

## No. 91, March 2003

### PRESIDENT'S REPORT

Dear Members

Welcome back after what I hope has been a safe and restful New Year break.

#### **Elke Neidhardt**

At our November 2002 function, Elke Neidhardt answered questions about her 2004 production of the Ring in Adelaide, and gave us an insight into the process of direction an opera. (Terence Watson's review is elsewhere in this issue.) Ms Neidhardt began by challenging us with a question of her own - why do Wagner Societies exist, and why do their members hold views with such passion? After all, she suggested, Wagner was not the greatest composer that ever lived – most would accept that Mozart or Beethoven had more right to that title - and yet these composers do not attract such militant bands of devotees. To us, of course, the question is rhetorical and slightly bemusing – how can anyone who has experienced Wagner's music not be passionate about it?

#### **End of year party, and "Friends"**

Our last function in 2002 was our annual end-of-year party, at which we honoured six members as "Friends of the Wagner Society in NSW". They are **Sue Kelly** (member number 4), **Janet Wayland** (10), **Clare Hennessy** (19), **Margaret Hennessy** (19A), **Barbara Brady** (380) and **Shirley Robertson** (416). We sometimes forget that our Society exists today through the hard work, commitment and loyalty of our "Friends", and the committee determined to formally acknowledge this by introducing these awards, which we hope to make annually.

#### **Hildegard Perini and Amana Finlay**

I regret to report that two of our members, Hildegard Perini and Amana Finlay, have passed away. Hilde joined the Society in February 1985, and although frail regularly came to our functions. Barbara McNulty attended her funeral on behalf of members.

#### **Wagner performances in Australia in 2003**

Looking ahead, there are three major Wagner highlights in 2003. In Perth in February, there were two performances of *Götterdämmerung* which were the centrepiece of the 50<sup>th</sup> Perth International Arts Festival. (My review is elsewhere in this issue.) In Sydney on March 27 and 29, Edo de Waart will give his last Wagner concert as chief conductor and artistic director of the Sydney Symphony Orchestra, the "Ride of the Valkyries", and in July Simone Young will conduct a re-staged *Meistersinger* at the Capitol Theatre, which will be her farewell Wagner work as musical director of Opera Australia.

The Society has given donations to each of these events - \$2,000 for the Perth *Götterdämmerung*, \$2,000 for the SSO's Wagner gala, and \$3,000 for OA's *Meistersinger*.

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**PATRON:**  
**HONORARY LIFE MEMBERS:**

**Sir CHARLES MACKERRAS**  
**Prof MICHAEL EWANS**  
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**Mr HORST HOFFMAN**  
**Mr JOSEPH FERFOGLIA**

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## COMING EVENTS

<b>2003</b>		
March 16	DVD of <i>Die Meistersinger von Nürnberg</i> * <i>Deutsche Oper Berlin</i> with Götz Friedrich - producer, Gosta Winbergh - Walter, Eva Johansson - Eva, Victor von Halem - Veit Pogner, Wolfgang Brendel- Hans Sachs; <b>English subtitles</b>	Goethe Institut 1.00 PM
April 13	Antony Ernst on <i>Parsifal</i>	Goethe Institut 1.00 PM
May 23	Wagner's Birthday Dinner – to be held on the day of Wagner's birth - on level 4, 179 Elizabeth Street, Sydney on Friday at 6pm for 6.30pm. Our guest speaker will be Bill Gillespie, OAM, the general manager of the Australian Chamber Orchestra.	Goethe Institut 1.00 PM
June 7	No Wagner Society function – <i>Meistersinger</i> Seminar at NSW Art Gallery - see the President's report for details	NSW Art Gallery
July 20	23 <sup>rd</sup> AGM	Goethe Institut 1.00 PM
August	No function	
September 21	TBA	Goethe Institut 1.00 PM
October 19	TBA	Goethe Institut 1.00 PM
November 16	TBA	Goethe Institut 1.00 PM
December 7	Xmas party	Goethe Institut 1.00 PM
	<b>Goethe-Institut address 90 Ocean Street Woollahra (corner of Jersey Road)</b>	

\* We will try to find subtitled performances for videos, but not all recordings include them, so please feel free to bring a libretto to help with following performances.

\*\* Because of the costs associated with putting on a birthday lunch on a Sunday, the Committee has decided to move the celebration to a weekday evening. Further details will be provided early in 2003.

## COMMITTEE 2002-2003

President and Membership Secretary	Roger Cruickshank	9357 7631
Vice President & Secretary	Barbara McNulty OBE	9487 1344
Vice President	Julian Block	9337 6978
Treasurer	Elle Rasink	9369 1779
Members	Sandy Dudgeon	9489 0570
	Colin Jones	9665 0059
	Dennis Mather	9560 1860
	Monica Olave	9879 5209
Newsletter Editor	Terence Watson	9517 2786
Public Officer	Peter Nicholson	9436 1097

## FOR YOUR DIARY

Wagner Concert <i>The Ride of the Valkyries</i>	Sydney Symphony Orchestra under Edo de Waart – z 27 March 2003	Sydney Opera House 8:00pm
<i>Die Meistersinger von Nürnberg</i>	Conductor - Simone Young; Hans Sachs - Bruce Martin; Walther von Stolzing – Jürgen Müller; Sixtus Beckmesser – Michael Lewis; Miriam Gordon-Stewart; David – Steve Davislim; Fritz Lothner – Warwick Fyfe. See below for application form	Capitol Theatre, Haymarket Sydney – July 2, 5, 8, 11, 16, 19 2003
<i>Götterdämmerung</i>	The Perth International Arts Festival 2003 – details below	Perth Feb 13 and 15
The Ring Cycle	State Opera of South Australia announces the production team for Wagner's Ring Cycle - Adelaide 2004	Adelaide 17 Nov to 11 Dec

## **PRESIDENT'S REPORT continued**

### **2003 membership renewals and Society functions and theatre bookings**

As a result of changes to our rules at our last AGM, in 2003 we are changing our financial and membership year to a calendar year. As part of that changeover, membership renewals in 2003 will be for 9 months only, from 1 April to 31 December 2003, and therefore the cost of renewing your membership will be three quarters of the previous annual membership fee.

Your 2003 membership renewal form is on the inside back cover of this issue of the Newsletter. Please complete it and mail it with your cheque or money order to the address shown on the form. You can also use this form to book tickets for our annual Wagner Birthday function on Friday 23 May, for our joint Meistersinger seminar with the Art Gallery of NSW on Sunday 7 June, and for our seminar and group booking for Meistersinger on Saturday 5 July; details are below.

We are going to use the inside back cover of the Newsletter more and more for forms like this, instead of posting them separately to each of you. We hope that this will reduce our administration costs and allow us to use your membership fees and donations more effectively in supporting the Society's aims, with our donations to local Wagner performances, our support of the Bayreuth Scholarship, and our regular functions and seminars.

From 2004, memberships will be for a full calendar year.

### **Friday 23 May – commemorative dinner for Wagner's birthday**

In 2003 we commemorate both the 190th anniversary of Wagner's birth in Leipzig on 22 May 1813, and the 120th anniversary of his death in Venice on 13 February 1883.

This year to commemorate his birth, we are having a dinner at the Women's Club on level 4, 179 Elizabeth Street, Sydney 2000 on Friday 23 May at 6pm for 6.30pm. Our guest speaker will be Bill Gillespie, OAM, the general manager of the Australian Chamber Orchestra. Bill was formerly the director of the West Australian Academy of Performing Arts, and was Artistic Director of the 1998 Adelaide Ring. The cost per place for a 3-course dinner plus wine is \$66, and you can book for this using the form on the inside back cover of this Newsletter.

### **Saturday 7 June - Meistersinger Seminar at the Art Gallery of New South Wales**

The Art Gallery of NSW and the Wagner Society are jointly organising a *Meistersinger* seminar on Saturday 7 June. There will be four speakers, including Antony Ernst and art historian Arthur Lawrence, whose talk is entitled "Glories of Nuremberg through the rose-tinted spectacles of German romanticism and the effect on Wagner". The seminar starts in the Art Gallery theatre with registration and morning tea at 10am, and finishes at 3.30pm.

The cost, including morning tea and lunch, is \$50 for members and \$55 for non-members, and you can book using the form on the inside back cover of this Newsletter. Further information will be available closer to the date in the June Newsletter and on our website.

### **Saturday 5 July - Seminar and Theatre group for Meistersinger**

We have reserved 60 A-reserve tickets to the performance of Meistersinger on Saturday 5 July in the Capitol Theatre, starting at 4pm. These tickets are \$165 for members, which is a discount of \$30 on the normal full price.

Prior to the performance, we are organising a joint seminar in conjunction with a theatre group from the Wagner Society of New Zealand, which is attending the same performance. The group from New Zealand will be led by that Society's president, Professor Heath Lees, who will be the main speaker at the seminar. Those of you who attended a similar seminar prior to a performance of Tannhäuser in 1998 will remember Professor Lees as very knowledgeable and fascinating presenter.

The seminar will begin at 9.30am and finish at 2pm, giving ample time to get to the Capitol Theatre by 4pm. The cost, including morning tea and lunch, is \$50, and you can book using the form on the inside back cover of this Newsletter. Further information on the venue and seminar program will be available closer to the date in the June Newsletter and on our website.

### **Sponsorship of the Adelaide Ring in 2004**

A number of roles in the 2004 Adelaide do not have sponsors. Currently, we have agreed to donate \$10,000 to sponsor Stuart Skelton in the role of Siegmund, but we would like to be able to further support the State Opera of South Australia by sponsoring another major artist. If you are interested in helping us raise money for this, please consider making an appropriate donation to the Society when you renew your membership. Remember, all donations over \$2 are tax deductible, and are receipted and acknowledged in our Newsletter.

2003 promises to be an interesting year, although a sad one with the double farewells of Simone Young and Edo de Waart. We will have to wait and see whether their successors have the same passion and commitment to Wagner and his music as Young and De Waart.

Roger Cruickshank 22 February 2003

### 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. A donation has gratefully been received from the following member:

### NEW MEMBERS

Would new members please make themselves known to Committee Members at Society events to facilitate introductions? [Ed]

### Elke Neidhardt – Q&A session on the planning for the Adelaide 2004 Ring Cycle

On Sunday, 17 November, The Wagner Society was honoured to have the Director of the first fully Australian produced, directed, designed and largely sung Ring Cycle, Ms Elke Neidhardt to answer questions from members about how the Ring Cycle was being planned and rehearsed. For many members, including the editor, how an opera production is conceived and brought to life on the stage is largely a mystery. Ms Neidhardt provided the members at the function with a wealth of information and views about opera direction in general and her approach to the State Opera of South Australia's Ring Cycle, without divulging specifics about the look or her interpretation. The following is an edited account of the session.

**Qn:** How is Ms Neidhardt approaching the Ring Cycle?

**Ans:** The most important aim of producing operas is to keep such a work alive. She cited Wagner's cry of "Schaff Neu!" – "do new things!" as a cornerstone of the directorial school in Germany. "Any art form cannot continue to reproduce the things of times past. The Ring story is so amazing that it will last, but we should not expect it to **look** the same."

The production team\* met together for a week in a house in the Blue Mountains and spent from 9:30AM to midnight brainstorming the work and the production interpretation. However, after 4 days, the team had only worked through Scene 1 of *Das Rheingold!* This is partly explained by the fact that only Ms Neidhardt had actually seen a Ring Cycle or heard all of a recording.

Ms Neidhardt, however, pointed out that there were advantages in having an artistic team that had no preconceptions about a work of art, since they are unlikely to be burdened by tradition, but are able to bring a typical Australian freshness to the interpretation. Ms Neidhardt has seen 6 different cycles and worked on the revivals of four, giving her a significant background from which to tackle the work. \*Set Designer - Michael Scott-Mitchell, Lighting & Associate Designer - Nick Schlieper, Costume Designer - Stephen Curtis The team began by reading the Norse sagas and getting to know the characters, then clearing up misconceptions in the team about the work.

Ms Neidhardt admitted to having a preference, if she were ever offered the chance of directing a Ring Cycle, to take an environmentally-oriented interpretation. Although also confessing to not being sure about how much politics to highlight, Ms Neidhardt is sure that, as Wagner himself intended, there would be a "tinge of humour" in her interpretation. In discussing the matching of costumes to characters, Ms Neidhardt skillfully avoided divulging the period in which her interpretation is set, apart from confirming that it was not "primitive" or "mediaeval", but "more or less modern".

**Qn:** How have you approached the Norse heritage in the Ring Cycle?

**Ans:** Ms Neidhardt said she wants to keep the emotional content of the Norse Eddas as raw as possible as it is in the Ring Cycle because "emotion doesn't age". Ms Neidhardt stimulated our curiosity by saying that she had found her own way of presenting the redemption aspect of the ending of the Ring Cycle and that she was going to keep that, no matter what! However, she declined to elaborate despite questions from the members.

**Qn:** For many members, the production process is a "closed book"; could Ms Neidhardt tell us a little about the production & rehearsal processes?

**Ans:** Ms Neidhardt noted that she had been instrumental in putting forward Asher Fisch as the conductor after seeing him conduct in Berlin. (He also conducts the Tel Aviv Opera and the VolksOper Berlin.) It is crucial to have a good "marriage" between conductor and director and Mr Fisch has made "daring" suggestions that have been taken into account in the production. There was a wide-ranging [and clearly demanding Ed] audition process of listening to dozens of singers.

In the rehearsal process, the singers have to arrive fully prepared [ie to have memorised their part completely], ready

work within a simulated set. In directing the singers into the new interpretation during the rehearsals, the director has some flexibility to take account of singers' capabilities, but little sympathy in cases where singers may not be inclined to try anything "new"!

Steven Philips, the general manager of the State Opera of South Australia, is responsible for scheduling all the rehearsals: with *Die Walküre* first in 2003 and then *Das Rheingold* also in 2003; then *Siegfried* and *Götterdämmerung* in 2004, followed by the revising of the first two operas. The scheduling is based on singers' contracts to be available at the set times, but also takes into account the frequency and order of the appearances of characters. For example, Erda doesn't need to arrive for the first part of the rehearsals for either *Rheingold* or *Walküre*, but Wotan does; Brünnhilde doesn't need to show until *Walküre* and not again until late in the *Siegfried* rehearsals.

Ms Neidhardt noted that on 12 December 2002 the production team would present the set and costume designs to the Opera Company of South Australia for costing and, the "inevitable" cutting back! [Members wish Ms Neidhardt and her team well in getting the best deal from the management!]

**Qn:** How do you juggle Wagner's specific stage directions and the broad sweep of your interpretation?

**Ans:** Ms Neidhardt always starts with the stage directions, but she noted that Wagner's are often quite erratic: some are very detailed, other are implied. But no-one in Germany would follow the stage directions as this is considered to be too "old-fashioned". The designer is also taking the stage directions as his starting point, but with the intention of creating spectacles with fire and water when needed. However, as much as Ms Neidhardt and her team admire and understand the need of their German colleagues to "go as far as they can", her team is guided by the stage directions, interpreting the scenic demands made by Wagner in a way that is true both to the stage directions and to our times.

In this context, Ms Neidhardt piqued our curiosity again by admitting that the presentation of the dragon is one of the big secrets and she is sure it will be very exciting. The production will have real magic fire, real water, a real Valhalla and Rainbow Bridge and Valhalla will be consumed by fire. The Valkyries will be very exciting and their presentation is another of the big secrets of this production. They will be humorous and very raunchy!

**Qn:** How does the interpretation handle the magic elements in the Ring Cycle?

**Ans:** We have to acknowledge that the magic is part of the fairytale heritage of the work, but we can also say that Alberich's magic is clearly not very good because both Wotan and Loge laugh out loud as Alberich turns himself into the toad and the dragon. On the other hand, the Tarnhelm is hard to deal with because we can't resort to presenting it yet again as a golden "rag" hanging over Alberich's and Siegfried's faces. Ms Neidhardt believes she has found a good solution!

**Qn:** Does the director have to compromise on the stage movement of characters if it becomes clear that a singer is not capable of carrying it out?

**Ans:** A director is constantly compromising! But Wagner wanted good actors as well as singers and we have good actors for our Ring Cycle. If singers absolutely cannot do something, rather than just don't want to try, then a good director will try to adapt the concept. Ms Neidhardt noted that ideal singer/ actor is Poul Elming, whom she directed for the Adelaide *Parsifal* in 2001. Mr Elming had told her that he came to every new production as if it were his first, otherwise he would go mad!

**Qn:** Who have been the main influences on your directing style and in what ways?

**Ans:** Ms Neidhardt said that they were Harry Kupfer, Götz Friedrich and Willie Bekker?[check], all of whom she had assisted at some time. Assisting good directors is the only way to learn this trade as an entire process, with part of the experience being to take over one of their productions for the rest of a run or for a revival. While Herr Kupfer is "old-fashioned", because one can still understand his productions, the Otto Schenk (producer) and Günther Schneider-Siemssen (set designer) production of the Ring Cycle at the Metropolitan Opera New York does not leave anything for the audience to do; everything is spelled out and the production is so descriptive. Although, Ms Neidhardt conceded, it is fun to see one production that does as much as possible of what Wagner wanted.

**Qn:** How does a director bring a production to life, especially if many in the audience are busy reading the surtitles to follow the story?

**Ans:** Ms Neidhardt acknowledged having to read much about Wagner, but commented that at the end one has to work with the text. The production does not necessarily have to reflect Wagner's experience and times. But the music is always the first element and tells her what to do – the text is secondary (often the text is not very good grammatically!).

**Qn:** How hard is it to maintain a consistency of concept for the whole production?

**Ans:** It is very important for example with the set which will have one main set into which other elements, tailored to a particular scene, will slot in and out as the scenes change. These will make it very clear, for example, who are the celestials, if we are under water, that Erda's element is the earth etc.

**Qn:** How relevant is the Ring Cycle to the 21<sup>st</sup> Century?

**Ans:** The relevance is in the material and the members' presence at this talk attests to this relevance – and it will remain so. Theatre has to “get under your skin” and make you think. Wagner will not lose his relevance. Niebelheim for Ms Neidhardt is a disturbing image; it can be seen as equivalent to child labour and in the Adelaide production it will be very claustrophobic and frightening.

**Qn:** When will you feel comfortable that it will all work?

**Ans:** At the last dress rehearsal! Until then it is a work in progress during which changes can be made, although she will minimise the changes the closer the final dress rehearsal comes. [November 2002 - Ed]

### **Perth's 50th Festival – *Götterdämmerung***

#### ***My Dinner with Daniel* – ed Ara Guzelimian**

This new book contains the edited text of discussions between Daniel Barenboim, "the Israeli pianist, conductor and cultural icon from Argentina, Chicago and Berlin", and Edward W. Said, "the Palestinian music lover, literary critic, and cultural icon from Cairo and New York" It contains " six chapters, plus a Barenboim article from The New York Review of Books and a Said article from the London-based Al Hayat", and is published by Pantheon

David Schoenbaum (reviewer for Andante Corporation website - <http://www.andante.com/index.cfm> - comments: “The Wagner exchange...is among the most interesting of the book's many threads. It ranges from the master's mastery of acoustics and instrumentation to the Bayreuth pit, where orchestra and conductor toil in a space only an Alberich could love, under conditions that might cause OSHA [occupational safety and health authority] to seek an injunction. "It takes a little getting used to," Barenboim concedes, and yes, of course, Wagner was a bastard and a pathological anti-Semite the Nazis couldn't get enough of.

"The consensus, for all that, is clear and positive. As composer, dramatist, stage designer and theater designer, Wagner was a genius four times over. He was up to his ears in the life of his times, but also changed the course of music. We don't think the less of Beethoven although the Nazis claimed him too. While Wagner could have written Jewish bad guys into his dramaturgy as he wrote them into his voluminous essays, he didn't. As Barenboim has untiringly spelled out to American and Israeli audiences, the composer therefore challenges our civic and intellectual maturity as well as our hearts and minds.” – from the andante Corp website

If anyone has read the book and would like to provide a review for the Newsletter, your contribution would be most welcome – send it to the Editor at the Society's address either by post or email.

#### **E-mail reminder service**

If you have an email service, you may be interested in the E-mail reminder service that the Society provides for members. If you would like to receive an automatically E-mailed reminder just prior to each Society event please provide your E-mail address to [info@wagner-nsw.org.au](mailto:info@wagner-nsw.org.au). (The Society respects your privacy and any details provided will be protected and used only for this reminder service. Details will not be provided to third parties. You can of course unsubscribe at any time - information on how to do this is included in the E-mail message.)

#### **Overview: Wagner**

This review of Wagner recordings was drawn to members' attention late last year. The opening paragraphs of the very extensive review of Wagner recordings since 1994 are quoted below for members' benefit. Should you wish to see a copy of the full Overview, please contact one of the Society's Committee members. Alternatively, you may wish to contact the authors direct by email at [rightstar@aol.com](mailto:rightstar@aol.com).

"We [the authors Ralph V Lucano for the operas and Donald R Vroon for the orchestral recordings. Donald Vroon is also the Editor of the magazine.] warned, in our last Wagner overview (March/April 1994), that collecting recordings of the operas can be infinitely rewarding and perilously addictive, not to mention expensive. Many of the best sets are full price, and there's a bewildering variety of choices. Since 1994, some prices have come down, and the major labels have, with a few notable exceptions, stopped issuing complete Wagner recordings. The bootleg companies, on the other hand, have been working overtime; we've reviewed dozens of their Wagner offerings in the past eight years. It seems as if every Bayreuth, Salzburg, and Met broadcast will eventually be issued on CD—a gratifying if daunting prospect. Met recordings cannot legally be sold in this country, but they are easy enough to buy from foreign dealers, via the internet. I take great pleasure in listening to many of them (from the 30s to the 60s), but it's perhaps not ethical to condone copyright violations (though why the Met itself would withhold its bounty of Flagstad, Melchior, Schorr, and Lehmann broadcasts is both a mystery and a historical injustice). Labels like Melodram and Myto have flooded the market with Bayreuth recordings, but the Bayreuth tag does not guarantee excellence. In his autobiography *Acts*, Wolfgang Wagner makes it clear that the need to keep the festival going overrode any concern about the available talent. Most listeners, in

any case, would prefer to hear Wagner in professionally engineered recordings with the best possible sound. Hence our suggestions for a basic Wagner library. Our guide is selective. We make no attempt to discuss all the recordings available, we give short shrift to unauthorized issues (out of necessity rather than propriety—it's impossible to keep up with them), and we omit mention of studio recordings that found no champion in any of our critics.

"The perfect Wagner recording should have great singers, great sound, and a great conductor (though our reviewers' prejudices place the artists above the sound). Sometimes - Solti's *Götterdämmerung* - we come pretty close to the ideal. More often, compromises have to be accepted. The best Wagner singers of the century disappeared long before the advent of digital technology, but to understand how Wagner should be sung, it's absolutely necessary to investigate some of the oldest recordings. (Were it still available, EMI's big boxed set of historical performances, "Wagner on Record", would have served perfectly; hope for its return.) Knowing, however, that the sonic limitations of even Furtwängler's *Tristan* or Kempe's *Meistersinger* might dissuade novices from fully immersing themselves in the music, we have tried to recommend listener-friendly recordings as far as possible. [The review appeared in *American Record Guide* Vol 65, No 4 July/August 2002.]"

Members may be interested in this recording mentioned in the above Review, if you want to have as much Wagner as possible: "**Kojian** (Naxos): This is the one to have all the rarest Wagner: *Polonia*, *American Centennial March*, and so on. It's all pretty awful music, but "completists" will want it."

### **WAGNER'S HELDENTENOR**

The Society has been asked to bring to your attention the following CD.

Bravura Music is promoting its recording of a singer whom it claims is a new Heldentenor, Sasha Novak, and his debut album, **WAGNER'S HELDENTENOR**, which was released internationally in April 2002. Tracks include:

*Ein Schwert verhiess mir der Vater (Die Walküre)*

*Winterstürme wichen dem Wonnemond (Die Walküre)*

*Nothung! Nothung! (Siegfried)*

*In fernem Land (Lohengrin)*

*O König, das kann ich dir nicht sagen (Tristan und Isolde)*

*Morgenlicht leuchtend (Die Meistersinger von Nürnberg)*

*Winterstürme wichen dem Wonnemond (Multimedia music film clip) (Die Walküre)*

"As a **WORLD FIRST**, the complete album also features a music video clip of "*Winterstürme wichen dem Wonnemond*" from *Die Walküre*. This video clip was filmed at Montsalvat, in Victoria, Australia, and is sure to stimulate your members' Wagnerian imagination."

This album is available for sale now, and as a special offer to all current Wagner Society members, Bravura Music is offering **free postage & handling\*** of all orders anywhere in the world. **cost: US \$15.00**. Their website is [www.bravuramusic.com](http://www.bravuramusic.com). Fax orders: +61 3 9462 6663; phone orders: +61 3 9462 6663; mail orders: Bravura Music GPO Box 1877 Melbourne Vic 3001 Australia; email orders: [orders @ bravuramusic.com](mailto:orders@bravuramusic.com)."

## THE RAVEN'S REPORTING

You can also check the previous Newsletter No 89 (September). There is also a regularly updated comprehensive list on the Society's Website <http://www.wagner-nsw.org.au>.

### March 2003

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

Cassel *Tannhäuser* - March 8, 15, 2003.  
*Parsifal* - March 30, 2003.

Catania *Götterdämmerung* - March 25, 27, 2003.

Chemnitz *Holländer* - March 5, 23, 2002.

Dresden *Das Rheingold* - March 28, 2003.  
*Siegfried* - March 23, 26, 30, 2003.

Düsseldorf *Tannhäuser* - March 9, 23, 2003.

Gothenburg *Tristan und Isolde* - March 29, 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.

Mannheim *Holländer* - March 13, 2003.

Minneapolis *Holländer* - March 1, 2, 2003.

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

Naples *Holländer* - March 16, 19, 22, 25, 28, 2003.

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

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

Rouen *Tannhäuser* - March 9, 2003 [no other dates].

Tokyo New National Theatre  
*Siegfried* - March 27, 30, 2003.

Wiesbaden *Tannhäuser* - March 15, 2003 [no other dates].

Würzburg *Holländer* - March 9, 11, 2003.

Zurich *Tannhäuser* - March 23, 26, 2003.

### Spring 2003

Stockholm Folkoperan  
*Die Walküre* - performances usually Wed to Sun [no actual dates].

### April 2003

Berlin Deutsche Oper  
*Parsifal* - April 13, 18, 20, 2003.  
Staatsoper  
*Tristan und Isolde* - April 13, 21, 2003.

Cassel *Parsifal* - April 19, 2003.

Catania *Götterdämmerung* - April 1, 3, 6, 8, 2003.

Chemnitz *Holländer* - April 21, 2002.

Copenhagen *Die Walküre* - April 8, 12, 15, 28, 2003.

Cottbus *Das Rheingold* - April 19, 27, 2003.

Detmold *Lohengrin* - April 4, 25, 2003.

Dresden *Das Rheingold* - April 25, 2003.  
*Die Walküre* - April 27, 2003.  
*Siegfried* - April 3, 6, 2003.  
*Parsifal* - April 18, 21, 2003

Duisberg *Holländer* - April 29, 2003.

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

Essen *Die Meistersinger* - April 13, 18, 26, 30, 2003.

Gothenburg *Tristan und Isolde* - April 5, 10, 13, 16, 23, 26, 2003.

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

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

Meiningen *Tristan und Isolde* - April 4, 6, 12, 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 1, 3, 5, 6, 2003.

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

**May 2003**

Altenburg **Holländer** - May 5, 8, 2003.  
Barcelona **Das Rheingold** - May 26, 2003.  
**Die Walküre** - May 29, 2003.

Berlin Deutsche Oper  
**Holländer** - May 8, 11, 17, 2003.  
Staatsoper  
**Tannhäuser** - May 11, 15, 18, 2003.

Cassel **Tannhäuser** - May 4, 2003.  
Copenhagen **Tristan und Isolde** - May 31, 2003.  
**Die Walküre** - May 8, 11, 17, 28, 2003.

Cottbus **Das Rheingold** - May 4, 17, 2003.  
Dortmund Konzerthaus  
**Das Rheingold** - May 17, 2003

Dresden **Die Walküre** - May 1, 2003.  
**Siegfried** - May 4, 2003.  
**Tannhäuser** - May 29, 2003.

Duisberg **Holländer** - May 3, 9, 2003.  
Düsseldorf **Tannhäuser** - May 18, 2003.  
Essen **Die Meistersinger** - May 4, 18, 29, 2003.  
Frankfurt **Tristan und Isolde** - May 25, 29, 2003.  
Glyndebourne **Tristan und Isolde** - May 19, 23, 27, 2003.  
Gothenburg **Tristan und Isolde** - May 2, 9, 18, 25, 2003.  
Liège **Das Rheingold** - May 2, 4, 6, 8, 10, 2003.

London ENO  
**Tristan und Isolde** - May 24, 27, 30, 2003.

Mannheim **Holländer** - May 11, 2003.  
Meiningen **Tristan und Isolde** - May 18, 30, 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.

Nuremberg **Das Rheingold** - May 4, 10, 14, 27, 2003.  
**Siegfried** - May 25, 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.

Cassel **Tannhäuser** - June 1, 28, 2003.  
Dresden **Tannhäuser** - June 1, 4, 2003.  
**Die Feen** - June 13, 2003 [concert performance].

Essen **Die Meistersinger** - June 1, 9, 29, 2003.  
Frankfurt **Tristan und Isolde** - June 1, 4, 8, 19, 22, 26, 29, 2003.  
Gera **Holländer** - June 13, 21, 2003.  
Glyndebourne **Tristan und Isolde** - June 5, 9, 13, 19, 25, 29, 2003.  
Kiel **The Ring** - June 4, 7, 17, 20, 2003.  
Liège **Die Walküre** - June 15, 18, 21, 24, 27, 2003.

London Royal Opera  
**Lohengrin** - June 3, 7, 11, 17, 20, 24, 2003.  
ENO  
**Tristan und Isolde** - June 2, 5, 8, 2003.

Ludwigsburg **Die Feen** - June 15, 2003 [concert performance].  
Madrid **Holländer** - June 30, 2003.  
Mannheim **Holländer** - June 12, 2003.  
**Parsifal** - June 19, 2003.

Meiningen *Tristan und Isolde* - June 28, 2003.  
 Münster *Die Meistersinger* - June 22, 29, 2003.  
 Nancy *Holländer* - June 5, 7, 10, 12, 15, 2003.  
 Nuremberg *Die Walküre* - June 1, 2003.  
           *Das Rheingold* - June 8, 2003.  
           *The Ring* - June 17, 19, 22, 28, 2003.  
 St Petersburg White Nights Festival  
           *Parsifal* - June 8, 2003.  
           *The Ring* - June 13, 14, 15, 16, 2003.  
 Toulouse *Götterdämmerung* - June 12, 15, 18, 22, 25, 29, 2003.  
 Trier *Rienzi* - June 27, 29, 2003.  
 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.

Bayreuth *Holländer* - July 25, 2003.  
           *Tannhäuser* - July 26, 2003.  
           *The Ring* - July 27, 28, 30, August 1, 2003

Erl Tyrolean Festival  
           *The Ring* - July 12, 15, 19, 23; 26, 27, 29, 31, 2003.

Glyndebourne *Tristan und Isolde* - July 4, 2003.

Madrid *Holländer* - July 7, 10, 13, 15, 2003.

Mannheim *Lohengrin* - July 12, 2003.

Munich *Tannhäuser* - July 23, 26, 2003.  
           *Die Meistersinger* - July 31, 2003.

Münster *Die Meistersinger* - July 6, 13 19, 2003.

Nuremberg *The Ring* - July 4, 6, 11, 20, 2003.

Savonlinna *Holländer* - July 5, 8, 11, 17, 2003.  
           *Tristan und Isolde* - July 19, 22, 25, 2003.

Sydney *Die Meistersinger* - July 2, 5, 8, 11, 16, 19, 2003.

Trier *Rienzi* - July 4, 6, 2003.

Wiesbaden *Das Rheingold* - July 5, 2003 [no other dates].

**August 2003**

Bayreuth *The Ring* - July 27, 28, 30, August 1; 6, 7, 9, 11; 20, 21, 23, 25, 2003.  
           *Lohengrin* - August 2, 5, 12, 15, 26, 2003.  
           *Tannhäuser* - August 3, 14, 18, 24, 28, 2003.  
           *Holländer* - August 4, 10, 13, 16, 19, 27, 2003.  
           *Götterdämmerung* - August 17, 2003  
           *Götterdämmerung* - [no actual dates].

Dresden *The Ring* - August 11, 12, 14, 16; 25, 26, 28, 30, 2003.

Edinburgh Marion Oliver McCaw Hall

Seattle *Parsifal* - August 2, 5, 8, 11, 14, 17, 20, 23, 2003.

**Autumn 2003**

London ENO *Das Rheingold* - [no actual dates].

**September 2003**

New York The Met  
           *Tristan und Isolde* - September 2003 [no actual dates].

Vienna Staatsoper  
           *Tristan und Isolde* - September 1, 5, 9, 2003.

**October 2003**

Lyon *Lohengrin* - [no actual dates].

New York The Met  
           *Tristan und Isolde* - October 2003 [no actual dates].

**November 2003**

Berlin Deutsche Oper  
           *Die Meistersinger* - November 15, 18, 2003.

Chicago *Siegfried* - November 5, 2003 [no other dates].

Dortmund Konzerthaus  
           *Die Walküre* - November 23, 2003

London ENO *Götterdämmerung* - November 25, 29, 2003.

Lyon *Lohengrin* - [no actual dates].  
Washington, DC  
DAR Constitution Hall  
*Die Walküre* - November 5, 8, 11, 14, 17, 20, 2003.

**December 2003**  
Baden Baden The Mariinsky Theater [visiting company]  
*The Ring* - December 25, 26, 28, 30, 2003.  
Berlin Staatsoper  
*Die Walküre* - December 29, 2003 [no other dates].  
Chicago *Siegfried* - December 6 [no other dates].

**January 2004**  
Baden Baden The Mariinsky Theater [visiting company]  
*The Ring* - January 22, 23, 25, 27, 2004.  
Munich *Die Walküre* - January 27, 31, 2004 [no other dates].

**February 2004**  
Berlin Deutsche Oper  
*Tannhäuser* - February 7, 12, 15, 2004.

**March 2004**  
Geneva *Parsifal* - March 28, 31, 2004.  
New York The Met  
*The Ring* - March 2004 [no actual dates].  
Tokyo *Götterdämmerung* - March 26, 27, 29, 31, 2004.

**Spring 2004**  
London ENO  
*Die Walküre* - [no actual dates].

**April 2004**  
Dortmund Konzerthaus  
*Siegfried* - April 4, 2004.  
Florence *Die Meistersinger* - [no actual dates].  
Geneva *Parsifal* - April 3, 6, 9, 12, 14, 2004.  
Munich *Lohengrin* - April 30, 2004.  
New York The Met  
*The Ring* - April 2004 [no actual dates].  
Tokyo *Götterdämmerung* - April 1, 4, 2004.  
Toronto *Die Walküre* - April 4, 8, 14, 17, 20, 23, 2004.  
Vienna Staatsoper  
*Parsifal* - April 8, 11, 15, 18, 22, 25, 2004.

**May 2004**  
Barcelona *Siegfried* - May 16, 26, 2004 [part of Ring Cycle, no other dates].  
*Götterdämmerung* - May 23, 29, 2004 [part of Ring Cycle, no other dates].  
Florence *Die Meistersinger* - [no actual dates].  
Liège *Siegfried* - May 16, 19, 22, 25, 29, 2004.  
Munich *Lohengrin* - May 4, 9, 16, 20, 2004.  
New York The Met  
*The Ring* - May 2004 [no actual dates].

**June 2004**  
Barcelona *Siegfried* - June 10, 18, 26, 2004 [part of Ring Cycle, no other dates].  
*Götterdämmerung* - June 6, 14, 2004 [part of Ring Cycle, no other dates].  
Munich *Die Meistersinger* - June 29, 2004.  
Vienna Staatsoper  
*Parsifal* - June 23, 26, 30, 2004.

**July 2004**  
Barcelona *Götterdämmerung* - July 3, 7, 2004 [part of Ring Cycle, no other dates].  
Munich *Die Meistersinger* - July 2, 6, 11, 31, 2004.

**Autumn 2004**  
London ENO  
*Siegfried* - [no actual dates].

**September 2004**  
Liège *Götterdämmerung* - September 24, 28, 2004.

**October 2004**  
Dortmund Konzerthaus  
*Götterdämmerung* - October 17, 2004.  
Liège *Götterdämmerung* - October 2, 7, 10, 2004.

**November 2004**

Adelaide *The Ring* - November 16, 17, 19, 22; 26, 27, 29, December 2, 2004.

Houston *The Ring* - [no actual dates].

Munich *Die Meistersinger* - November 1, 7, 2004.

**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].

**January 2005**

Toronto *Siegfried* - [no actual dates][6 performances Jan/Feb]

**February 2005**

Toronto *Siegfried* - [no actual dates][6 performances Jan/Feb]

**March 2005**

Chicago *The Ring* - March 28, 29, 31, April 2, 2005

**April 2005**

Chicago *The Ring* - April 4, 5, 7, 9; 11, 12, 14, 16, 2005

**Spring 2005**

London ENO

*Götterdämmerung* - [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].

**January 2006**

Toronto

*Götterdämmerung* - [no actual dates][6 performances Jan/Feb]

**February 2006**

Toronto

*Götterdämmerung* - [no actual dates][6 performances Jan/Feb]

**Easter 2006**

Salzburg Easter Festival

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

**Spring 2006**

Helsinki

*Die Meistersinger* - [no actual dates].

**July 2006**

Aix en Provence

*Die Walküre* - [no actual dates].

Bayreuth

*The Ring* - new Ring begins [no actual dates].

**Summer 2006**

Copenhagen

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

**July 2007**

Aix en Provence

*Siegfried* - [no actual dates].

**July 2008**

Aix en Provence

*Götterdämmerung* - [no actual dates].

**July 2009**

Aix en Provence

*The Ring* - [no actual dates].

**August 2009**

Seattle

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

**August 2013**

Seattle

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

**Newsletters and Publications –****Members' Market**

Members of the Wagner Society in NSW are invited to use this space to advertise for

sale or purchase secondhand Wagnerian recordings and publications. There is no charge, but please limit advertisements to fifty words.

**TO:** The Treasurer  
Wagner Society in NSW Inc  
GPO Box 4574  
Sydney NSW 2001

<b>1. Please provide your name, address and membership number if your Newsletter address label does not appear on the back of this page</b>	
Name	
Address	
Membership No.	
<b>2. Membership Renewal for 2003</b>	
Please renew my membership from 1 April 2003 to 31 December 2003 on the following basis (please tick one only)	
<input type="checkbox"/>	Single membership @ \$37.50
<input type="checkbox"/>	Shared membership @ \$56.25
<input type="checkbox"/>	Single Pensioner @ \$22.50 or Shared Pensioners @ \$45.00
<input type="checkbox"/>	Student member @ \$15.00 (please include photocopy of Student ID Card)
	\$ _____ : _____
<b>3. Friday 23 May at 6pm for 6.30 at The Women's Club, Level 4, 179 Elizabeth Street, Sydney – commemorative dinner for Wagner's birthday</b>	
I/We wish to apply for _____ places at \$66 (Receipts will be issued along with your new membership card for 2003. Name tags will also be available at the door.)	
	\$ _____ : _____
<b>4. Saturday 7 June at 10am at the Art Gallery of New South Wales - Meistersinger Seminar</b>	
I/We wish to apply for _____ places at \$50 for Society members I/We wish to apply for _____ places at \$55 for non-members (Receipts will be issued along with your new membership card for 2003. Name tags will also be available during registration at the Art Gallery.)	
	\$ _____ : _____
<b>5. Saturday 5 July at 9.30am – Meistersinger Seminar with a theatre group from the Wagner Society of N.Z.</b>	
I/We wish to apply for _____ places at \$50 (Receipts will be issued along with your new membership card for 2003. Venue and program will be confirmed later. Name tags will also be available prior to the commencement of the seminar.)	
	\$ _____ : _____
<b>6. Saturday 5 July at 4pm at the Capitol Theatre – performance of Meistersinger by Opera Australia conducted by Simone Young</b>	
I/We wish to apply for _____ A-reserve tickets at \$165 (Receipts will be issued along with your new membership card for 2003. Tickets will be posted when available.)	
	\$ _____ : _____
<b>7. Donation</b>	
I/We wish to donate the following amount to the Society. (Donations of \$2 or more are tax-deductible, and receipts will be issued. All donations are acknowledged in our Newsletter.)	
	\$ _____ : _____
<b>8. Total</b>	
Please make cheque or money orders payable to <b>The Wagner Society in NSW Inc</b> and post them to <b>Treasurer, The Wagner Society in NSW Inc, GPO Box 4574, Sydney NSW 2001.</b>	
	\$ _____ : _____
<b>9. Raffle tickets:</b> please indicate here if you do <b>not</b> wish to receive raffle tickets with your membership renewal and sell them to help raise money for the Society.	

### **ADDRESS**

Please note our permanent address for all correspondence

The Wagner Society in New South Wales Inc

GPO Box 4574 SYDNEY NSW 2001

Telephone: 9357 7631 (Roger Cruickshank, President)

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

Website enquiries: [webmaster@wagner-nsw.org.au](mailto:webmaster@wagner-nsw.org.au)

(all website addresses used in this Newsletter will be on the Wagner Society's website)

### **Address for Sunday Functions**

**Goethe Institut**

**90 Ocean Street Woollahra (corner of Jersey Road)**