Mr M and Mrs J Connery, Mr R and Mrs R Cottle, Mrs M Crane, Mrs M Craston, Mr R Cruickshank, Mr M Day and Mr P Cornwell, Miss B de Rome, Mrs G Dechert, Mr D Delany and Mr A Wong, Mr H and Mrs C Derichs, Rev Dr C Dominish AM, Mr H Donaldson, Mr B Donovan QC and Mrs B Donovan, Dr N and Mrs B Dorsch, Dr A and Mrs B Dowe, Mr B Ducker, Mrs S and Mr P Dudgeon, Miss H Dunlop, Mr H Ebert, Miss E Evans, Mr C Evatt, Mrs J Ferfaglia, Mrs J Ferns, Mr O and Mrs M Ferrara, Miss A Finley, Mrs N Fleming, Ms E Fletcher, Mr B Foster, Mr M Fraser, Mr B Freestone, Dr S Freiberg and Mr D Campbell, Mr W Fyfe, Mrs I Garofali, Mr R Gastineau-Hills, Ms L Geeves, Mr W Gillespie OAM, Ms S Gillies, Miss M Glacken, Dr E Gordon-Werner, Dr A Goy, Miss Nance Grant MBE, Mr K and Mrs H Grant, Mrs J Griffin, Mr M Grubb, Professor P and Mrs H Hall, Mr H Hallard, Mr A and Mrs W Hamlin, Mrs M S Harris, Mrs S and Miss B Hartnett, Dr F and Dr P Harvey, Mrs M M Haswell, Mr S Hatcher, Mr A Hauserman and Ms J Nash, Ms M Hayton, Ms D M Heath, Miss C Hennessy, Miss M Hennessy, Mr J Henningham, Mr M and Mrs J Herford, Mrs W Hinds, Miss M Hiscock, Ms P Holgerson, Mr T Hudson, Miss B Hughes, Dr I and Dr L Hunter, Mr I Hutchison, Mr E Insausti, Mr J Iredale, Mrs C Jackaman, Ms J Jacks, Mr D Jamieson, Dr E Janssen, Mr P Jenkins, Mr B Johnson, Mr C Jones and Mr P Curran, Dr B and Mrs G Jones, Miss E Jones, Mr A Jones, Mrs A Jones, Mrs E Jumikis, Mr H and Mrs R Junker, Mrs N Kaldor, Misses D and I Kallinikos, Mrs A Kayser, Dr S Kelly, Dr D and Mrs J King, Mrs V King, Ms A Klettenberg, Dr K and Mrs S Koller, Ms I Kowalski, Mr P Lehmann, Dr J Leigh, Mr H and Mrs B Littman, Mr R Lloyd, Mrs E Long, Mr B Love, Ms J MacKenzie, Professor C and Mrs A Mackerras, Mrs J Manton, Mrs A Marshall, Mr A Martin and Mr J Lockyer, Dr R Mason and Mr C Dyer, Dr D Mather and Mr J Studdert, The Hon Justice J H Mathews, Dr I Maxwell, Mrs D McBain, Dr D McCarthy, Mr A McDonald, Mr I and Mrs P McGaw, Mr J M McGrath, Mrs B McNulty OBE, Mr N Mercer, Mr W and Mrs I Merretz, Dr T and Mrs J Mitchell, Mr J and Mrs E Moore, Ms P Moore, Mrs E Moser, Mrs J Mulveney, Mr D Murphy, Mr D Mutton, Mr W and Mrs H Naylor, Mr P and Mrs B Nicholson, Ms M Nicoll and Mr G Nicoll, Mr W Norris, Mr A and Mrs M Olave, Mrs D Orr, Mrs M Palmano, Dr J and Mrs A Palmer, Mrs H Perini, Mr C J Piper, Mr R N Pollard, Mrs M Purvis and Mr R Purvis, Ms E Rasink, Mr K Reed, Mr G Richards, Mrs S Robertson, Mr P and Mrs H Roland, Ms L Royds, Mr A Salter, Mrs M Saunders, Ms C E Segura, Mrs P Seidler, Mr S Sheffer, Sir Nicholas and Lady Shehadie, Ms N Siano, Mr G Slamer, Mr J Smart and Ms E De Zan, Mr J Snelling, Mr W and Mrs H Spiller, Mr R Steele, Mr R Steele, Mr A Stein, Mr R Stone and Mr J Thomson,

Mr J L Stuurop, Dr W and Mrs M Suthers, Mr A and Mrs S Sutton, Ms A Swebbs, Mr C Terrason, Mr P Thompson and Mr A Pratt, Mrs P Thompson, Mr R Thurling, Mrs I Tornya, Mr D Triggs, Mrs S Upton, Mr J Vallentine, Ms M Wallach, Mr B and Mrs J Walters, Ms D Wang, Mr W and Dr E Watson, Dr T Watson, Mrs J and Dr H Wayland, Ms L Webster, Ms A Weeden, Mr R Whitelaw, Ms D Whittleston and Mr A Gregg, Mr G Wilson, Mr R and Mrs M Woodward, Dr A Ziegler.

## Newsletters and Publications

### MARCH

- Leitmotive, Wagner Society of Northern California, Vol 15 No 4, Winter 200 1-02
- News and Notes, Wagner Society of Northern California, Vol VII No 1, March 2002
- Wagner News, Toronto Wagner Society, Vol 13 No 4 March 2002-04-14
- Richard Wagner Nachrichten, Austrian Wagner Society, Jahrgang 14/2 April -Juni 2002
- Newsletters 150 and 151, Richard Wagner Society of South Australia, March and April 2002
- Newsletter, Wagner Society of New Zealand, Vol 4 No 4 March 2002
- Wagneriaani, Finnish Wagner Society, No 19 kevat 2002
- Notes, Opera Foundation Australia, March 2002
- Newsworthy Notes for Sydney Symphony Donors

### APRIL

- Wagner Notes, Vol XXV No 2, April 2002 - Wagner Society of New York
- Kulturechronik No 1, 2002 - Goethe Institut Inter Nationes

### MAY

- Newsletter No 11 April 2002, The Wagner Society in Queensland
- Newsletter 152 May 2002, The Richard Wagner Society of South Australia Inc
- Newsletter Vol 4 No 5 May 2002, The Wagner Society of New Zealand

### JUNE

- Newsletter No 12 May 2002, The Wagner Society in Queensland, with notice of AGM and article on Feuerbach and Wagner by Michael Dyson
- Kulturechronik No 2, 2002 - Goethe Institut Inter Nationes
- Vol 16, No 1, Spring 2002, Leitmotive, the Journal of the Wagner Society of Northern California
- Richard Wagner Nachrichten Jahrgang 14/3, Juli - September 2002
- Newsletter Vol 4 No 6 June 2002, The Wagner Society of New Zealand
- Wagner Notes, Vol XXV No 3, Anniversary Issue June 2002 - Wagner Society of New York



# The Raven's Reporting, Compiled by Camron Dyer

This list is not cumulative and should be read in conjunction with Newsletter No.87. There is also a comprehensive list in chronological order on the Society's Website <http://www.wagner-nsw.org.au>.

## April 2002

Bayreuth *The Ring* - July 27, 28, 30, August 1; 6, 7, 8, 11; 21, 22, 24, 26; 2002.

Birmingham *National Youth Orchestra of Ireland - concert performance The Ring* - August 12, 13, 16, 18, 2002.

Copenhagen *Tristan und Isolde* - August 20, 25, 28, 31, 2002.

Dalhalla *Holländer* - August 2, 2002.

Edinburgh *Parsifal* - August 12, 15, 18, 2002.  
*Siegfried* - August 25, 28, 31, 2002.

Limerick *National Youth Orchestra of Ireland - concert performance The Ring* - August 5, 6, 8, 10, 2002.

Savonlinna *Die Meistersinger* - August 1, 3, 2002.

Tokyo *Nikikai Opera Die Meistersinger* - August 3, 4, 2002.

## September 2002

Bonn *Holländer* - September 29, 2002 [no other dates].

Buenos Aires *Parsifal* - September 29, 2002.

Copenhagen *Tristan und Isolde* - September 8, 2002.

Dresden *Das Rheingold* - September 27, 2002.

Glasgow *Siegfried* - September 4, 7, 14, 21, 2002.

Linz *Bruckner Festival Parsifal* - September 29, 2002 [concert].

Mannheim *Holländer* - September 27, 2002.

Munich *Die Walküre* - September 18, 21, 24, 2002.

Stuttgart *The Ring* - September 28, 29, October 1, 3, 2002.

## October 2002

Atlanta *Holländer* - October 24, 26, 27, 2002.

Bilbao *Götterdämmerung* - October 19, 22, 25, 28, 2002.

Buenos Aires *Parsifal* - October 1, 3, 6, 8, 2002.

Dresden *Das Rheingold* - October 3, 9, 14, 21, 2002.

London ENO *Das Rheingold* - October 18, 20, 2002 [concert].

Mannheim *Die Walküre* - October 30, 2002 [concert].  
*Holländer* - October 3, 12, 18, 2002.

Seville *Die Walküre* - October 2002 [no actual dates].

Stuttgart *The Ring* - September 28, 29, October 1, 3, 2002.

Toulouse *Siegfried* - October 2, 2002 [no other dates].

Vienna *Staatsoper The Ring* - October 16, 20, 27, November 1, 2002. .

## November 2002

Chicago *Die Walküre* - November 6, 10, 13, 16, 19, 22, 25, 29, 2002.

Dresden *Das Rheingold* - November 15, 22, 2002.  
*Die Walküre* - November 11, 14, 18, 2002.  
*Siegfried* - November 10, 13, 17, 20, 24, 2002.

Hamburg *Die Meistersinger* - November 3, 7, 13, 17, 21, 27, December 1, 2002.

London ROH *Die Meistersinger* - November 12, 15, 20, 23, 28, 2002.

ENO *Holländer* - November 9, 28, 2002.  
*Siegfried* - November 3, 7, 13, 17, 2002.

Stockholm *Tannhäuser* - November 16, 19, 23, 29, 2002.

Vienna *The Ring* - October 16, 20, 27, November 1, 2002.

## December 2002

Chicago *Die Walküre* - December 2, 6, 2002.

Dresden *Die Walküre* - December 2, 9, 2002.  
*Lohengrin* - December 22, 26, 29, 2002.

Hamburg *Die Meistersinger* - December 1, 2002.

London ROH *Die Meistersinger* - December 2, 2002.

ENO *Siegfried* - December 10, 14, 2002 [concert].

Mannheim *Lohengrin* - December 22, 2002.  
*The Ring* - December 29, 2002, January 2, 5, 12, 2003.





Munich *Munich Philharmonic*  
*Götterdämmerung* - December  
18, 19, 2002.

Stockholm *Tannhäuser* - December 3, 12,  
2002.

Stuttgart *The Ring* - December 29, 2002,  
January 2, 5, 12, 2003

**January 2003**

Berlin *Deutsche Oper*  
*The Ring* - January 10, 12, 15, 18;  
20, 21, 23, 26, 2003  
*Lohengrin* - January 30, 2003.  
*Lohengrin* - January 5, 2003.  
Hamburg *Holländer* - January 4, 7, 10,  
2003.

Mannheim *Holländer* - January 19, 2003.  
*The Ring* - December 29, 2002,  
January 2, 5, 12, 2003.

Stuttgart *The Ring* - December 29, 2002,  
January 2, 5, 12, 2003

Vienna *Staatsoper*  
*Die Meistersinger* - January 10,  
14, 18, 22, 2003.

**February 2003**

Berlin *Deutsche Oper*  
*Lohengrin* - February 2, 5, 2003.  
*Tannhäuser* - February 6, 9,  
2003.  
*Tristan und Isolde* - February 20,  
23, 2003.  
*Staatsoper*  
*Holländer* - February 5, 8, 11, 16,  
2003.

Dresden *Das Rheingold* - February 11, 21,  
2003.  
*Die Walküre* - February 9, 16,  
2003.

Innsbruck *Tristan und Isolde* - February 2,  
8, 15, 2003

Mannheim *Holländer* - February 15, 20,  
2003.

Munich *Das Rheingold* - February 4, 6,  
2003.  
*Götterdämmerung* - February  
28, 2003.

Vienna *Staatsoper*  
*The Ring* - February 1, 9, 15, 22,  
2003.

**March 2003**

Berlin *Deutsche Oper*  
*Tannhäuser* - March 1, 2003.

Dresden *Siegfried* - March 2, 2003.  
*Götterdämmerung* - March 23,  
26, 2003.  
*The Ring* - March 28, 30, April 3,  
6, 2003.

Hamburg *Tannhäuser* - March 9, 16, 2003.

Innsbruck *Tristan und Isolde* - March 8,  
2003

Los Angeles *Holländer* - March 22, 26, 30,  
2003.

Madrid *Die Walküre* - March 5, 7, 8, 10,  
11, 13, 14, 17, 20, 23, 2003.  
*Holländer* - March 13, 2003.

Mannheim *Holländer* - March 13, 2003.

Munich *Götterdämmerung* - March 5, 9,  
2003.

Oslo *Lohengrin* - March 15, 18, 22,  
2003.

Rome *Tristan und Isolde* - March 16,  
19, 22, 2003 [concert].

Tokyo *New National Theatre*  
*Siegfried* - March 27, 2003.

**April 2003**

Barcelona *Das Rheingold* - May 2003 [no  
other dates].  
*Die Walküre* - May 2003 [no  
other dates].

Berlin *Deutsche Oper*  
*Parsifal* - April 13, 18, 20, 2003.  
*Staatsoper*  
*Tristan und Isolde* - April 13, 21,  
2003.  
*Die Walküre* - April 8, 12, 15, 28,  
2003.

Dresden *The Ring* - March 28, 30, April 3,  
6; 25, 27, May 1, 4, 2003.  
*Parsifal* - April 18, 21, 2003

Edinburgh *Götterdämmerung* - April 5, 9,  
12, 2003.

Los Angeles *Holländer* - April 2, 6, 8, 12,  
2003.

Mannheim *Holländer* - April 24, 2003.  
*Lohengrin* - April 27, 2003.  
*Parsifal* - April 18, 2003.

Munich *The Ring* - April 30, May 7, 15,  
23, 2003.

New York *The Met*  
*Die Meistersinger* - April 25, 28,  
2003.  
*Parsifal* - April 4, 7, 12, 15, 18,  
2003.

Paris *Parsifal* - April 9, 13, 21, 26, 30,  
2003.

Tokyo *New National Theatre*  
*Siegfried* - April 6, 2003.

Vienna *Staatsoper*  
*Die Walküre* - April 21, 27, 2003.  
*Parsifal* - April 17, 19, 2003.

**May 2003**

Barcelona *Das Rheingold* - May 26, June 1,  
7, 10, 12, 13, 15, 25, July 4, 2003.  
*Die Walküre* - May 29, June 4,  
17, 19, 20, 22, 28, July 1, 3, 7,  
2003.

Berlin *Deutsche Oper*  
*Holländer* - May 8, 11, 17, 2003.



**Staatsoper**  
**Tannhäuser** - May 11, 15, 18, 2003.  
 Copenhagen **Tristan und Isolde** - May 31, 2003.  
**Die Walküre** - May 8, 11, 17, 28, 2003.  
 Dresden **The Ring** - April 25, 27, May 1, 4, 2003.  
**Tannhäuser** - May 11, 29, 2003.  
 Liège **Das Rheingold** - May 2, 4, 6, 8, 10, 2003.  
 London ENO **Tristan und Isolde** - May 24, 27, 30, June 2, 5, 8, 2003.  
 Los Angeles **Das Rheingold** - [no actual dates].  
 Mannheim **Holländer** - May 11, 2003.  
 Munich **The Ring** - April 30, May 7, 15, 23; May 3, 11, 19, 28, 2003.  
 New York **The Met**  
**Die Meistersinger** - May 1, 2003.  
 Vienna **Staatsoper**  
**Die Walküre** - May 4, 2003.  
**Tristan und Isolde** - May 18, 25, 29, 2003.

**June 2003**

Barcelona **Das Rheingold** - June 1, 7, 10, 12, 13, 15, 25, 2003.  
**Die Walküre** - June 4, 17, 19, 20, 22, 28, 2003.  
 Berlin **Deutsche Oper**  
**Holländer** - June 4, 7, 11, 2003.  
 Dresden **Tannhäuser** - June 1, 2003.  
 Liège **Die Walküre** - June 15, 18, 21, 24, 27, 2003.  
 London ROH **Lohengrin** - June 3, 7, 11, 17, 20, 24, 2003.  
 Mannheim **Holländer** - June 12, 2003.  
**Parsifal** - June 19, 2003.  
 Toulouse **Götterdämmerung** - June 12, 2003 [no other dates].  
 Vienna **Staatsoper**  
**Tristan und Isolde** - June 2, 7, 11, 15, 2003.

**July 2003**

Barcelona **Das Rheingold** - July 4, 2003.  
**Die Walküre** - July 1, 3, 7, 2003.  
 Erl **Tyrolean Festival**  
**The Ring** - July 12, 15, 19, 23; 26, 27, 29, 31, 2003.  
 Mannheim **Lohengrin** - July 12, 2003.  
 Munich **Tannhäuser** - July 23, 26, 2003.  
**Die Meistersinger** - July 31, 2003.

**August 2003**

Edinburgh **The Ring** - [no actual dates].  
 Seattle **Marion Oliver McCaw Hall**  
**Parsifal** - August 2, 5, 8, 11, 14, 17, 20, 23, 2003.

**2003-04 Season**

Barcelona **The Ring** - full new Ring during 2003-4 season [no actual dates].

**January 2004**

Munich **Die Walküre** - January 27, 31, 2004 [no other dates].

**March 2004**

Los Angeles **Siegfried** - [no actual dates].

**Spring 2004**

New York **The Met**  
**The Ring** - [no actual dates].  
**Tristan und Isolde** - [no actual dates].

**May 2004**

Liège **Siegfried** - May 16, 19, 22, 25, 29, 2004.

**2003-04 Season**

Chicago **Das Rheingold** - 2004-05 season [no actual dates].  
**Götterdämmerung** - 2004-05 season [no actual dates].

**Autumn 2004**

London ENO **Siegfried** - [no actual dates].  
 November 2004  
 Adelaide **The Ring** - November 16, 17, 19, 22; 26, 27, 29, December 2, 2004.  
 Houston **The Ring** - [no actual dates].

**December 2004**

Adelaide **The Ring** - November 26, 27, 29, December 2; 6, 7, 9, 12, 2004.

**2005**

London **The Royal Opera The Ring** - [no actual dates].

**Spring 2005**

Chicago **The Ring** - 3 cycles. Spring 2005 [no actual dates].

**July 2005**

Aix en Provence **Das Rheingold** - [no actual dates].  
**New Sir Simon Rattle Ring**

**August 2005**

Seattle **The Ring** - 3 cycles. [no actual dates].

**Autumn 2005**

London ENO **The Ring** - [no actual dates].

**Easter 2006**

Salzburg Festival **Easter**  
**The Ring** - first of the Ring operas with a full cycle in 2009.

**Summer 2006**

Copenhagen **The Ring** - Summer 2006 [no actual dates]



## Country House Wagner

The Glyndebourne tradition is currently flourishing in England where many large houses up and down the land are entertaining touring opera companies in lavish surroundings or even holding their own opera festivals. One of the most ambitious and successful of these is at Banks Fee House, a fine mansion set in rolling green countryside close to the small village of Longborough in the heart of the Cotswolds.

In 1991, Martin and Lizzie Graham invited a small travelling opera group to perform in the courtyard of their country house for their friends. Their success and enthusiasm was such that they converted a nearby chicken shed into a proper theatre, adding a palladian façade and using seats from the Royal Opera House, Covent Garden which were being discarded during the recent refurbishment.

Over the past four years, alongside *Traviatas* and *Magic Flutes*, they have been building a *Ring* and June 2002 saw performances of the first complete cycle. We attended the initial *Walküre* on a glorious midsummer night.

In order to accommodate Wagner opera in a chamber setting they use a scaled down version made in the 1980s by Jonathan Dove for the City of Birmingham Touring Opera Company. The orchestra is reduced to 24 players and only 20 singers are required. The operas themselves are also substantially edited so that they could originally be performed over two long nights, however at Longborough they do one opera per night. Thus, *Die Walküre* was reduced to just under two and a half hours in length and *Siegfried* is even more savagely pruned – two hours instead of four and a half. Mostly the cuts are of repetition and recapitulation of the plot but are also required to reduce the personnel. Three Valkyries doing the work of eight allowed a good deal of horsing around to be cut. Wotan's narration and final scene with Brünnhilde are left intact but Siegmund's monologue ( *Ein Schwert verheiss mir der Vater* ) in Act 1 and the flight scene of Siegmund and Sieglinde in Act 2 are lost.

The Bayreuth tradition was also acknowledged by the appearance of a trumpeter playing the sword motif from a bell tower to summon the, largely black tie, audience to the performance.

The Longborough production of *Die Walküre* was set in a World War 1 battlefield scene with back projection of familiar blasted landscapes. Since there were no supertitles occasional comments such as "The Fugitive" when Siegmund appeared in Act 1, were projected as signposts to assist the narrative.

Hunding's hut was an unlovely dugout, the tree a piece of twisted metal from which the sword was extracted with ease. Hunding's himself was clothed in battledress, closely resembling von Stroheim in *La Grande Illusion*, and made up for his relatively short stature by carrying a large rifle with a long bayonet. He proved his beastly credentials by being particularly violent with Sieglinde. Nicholas Folwell sang menacingly as Hunding and Annemarie Sand and Peter Jeffes capably portrayed the doomed twins.

Brian Bannatyne-Scott sang Wotan with nobility and style in this small house. Dressed in check trousers and a yellow waistcoat he had the look of a prosperous bookmaker and carried a walking stick, instead of a spear, which he waved around in a not very threatening manner from time to time. He also had a full set of eyes.

Jenny Miller made an attractive and energetic Brünnhilde and caused the corrugated roof to vibrate with her opening bars; having negotiated this difficult entrance with ease, she sang confidently for the rest of the evening. She was finally laid to rest on a catafalque surrounded by red lights and a couple of small barbecues which Wotan had to light himself; this was remarkably effective.

Fricka's ram driven chariot was a Victorian chaise longue upon which she was wheeled on to the stage. Collette McGahon played the buttoned up matriarch with assurance and her disdainful glance to Brunhilde on her departure was suitably frosty.

The Valkyries sang with a clear ringing tone, which didn't fully disguise the fact that five of their sisters were absent. Similarly, the quarter size orchestra conducted by Anthony Negus sounded thin at the climactic moments but for the most part produced an elegant sound from the deep pit.

There was one long interval during which the elegantly clad patrons scattered to the whicker hampers in the backs of the Jaguars, although a keen wind meant that only the hardiest sat for long around their picnic tables.

At the end, the audience acknowledged a remarkable effort. It was a mixture of enthusiastic amateur leavened with dedicated professional and, with the beauties of the surroundings, made for a very civilised experience.

Terry Clarke



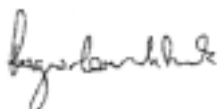
# Balance Sheet

AS AT 31 MARCH 2002

THE WAGNER SOCIETY IN NEW SOUTH WALES INC

2001 (\$)		2002 (\$)	(2002 - \$)
	<b>CURRENT ASSETS</b>		
83.00	Stock: publications	158.00	
0.00	Prepayments: functions, seminar, theatre party	0.00	
300.00	Prepayments: Annual Wagner birthday Luncheon	0.00	
12351.26	Cash at bank	6636.84	
131.01	Investment Account	131.01	
741.77	Public Donation Account	4594.11	
20.00	Stock: brochures, raffle tickets, envelopes etc	425.18	
6956.00	46 items Lohengrin set designs / frames	0.00	<i>Note 1</i>
75.00	Wagner T-shirts	0.00	
0.00	Debtors	330.00	
34122.41	Debtors - unallocated withdrawals	34122.41	
100.00	Petty Cash	0.00	
<hr/>			
54880.45			<hr/> 46397.55
	<b>FIXED ASSETS</b>		
185.00	Filing Cabinet	185.00	
-185.00	less depreciation	-185.00	
990.00	Set of speakers	990.00	
-990.00	less depreciation	-990.00	
695.00	Typewriter	695.00	
-695.00	less depreciation	-695.00	
100.00	Urn	100.00	
-100.00	less depreciation	-100.00	
<hr/>			
0.00			<hr/> 0.00
<hr/>			
54880.45	<b>TOTAL ASSETS</b>		<hr/> 46397.55
	<b>LESS CURRENT LIABILITIES</b>		
1125.00	Annual Wagner birthday Luncheon	160.00	
464.00	Annual Wagner birthday competition	189.00	
2000.00	Creditors	0.00	<i>Note 2</i>
2886.50	Prepaid membership	1555.00	
1800.00	Prepaid functions	0.00	
3796.00	Prepaid theatre tickets	0.00	
34122.41	Provision for write-off of bad debts	34122.41	
<hr/>			
-46193.91	<b>TOTAL LIABILITIES</b>		<hr/> -36026.41
<hr/>			
8686.54	<b>TOTAL ACCUMULATED FUNDS AS AT 31/3/2002</b>		<hr/> 10371.14
	<b>ACCUMULATED FUNDS ANALYSIS</b>		
37333.95	Surplus as at 31 March 2001		8686.54
-28647.41	Plus surplus / -deficiency for year 2001/2002		<hr/> 1684.60
<hr/>			
8686.54	Surplus as at 31 March 2002		<hr/> 10371.14

Roger Cruickshank  
Honorary Treasurer




Lynette Kennedy  
Honorary Auditor

**Note 1**

Murray Smith Lohengrin collection of original Frank Hinder costume designs to Edith Cowan Univ.

**Note 2**

Repayment of a \$2,000 loan from a committee member to assist in meeting administration expenses



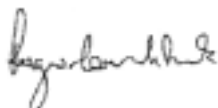
# Financial Report

REVENUE AND EXPENDITURE STATEMENT FOR THE YEAR ENDED  
31 MARCH 2002

THE WAGNER SOCIETY IN NEW SOUTH WALES INC

2001 (\$)		2002 (\$)	(2002 - \$)
	<b>CURRENT ACTIVITIES</b>		
9224.00	REVENUE - MEMBERSHIP		11336.50
	Less Administration Costs		
2146.41	Newsletters: printing and distribution	2229.83	
1347.47	Printing, stationery, postage and telephone	740.31	
84.94	Bank charges	236.35	
397.09	Subscriptions	388.27	
630.00	Insurance	690.00	
115.92	Statutory and other fees	96.74	-4381.50
<u>4502.17</u>	Surplus / -Deficiency		<u>6955.00</u>
	<b>REVENUE OTHER</b>		
5205.75	Lectures and functions	5495.95	
26925.26	Theatre parties	26596.86	
3245.00	Annual Wagner birthday Luncheon	3450.00	
1712.00	Annual Wagner birthday competition	1701.00	
14.07	Bank / Investment interest	2.29	
<u>394.00</u>	Publications and advertising	<u>575.00</u>	
37496.08			37821.10
	<b>LESS EXPENSES</b>		
5132.76	Lectures and functions	3123.30	
25919.13	Theatre parties	26181.14	
3380.00	Annual Wagner birthday Luncheon	3017.80	
0.00	Annual Wagner birthday competition	435.00	
324.50	Miscellaneous advertising and promotion	0.00	
210.00	Other miscellaneous	231.00	
191.50	Publications	343.60	-33331.84
<u>2338.19</u>	Surplus / -Deficiency		<u>4489.26</u>
6840.36	<b>TOTAL CURRENT ACTIVITIES</b>		11444.26
0.00	<b>EXTRAORDINARY EXPENSES</b>		-2000.00
<u>6840.36</u>	<b>SURPLUS / -DEFICIENCY</b>		<u>9444.26</u>
	<b>PUBLIC DONATION</b>		
	<b>REVENUE</b>		
1843.00	Donations	8201.00	
1.36	Interest	0.06	
<u>1844.36</u>			8201.06
	<b>LESS EXPENDITURE</b>		
3159.70	Sponsorships and Donations	15938.00	
14.52	Bank charges	22.72	
<u>35.50</u>	Publications donated	<u>0.00</u>	
3209.72			-15960.72
	<b>TOTAL DONATIONS</b>		
<u>-1365.36</u>	Surplus / -Deficiency		<u>-7759.66</u>
5475.00	<b>TOTAL SURPLUS / -DEFICIENCY FOR THE YEAR ENDED 31/3/2001</b>		<u>1684.60</u>
<u>-34122.41</u>	EXTRAORDINARY ITEM: PROVISION FOR WRITING OFF "BAD DEBTS"		<u>0.00</u>
<u>-28647.41</u>	<b>ADJUSTED SURPLUS / -DEFICIENCY FOR THE YEAR ENDED 31/3/2001</b>		<u>1684.60</u>
	<b>DETAILS OF DONATIONS AND SPONSORSHIP</b>		
0.00	Sydney Symphony Orchestra	2500.00	
0.00	Opera Australia (Lohengrin)	2000.00	
1899.00	Bayreuth Scholarship (Francis Greep 2001)	2482.00	
0.00	State Opera of South Australia (Parsifal)	2000.00	
0.00	Murray Smith Lohengrin collection donated to Edith Cowan University, Perth	6956.00	
1010.70	Robert Gibson (assistance with study at Oxford University)	0.00	
<u>250.00</u>	Sydney Conservatorium of Music	<u>0.00</u>	
3159.70		15938.00	

Roger Cruickshank  
Honorary Treasurer




# Policy for the Application and Allocation of Bayreuth Festival Tickets

- 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 2003, the general requirement above will apply.
- 2 The application must be made on the form below, 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
  - d 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.
- 5 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.
- 6 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.
- 7 By signing and submitting an application, the applicant will be taken to agree to these rules.



# Application Form for Tickets to **Bayreuth Festival 2003** through the Wagner Society in NSW Inc.

<b>APPLICANT 1</b>	
<b>Holding Deposit \$2000 incl. \$100 handling fee*</b>	
Name	
Address	
Phone: (day)	(night)
Membership No	
Signature	
<b>APPLICANT 2</b>	
<b>Holding Deposit \$2000 incl. \$100 handling fee*</b>	
Name	
Address	
Phone: (day)	(night)
Membership No	
Signature	
*Based on the average cost of last year's allocation of sets of tickets plus 10% to cover ticket price increases. The Society levies a \$100 charge to cover administrative and related costs.	



**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)

Email to: [webmaster@wagner-nsw.org.au](mailto:webmaster@wagner-nsw.org.au)

Website: <http://www.wagner-nsw.org.au>

(all website addresses used in this newsletter are on the Wagner Society's website)

**Address for Sunday Functions**

Goethe Institut

90 Ocean Street Woollahra (corner of Jersey Road)

