

# The Wagner Society



NEWSLETTER No.93, September 2003

IN NEW SOUTH WALES INC.

## President's Report

Dear Members

### Recent Functions

Since our last Newsletter, we have held two seminars on *Die Meistersinger von Nürnberg*, which was staged in July by Opera Australia at Sydney's Capitol Theatre, which will soon be its home while the Opera Theatre is refurbished.

The first seminar, jointly sponsored by the Art Gallery Society, was held on Saturday 7 June in the Domain Theatre at the Art Gallery. The first opened with Arthur Lawrence, an art historian who specialises in the Italian Renaissance, speaking about Nuremberg's other famous son from that period, Albrecht Dürer (1471–1528), a contemporary of the historical Hans Sachs (1494–1576). He read from some of Dürer's letters, including a detailed description of a procession of Guild members in Holland which could have been a model for the act three procession in *Meistersinger*.

Antony Ernst was both our second and third speakers, filling a last-minute vacancy caused by ill-health. He spoke first on historical and then on interpretational aspects of *Meistersinger*. I hope Antony won't mind my sharing an amusing moment from his talks. Some of you may remember a speaker at an earlier seminar who referred inadvertently to the "World Ash-Tray" from which Wotan cut a branch to carve his Spear. Antony, referring to the historical Sachs's peripatetic existence, called him the "Miss Marple" of the Northern Renaissance. In a moment of mental abstraction, for which I never can forgive myself (as Miss Prism put it so well) I was suddenly seized with the vision of Bruce Martin in drag as Margaret Rutherford (who on film was both Misses Marple and Prism). I will take these images to my grave.

Our final speaker was Dr Sally Kester, a Perth-based music reviewer, part-time lecturer and Jungian psychoanalyst in private practice, who spoke on the psychology of the Shadow in *Meistersinger*. Dr Kester lived her talk to the full, ending by reading a dark portrait of Richard Wagner and the shadows which attended his genius.

My thanks to our speakers, to Craig Brush, the functions manager for the Art Gallery, and to the Art Gallery Society and its volunteers, who made the seminar such a success.

The second seminar was held on Saturday 5 July at the State Library, where Professor Heath Lees, president of the Wagner Society of New Zealand, who came with a group of members from that Society, spoke on the musicology of *Meistersinger*. Professor Lees' lecture, which was initially beset by technical challenges as we fought to gain mastery of the venue's technology, dovetailed perfectly with the matinee of *Meistersinger* most of us attended later that afternoon.

All of you, I hope, attended at least one performance of *Meistersinger*, so I will spare you my thoughts on the performance, save one. I am not a devotee of *Meistersinger*, but the third act of the performance I attended included sublime music, magnificently sung, bringing my handkerchief out on more than one occasion to clear a path for fresh tears. I have been told that at other performances there were understudies on stage, or that the principals were in poor voice, but nothing like that happened that evening. Although I was not emotionally engaged by the work, Wagner's subtle musical genius still worked its magic in the oddest ways. Infuriatingly, I woke for days afterwards with bits of *Meistersinger* in my head,

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<b>PATRON:</b>	Sir Charles Mackerras
<b>HONOURARY LIFE MEMBERS:</b>	Prof. Michael Evans, Mr Richard King, Mr Horst Hoffmann, Mr Joseph Ferfaglia

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

DATE	EVENTS - 2003	LOCATION
August	No function	
Thursday September 11	Members are invited to attend a masterclass, to be conducted by Sir Donald McIntyre, world-renown Wagnerian bass baritone. Tickets \$10, for bookings and enquiries phone the Conservatorium on 9351 1342	6pm, Recital Hall West, Sydney Conservatorium of Music, Macquarie St. Sunday
October 19	Adelaide Ring 2004 - prepare for this important event with talks about aspects of the Cycle. Beginning with Dr Terence Watson - Power in the Ring Part 2. Other speakers to be advised in the next Newsletter.	Goethe Institut 1.00 PM
Sunday November 16	Player Piano Exposition and Recital - Dennis Condon - details of the music in the next Newsletter	47 Station Street, Newtown 1:00PM
Sunday December 7	End-of-year party, preceded by documentary on New York's private Amato Opera Company, a labour of love for Sally and Anthony Amato.	Goethe Institut 1.00 PM
Goethe-Institut address 90 Ocean Street Woollahra (corner of Jersey Road)		

\* 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.

## 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 OBE	9487 1344
Vice President	Julian Block	9337 6978
Treasurer	Elle Rasink	9369 1779
Secretary	VACANT	
Members	Sandy Dudgeon	9489 0570
	Dennis Mather	9560 1860
	Monica Olave	9879 5209
Newsletter Editor	Terence Watson	9517 2786
Public Officer	Peter Nicholson	9436 1097

## For Your **Diary**

<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
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## 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: Anna Ziegler; Richard King; Margaret Whitlam; Colin Jones and Paul Curran; Barbara de Rome; Jeffrey Smart and Ermes de Zan; Anthony Jones; Jane Mathews; Rae and Russ Cottle; Carole Bailey; Greg and Terry Chesher; Janet and Hugh Wayland; Diana Wang; Elle Rasink; Douglas Jamieson.

## New **Members**

The following people have joined the Society since the last Newsletter - Welcome to Margot Buttrose (896) and Ian Dicker (897). Would new members please make themselves known to Committee Members at Society events to facilitate introductions? [Ed]



# President's Report continued

but that condition has passed. Today it was the Dutchman.

On 20 July, we held our AGM, and afterwards watched video extracts from the 1982/83 season of the Vienna State Opera, which included breathtaking performances from great singers in their prime, mostly now retired. It was a much more exciting afternoon than it sounds.

## Future Functions

Next month, members are invited to attend a master class to be given by Sir Donald McIntyre on Thursday 11 September. (See "Coming Events" for details.)

Sir Donald McIntyre most recently appeared in Australia as Alberich in two concert performances of *Gotterdammerung* in February 2003 in Perth. He debuted at Bayreuth in 1967 as the Telramund in *Lohengrin*, and in 1976 sang Wotan to great acclaim in the Centennial Ring at Bayreuth, controversially produced by Patrice Chereau's and conducted by Pierre Boulez.

Sir Donald is a guest speaker at a Ring seminar in Adelaide from Friday 5 to Sunday 7 September, organised by the State Opera of South Australia. He was to have been accompanied by his wife on this visit, but unfortunately because of ill health Lady McIntyre will remain in England. The Society has given a donation of \$2,000 to the State Opera of South Australia to assist with Sir Donald's expenses.

In October at the Goethe Institut, Terence Watson will give the first of a series of talks by different speakers about aspects of the Ring, in preparation for next year's second Adelaide Ring. We are in the early stages of discussions with the State Opera of South Australia about sponsoring a recital by Phillip Kang here in Sydney next year, and are planning to organise a weekend seminar for everyone from New South Wales who is going to Adelaide which Mr Kang is here. Watch our Newsletters for further information.

In November, we will hold a function at the premises of Mr Denis Condon, 47 Station Street, Newtown. Mr Condon has a passion for music and a unique collection of pianos and rolls which are lovingly preserved, and I hope that you will make the most of this opportunity to visit this collection and listen to these unique recorded performances.

## Sydney Conservatorium of Music

We are always looking for ways in which we can help young artists setting out on their careers, and recently I met Sharolyn Kimmorley, who heads the Opera Unit at the Conservatorium, to discuss ways in which we could form an association between our two organisations. We congratulate Sharolyn on winning the 2003 Bayreuth Scholarship, which she will take up in November. As usual, the Society will pay the scholar's return airfare to Europe.

There will be two excellent opportunities over the next few months for you to hear students from the Opera Unit at this early stage of their careers. Some will perform songs by Mozart, Bellini, Wolf, Debussy, Puccini, Strauss and Britten for the National Lieder Society on Saturday 16th August at 7.30pm at St. Luke's Presbyterian Church, 28 Lord Street, Roseville. Tickets are \$12 (\$8 concession) and the number for enquiries is 9924 4860. Then on Friday 17 and Saturday 18 October, students will perform the "Marriage of Figaro" (in English) at 7.30pm in the Music Workshop at the Conservatorium. Tickets are \$25 (\$20 Concession/Foundation) and for enquiries and bookings you should phone 9351 1342.

I hope that many of you will be able to get to one of these concerts, to support these exciting young artists. Our March 2000 meeting was at the ABC's Eugene Goossens Hall, and was a Wagner concert – with music from both Richard and Siegfried - given by the student orchestra from the Conservatorium of Music under Maestro Cillario. This included extracts from *Lohengrin* which showed the quality of performance that these young students can achieve.

Following my discussions with Sharolyn Kimmorley, I will soon be putting some practical proposals to your Committee, including providing a number of scholarships to allow students from the Opera Unit to complete intensive German language courses at the Goethe Institut, and making a donation to the Opera Unit to support its concert and performance programme during the year. As a "quid pro quo", we can expect to hear some of these students performing at our Goethe Institut functions from time to time.

## Bayreuth Tickets

You'll find the application form for tickets to the 2004 Bayreuth Festival on the inside back cover of this issue. This year, your Committee has decided to open up our application rules by allowing any current member of the Society to apply for a set of tickets, and by not presenting the cheques you send with your application unless you are successful and are allocated tickets, which is usually in December. A number of members commented adversely on our former practice of presenting applicants' cheques and having the use of their money for four months while they waited to find out whether they would be successful.

Last year there were 10 applicants for tickets, all of whom were successful, and Jan Bowen, Roy and Pat Hodson, Jane Mathews, Monica and Aliro Olave, Neville Pollard, Jeffrey Smart and Ermes de Zan, and Terence Watson will soon be in Bayreuth. We wish them well, and look forward to reading of their experiences in the next issue.

Perhaps we may see photos of them on our website!

Roger Cruickshank - 31 August 2003



# The Bayreuth Succession

Continuing the series in our Newsletter on the Bayreuth Succession, we take a look at the line up that Wolfgang Wagner has compiled for the next three years of productions at Bayreuth:

- 2004** *Parsifal* Musikalische Leitung: Pierre BoulezInszenierung: Christoph Schlingensief
- 2005** *Tristan und Isolde* Musikalische Leitung: Eiji Ouelnszenierung: Christoph Marthaler Bühnenbild und Kostüme: Anna Viebrock
- 2006** *Der Ring des Nibelungen* Musikalische Leitung: Christian ThielemannInszenierung: Lars von TrierBühnenbild: Karl Juliusson

You, like me may find some of these names unfamiliar so you may also find enlightening the comments of John Rockwell in the New York Times (22 June 2003 - the full article may still be on-line at ) Mr Rockwell titled his article "The Weird Twilight of a Wagner" that gives some indication of his perspective on the future line-up for Bayreuth. Rockwell begins "...now, having beaten back the latest challenges by Eva and Nike and their allies [see Newsletter No. 87, March 2002 for our last instalment - Ed.], Wolfgang has apparently decided to go out with a bang. A supernova-size bang. Not only has he put his artistic stamp on the festival through at least 2010, whether or not he is in charge or even alive by then, but that stamp is defiantly, maybe even madly weird". Rockwell then analysis the production teams listed above and makes some interesting comments.

Members may already know of Lars von Trier as the director of such films as: *Breaking the Waves*, *Dancer in the Dark* (with singer Bjork), and *Dogville*.

A Friday, 19 October, 2001 BBC online news article quotes "Festival director Wolfgang Wagner, the 82-year-old grandson of the composer" as saying that "von Trier attended performances at the festival this year. 'He has a particular affinity and artistic relation with this work,'" said Mr Wagner, adding that he is a fan of von Trier's films'." The article also notes that "Daylight, hand-held cameras, improvised acting and limited dialogue are features of his work", which may inspire you to imagine how these techniques could translate to the stage.

Rockwell also introduces us to the 42 year old Mr. Schlingensief: He is a "Dadaist provocateur whose agenda is to shock and amuse audiences in the service of his own vaguely utopian, quasi-political aims. He's against the establishment and globalisation and fat-cat politicians, and he's for the downtrodden. But mostly he seems out to galvanize, disturb and entertain".

Rockwell quotes Schlingensief as saying: "I hate things that are perfect," he said in 1999. "I want to encourage people to destroy everything that seems perfect." Rockwell then comments: "The statement might seem to come straight from the German nihilist, proto-fascist playbook, but Mr. Schlingensief seems to be against Hitler along with capitalism in a way that would do Gottfried Wagner, the most strident of the anti-anti-Semitic Wagners, proud".

Rockwell concludes by noting that: "Through a spokesman at the time of this latest announcement, Bayreuth's patriarch assured Wagnerians that Mr. Schlingensief would come up with an 'exciting, meaningful staging that would be true to the spirit' of Parsifal". "We shall see". We shall indeed - and we will endeavour to keep you up-to-date on the developments on the grune Hügell!

[Ed. July 2003]

## President's Address to the 23rd Annual General Meeting of the Wagner Society in NSW

I am pleased to present the 23rd Annual Report of the Wagner Society in NSW, for the year from 1 April 2002 to 31 March 2003.

### Functions

Looking back at the Society's activities over that period, the highlights included Dr John Casey's reminiscences on the Kupfer / Barenboim Wagner Festtage in Berlin, which he gave at our annual Wagner birthday luncheon (May 2002), the recital given by Lisa Harper-Brown and Stuart Skelton at our last AGM (July 2002), Anthony Ernst's talk on *Rienzi* (October 2002), Elke Neidhardt's question and answer session (November 2002) and Professor Michael Ewans' talk entitled "Wagner in Perspective - 120 Years after the Master's Death" (February 2003).

The recital given by Lisa Harper-Brown and Stuart Skelton, with Francis Greep and Michael Black at the piano, in the Paddington Uniting Church, was the highlight for me, because it showed the depth of talent which the Society has helped in a small way to foster, and confirmed the importance of helping Australian singers and musicians starting out in their careers.

### Finances

The Honorary Treasurer's Report will show that our financial position is sound and that in addition to meeting all our normal costs we provided over \$12,000 in donations over this period, including \$2,700 for the 2002 Bayreuth Scholar, Natalie Jones; \$3,300 as part of our \$10,000 sponsorship of Stuart Skelton in the role of Siegfried in the 2004 Adelaide Ring; and \$2,000 to the Perth International Arts Festival to support two concert performances of *Gotterdammerung* in February 2003.

### Funds

At our last AGM, Barbara McNulty reported on the investigation into the



misappropriation of Society funds. Since that meeting, there have been two developments which have brought this matter to a close.

First, the Police advised us that, based on medical advice regarding the former member under investigation, they would use their discretion not to pursue the matter as in their view a prosecution would not be in the public interest. Second, the Insolvency and Trustee Service Australia advised us that the Society was among the creditors in the bankrupt estate of that former member, in the amount of \$35,000. Their report stated that no dividend was expected to be paid, and that an investigation of the bankrupt's affairs had found nothing to benefit creditors.

As there is no prospect of recovering any of the misappropriated funds, and the former member will not be further investigated by the Police, this sad affair is now closed, as was reported to members in our December 2002 Newsletter.

### Friends

At our annual end-of-year party (December 2002), we thanked six members for their hard work, commitment and loyalty to the Society, making them "Friends of the Wagner Society in NSW". They were Sue Kelly, Janet Wayland, Clare Hennessy, Margaret Hennessy, Barbara Brady and Shirley Robertson. These are new awards, which we hope to make annually.

### "Fanks"

We continue to maintain good relationships with the German Consulate and Consul General, and with the Goethe Institut, and we thank their officers and staff for their support.

We are also pleased to continue to support Opera Foundation Australia by providing financial assistance to the Bayreuth Scholar each year.

There are many people in the Society I wish to thank, foremost among them the members of your Committee who work so hard on your behalf. First, I must reverse our recent roles and thank Barbara McNulty, who has this year been one of our Vice Presidents and our Honorary Secretary. For many, Barbara remains the public face of the Society, and her experience and sharp wit have been invaluable in keeping me on track.

Elle Rasink volunteered to be our Honorary Treasurer after our last AGM, and she has rescued us from a mire of ledger books and spreadsheets and taken us gently into the brave new world of computerised accounting packages (MYOB).

My heartfelt thanks to Terence Watson, who continues as Editor of our Newsletter, on which we rely to keep in touch with our members, and to Sandy Dudgeon, Dennis Mather and Julian Block, who are always there to provide much-needed support and willing hands. Special thanks too to Monica Olave and Colin Jones, who volunteered to join the Committee after the last AGM, but have resigned from the committee since the end of this year.

As you may remember, Richard King found a costume from Bayreuth - which was a gift from Wolfgang Wagner - while cleaning out his linen cupboard - a sailor's costume (trousers, jacket and sailor's cap) from the 1978 Kupfer production of the Flying Dutchman - which Reinhard Heinrich brought to the Society when he was in Sydney as costume designer for the 1988 bi-centennial production of Die Meistersinger. Colin Jones had the thankless task of visiting the major international auction houses based here in Sydney to see whether it might have some value, but was turned away at every door.

Special thanks also to Shirley Robertson, who sets up and provides the afternoon teas which make that part of our meetings so enjoyable; to John Studdert, our web master; to our faithfully Ravens, Camron Dyer and Richard Mason; and to Barbara Brady whose delicious Christmas Cakes are the most sought-after prize at our end-of-year raffle.

### Future

2003 is the 190th anniversary of Wagner's birth (in 1813) and the 120th anniversary of his death (in 1883). It is also the last year of Edo de Waart's tenure as chief conductor and artistic director of the Sydney Symphony Orchestra, and the last year of Simone Young's tenure as musical director of Opera Australia. Both are champions of Wagner's work, and we have yet to see whether their replacements, Messrs Gelmetti and Hickox, will share this passion.

We will be expanding our range of functions, for example by co-sponsoring in September 2003 a master class at the NSW Conservatorium of Music by the renowned Wagnerian bass, Sir Donald McIntyre, and by holding our November 2003 function at the premises of Mr Denis Condon, who has an extensive collection of piano rolls and mechanical musical devices.

We are in the early stages of discussions with the State Opera of South Australia about sponsoring a recital by Phillip Kang here in Sydney in August or September 2004, hopefully in conjunction with a weekend seminar on the Ring which will be specifically targeted at people from New South Wales who have booked for the Adelaide Ring Cycle in November and December 2004. Watch our Newsletters for further information.

We are looking for new ways of encouraging young artists to take a greater interest in Wagner early in their careers, and I will be meeting with Sharolyn Kimmorley of the Conservatorium of Music (who is the 2003 Bayreuth Scholar) over the next few weeks to discuss a number of funding opportunities for the Society.

### Finally

Lastly I would like to thank those members who support our functions and other activities, including by coming to this AGM. Your interest and encouragement is the reason we are here.

Roger Cruickshank 20 July 2003



# Financial Reports as at 31 March 2003

The Financial Reports for the Wagner Society as at 31 March 2003 are incorporated into the following two pages of the Newsletter.

## FINANCIAL MEMBERS AS AT 31 March 2003

Mary Adelstein; Paul Alger; Jessie Anderson; Carl Andrew; Phillip Bacon; Sybil Baer; Carole Bailey; Patricia Baillie; Ewe and Armand Barkos; Colin Baskerville; Peter Bassett; Janette Bates; Marlene Baumgartner; Margareta Baxter; Sandra Beesley; Patricia Bellamy and Carolyn Bloch; Jessica Block; Rosemary and Julian Block; Bruce Boman; Jan Bowen; Barbara and Ian Brady; Noelene Brasche; Gabriella Bremner-Moore and Michael Moore; Margaret Bridges; Bill Brooks and Alasdair Beck; Susan and James Buchanan; Richard Buckdale and Murray Johnstone; Margaret Budge; Margot Buttrose; Mary Jo and Lloyd Capps; Stephen Carroll; Arthur Carter; John Casey; Maurice Cashmere; Ann Casimir; Rosemary Cater-Smith and Alexander Cater; Terry and Greg Chesher; Julie and Terry Clarke; Christopher Coffey; Aviva and Alec Cohen; Gertraud and Richard Cohen; Adrian Collette; Daryl Colquhoun; Jennifer Condon; Susan Condon; Joan and Maxwell Connery; Rae and Russ Cottle; Moya Crane; Monica Craston; Roger Cruickshank; Michael Day and Philip Cornwell; Barbara de Rome; Gretchen Dechert; David Delany and Alister Wong; Charlotte and Hartmut Derichs; Ian Dicker; Clyde Dominish; Harry Donaldson; Brenda and Brian Donovan; June Donsworth; Barbara and Nicholas Dorsch; Barbara and Andrew Dowe; Brian Ducker; Sandy and Phil Dudgeon; Helen Dunlop; Heinz Ebert; Eloise Evans; Clive Evatt; Michael Ewans (Honorary Life Member); William Felbel; Alexander Feld; Judy and Joseph Ferfaglia (Honorary Life Member); Jennifer Ferns; Michele and Onofrio Ferrara; Nancy Fleming; Elizabeth Fletcher; Bob Foster; Murray Fraser; Brian Freestone; Stephen Freiberg and Donald Campbell; Sabina and David Full; Warwick Fyfe; Ingrid Garofali; Richard Gastineau-Hills; Leona Geeves; William Gillespie; Sue Gillies; Maire Glacken; Elizabeth Gordon-Werner; Andrew Goy; Helen and Kevin Grant; Nance Grant; John Gregory-Roberts; Joan Griffin; Maxwell Grubb; Helen and Peter Hall; Hugh Hallard; Wendy and Andrew Hamlin; Robert Hampshire; Miriam Harris; Siss Hartnett and Britt Hartnett; Pat and Frank Harvey; Mary Haswell; Simon Hatcher; Alan Hauserman and Janet Nash; Melinda Hayton; Diana Heath; Clare Hennessy;

Margaret Hennessy; James Henningham; Jennifer and Maxwell Herford; Winifred Hinds; Marie Hiscock; Patricia and Roy Hodson; Horst Hoffmann (Honorary Life Member); Pauline Holgerson; Theo Hudson; Barbara Hughes; Lydia and Irvine Hunter; Ian Hutchison; Esteban Insausti; John Iredale; Cherry Jackaman; Judith Jacks; Douglas Jamieson; Esther Janssen; Peter Jenkins; Brett Johnson; Anne Jones; Anthony Jones; Colin Jones and Paul Curran; Elizabeth Jones; Gillian and Brian Jones; Erika Jumikis; Renate and Herman Junker; Naomi Kaldor; Despina Kallinikos and Iphygenia Kallinikos; Angela Kayser; Susan Kelly; Julie and Denis King; Richard King (Honorary Life Member); Vanessa King; Anna-Lisa Klettenberg; Sylvia and Karl Koller; Ira Kowalski; Paul Lehmann; Jim Leigh; Harry and B Littman; Robert Lloyd; Elizabeth Long; Bruce Love; Joan MacKenzie; Sir Charles MacKerras (Patron); Colin Mackerras and A B Mackerras; Jennifer Manton; Annie Marshall; Alastair Martin and Julian Lockyer; Lorna Martin; Richard Mason and Camron Dyer; Dennis Mather and John Studdert; Jane Mathews; Ian Maxwell; Diana McBain; Marie McCann; David McCarthy; Tony McDonald; Pam and Ian McGaw; John McGrath; Barbara McNulty; Neville Mercer; Irene and Wolfgang Merretz; Michael Millard; Judi and Trevor Mitchell; Elsie and James Moore; Patricia Moore; Elizabeth Moser; Judith Mulveney; Desmond Murphy; David Mutton; Helen and Bill Naylor; Barbara and Peter Nicholson; Margery and Geoffrey Nicoll; Walter Norris; Monica and Aliro Olave; Diana-Rose Orr; Marita Palmano; Audrey and John Palmer; Colin Piper; Neville Pollard; Marian and Rodney Purvis; Elle Rasink; Kenneth Reed; Garry Richards; Shirley Robertson; Heather and Peter Roland; Lorraine Royds; Alan Salter; Mitzi Saunders; Cecilia Segura; Penelope Seidler; Samuel Sheffer; Sir Nicholas Shehadie and Lady Marie Shehadie; Nizza Siano; Gunter Slamer; Jeffrey Smart and Ermes de Zan; John Snelling; Hannah and Willi Spiller; Lourdes St George; Richard Steele; Ross Steele; Andre Stein; Meredith Stokes; Richard Stone and John Thomson; Jean Louis Stuurop; Margaret and William Suthers; Susan and John Sutton; Annemarie Swebbs; Charles Terrason; Pauline Thompson; Peter Thompson and Alynn Pratt; Robert Thurling; Isolde Torny; David Triggs; Susan Upton; John Vallentine; Mary Wallach; Jane and Barry Walters; Diana Wang; Edna and Will Watson; Terence Watson; Greg Watters; Janet and Hugh Wayland; Ley Webster; Ann Weeden; Ross Whitelaw; Margaret Whitlam; Deanne Whittleston and Anthony Gregg; Gary Wilson; Margaret and Robert Woodward; Anna Ziegler.



The Wagner Society of New South Wales Inc

**Balance Sheet** as at 31 March 2003

2002 (\$)		2003 (\$)	(2003 - \$)
	<b>Current Assets</b>		
	CASH		
6637	Cash at bank	16023	
4594	Public Donation Account	891	
131	Investment Account	<u>131</u>	17045
330	Debtors		
34122	Debtors - unallocated withdrawals*		
	INVENTORY		
583	Publications, stationary	143	143
	EQUIPMENT (filing cabinet & urn)		
1970	Equipment at cost	285	
(1970)	Equipment, accumulated depreciation	(285)	0
46397	<b>Total Assets</b>		17188
	<b>Current Liabilities</b>		
	Bayreuth tickets	4596	
349	Annual Wagner Birthday function		
1555	Prepaid membership	<u>169</u>	
34122	Provision for bad debts write-off*		
<u>(36026)</u>	<b>Total Liabilities</b>		<u>(4765)</u>
<b>10371</b>	<b>Net Assets</b>		<b>12423</b>
	<b>Analysis of Net Assets</b>		
8686	Previous year surplus retained		10371
<u>1685</u>	Plus current year surplus (deficiency)		<u>2052</u>
<b>10371</b>	<b>Total Surplus</b>		<b>12423</b>

\*Following police advice the committee resolved to write off this item as a bad debt.

**Details of Donations and Sponsorships**

	Perth Arts Festival - Götterdämmerung	2000
2000	Opera Australia - Meistersinger	3000
2000	State Opera of South Australia - Ring	3334*
2500	Sydney Symphony Orchestra	1000
2482	Bayreuth Scholarship (Natalie Jones)	2735
6956	Murray Smith Lohengrin collection	

\*First instalment of a total donation of \$10,000 to sponsor Stuart Skelton's performance as Sigmund in the Adelaide Ring.



Elle Rasink  
Honorary Treasurer



Lynette Kennedy  
Honorary Auditor



The Wagner Society of New South Wales Inc

**Revenue and Expenditure Statement** for the year ended 31 March 2003

2002 (\$)		2003 (\$)	(2003 - \$)
	<b>Current Activities</b>		
11336	REVENUE - MEMBERSHIP		11887
	Less administration costs		
2230	Newsletter	2521	
740	Stationery, postage etc	1561	
690	Insurance	850	
388	Subscriptions	447	
	Website fees	330	
231	Postbox rental	231	
97	Statutory and other fees	133	
	Member gifts, awards etc	69	
259	Bank charges	16	
6701	Surplus (Deficiency)	16	<u>(6158)</u>
			5729
	<b>REVENUE - OTHER</b>		
5496	Lectures and functions	4185	
26597	Theatre parties	1796	
	Bayreuth tickets	1462	
3450	Annual Wagner Birthday function	3120	
1701	Annual Wagner Birthday competition	2395	
575	Publications and advertising	120	
<u>2</u>	Bank interest	<u>42</u>	
37821			13120
	<b>LESS EXPENSES</b>		
3123	Lectures and functions	4098	
26181	Theatre parties	1716	
3453	Annual Wagner Birthday function & competition	2900	
<u>344</u>	Publications	120	<u>(8834)</u>
4720	Surplus (Deficiency)		4286
11421	<b>TOTAL CURRENT ACTIVITIES</b>		10015
2000	Extraordinary Expenses		
9421	Surplus (Deficiency)		10015
	<b>Public Donation</b>		
	<b>REVENUE</b>		
8201	Donations		4106
	<b>LESS EXPENDITURE</b>		
<u>(15938)</u>	Sponsorship and donations		<u>(12069)</u>
(7737)	Surplus (Deficiency)		(7963)
<u>1684</u>	<b>TOTAL SURPLUS (DEFICIENCY) FOR YEAR</b>		<u>2052</u>





# The Raven's Reporting

COMPILED BY CAMRON DYER

You can check the previous Newsletter No 92 (June 2003). There is also a regularly updated comprehensive list on the Society's Website <http://www.wagner-nsw.org.au>.

## 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* - August 31, 2003  
 Dresden *The Ring* - August 11, 12, 14, 16; 25, 26, 28, 30, 2003.  
 Edinburgh *Lohengrin* - August 15, 2003.  
 Sao Paulo Marion Oliver McCaw Hall  
 Seattle *Parsifal* - August 2, 5, 8, 11, 14, 17, 20, 23, 2003.

## September 2003

Bordeaux *Lohengrin* - September 28, 30, 2003.  
 Cardiff New Theatre, WNO  
*Parsifal* - September 27, 2003.  
 Dresden *Götterdämmerung* - September 7, 11, 2003.  
*Tannhäuser* - September 21, 24, 28, 2003.  
 Glasgow *The Ring* - September 4, 6, 10, 13, 2003.  
 Graz *Parsifal* - September 27, 2003.  
 Hamburg *Lohengrin* - September 21, 28, 2003.  
 Lucerne *Holländer* - September 17, 19, 2003.  
 New York The Met  
*Tristan und Isolde* - September 30, 2003.  
 Vienna Staatsoper  
*Tristan und Isolde* - September 1, 5, 9, 2003.  
*The Ring* - September 17, 21, 28, October 5, 2003.

## October 2003

Bordeaux *Lohengrin* - October 3, 6, 9, 12, 2003.  
 Cardiff New Theatre, WNO  
*Parsifal* - October 4, 11, 2003.  
 Cologne *Götterdämmerung* - October 19, 2003 [no other dates].  
 Dresden *Lohengrin* - October 26, 31, 2003.  
 Glasgow *The Ring* - October 30, November 1, 5, 8, 2003.  
 Graz *Parsifal* - October 1, 5, 15, 19, 24, 2003.  
 Hamburg *Lohengrin* - October 5, 2003.  
 Manchester The Lowry Salford [Scottish Opera]  
*The Ring* - October 3, 4, 8, 11, 2003.  
 New York The Met  
*Tristan und Isolde* - October 3, 6, 11, 14, 2003.  
 Oxford Apollo Theatre, WNO  
*Parsifal* - October 4, 11, 2003.  
*Parsifal* - October 19, 2003.  
 Strasbourg Staatsoper  
 Vienna *The Ring* - September 17, 21, 28, October 5, 2003.

## November 2003

Berlin Deutsche Oper  
*Die Meistersinger* - November 15, 18, 2003.  
 Birmingham Hippodrome, WNO  
*Parsifal* - November 8, 2003.  
 Chicago *Siegfried* - November 5, 9, 14, 18, 21, 24, 29, 2003.  
 Dortmund Konzerthaus  
*Die Walküre* - November 23, 2003  
 Glasgow *The Ring* - October 30, November 1, 5, 8, 2003.  
 Llandudno North Wales Theatre, WNO  
*Parsifal* - November 1, 2003.  
 London Barbican Hall, ENO  
*Götterdämmerung* - November 25, 29, 2003.  
*Parsifal* - November 14, 16, 2003.  
*Die Meistersinger* [concert] - November 10, 14, 18, 2003.  
 Pittsburgh *Holländer* - November 15, 18, 21, 23, 2003.  
*Parsifal* - November 2, 4, 2003.  
 Strasbourg Grand Theatre, WNO  
 Swansea *Parsifal* - November 15, 2003.  
 Vienna *Holländer* - November 30, 2003.  
 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  
*Tristan und Isolde* - December 26, 30, 2003.  
 Bristol Hippodrome, WNO  
*Parsifal* - December 13, 2003.  
 Chicago *Siegfried* - December 3, 6, 2003.  
 Copenhagen *Das Rheingold* - December 20, 22, 26, 2003.  
 Liverpool Empire Theatre, WNO  
*Parsifal* - December 6, 2003.  
 Madrid *Siegfried* - December 2, 5, 8, 11, 14, 17, 20, 23, 2003.  
 Oslo Oslo Concert Hall  
*Parsifal* - December 3, 2003.  
 Paris *Holländer* - December 1, 6, 14, 20, 23, 2003.  
 Vienna *Holländer* - December 5, 8, 11, 14, 17, 20, 2003.

## January 2004

Baden Baden The Mariinsky Theater [visiting company]  
*The Ring* - January 22, 23, 25, 27, 2004.  
 Copenhagen *Das Rheingold* - January 2, 5, 7, 10, 12, 14, 20, 22, 2004.  
 Dresden *Tristan und Isolde* - January 4, 7, 2004.  
 Munich *The Ring* - January 21, 27, February 3, 11, 2004.  
*The Ring* - January 24, 31, February 7, 15, 2004.  
 Oslo *Holländer* - January 24, 27, 31, 2004.  
 Vienna *Die Meistersinger* - January 6, 11, 15, 2004.



**February 2003**

Berlin Deutsche Oper  
*Tannhäuser* - February 7, 12, 15, 2004.  
 Staatsoper  
*Die Meistersinger* - February 8, 12, 15, 2004.  
 Parsifal - February 29, 2004.  
 Götterdämmerung - February 20, 24, 27, 2004.  
 Florentine Opera  
*Tristan und Isolde* - February 22, 25, 28, 2004.  
 Munich *The Ring* - January 21, 27, February 3, 11, 2004.  
*The Ring* - January 24, 31, February 7, 15, 2004.  
*Tannhäuser* - February 29, 2004.  
 Holländer - February 3, 7, 10, 12, 2004.  
 Vienna *Die Walküre* - February 1, 8, 2004.

**March 2004**

Austin  
 Geneva  
 Essen  
 Frankfurt  
 Madrid  
 Mexico City  
 Festival of Mexico in the Historical Centre  
*Die Walküre* - [no actual dates].  
 Munich *Tannhäuser* - March 6, 2004.  
 New Orleans *Das Rheingold* - March 11, 13, 2004.  
 New York The Met  
*The Ring* - March 20, April 3, 17, 24, 2004.  
*Die Walküre* - March 29, 2004.  
 Stockholm *Tristan und Isolde* - March 13, 16, 20, 23, 27, 2004.  
 Holländer - March 31, 2004.  
 Tokyo New National Theatre  
*Götterdämmerung* - March 26, 27, 29, 31, 2004.

**April 2004**

Berlin Deutsche Oper  
*Parsifal* - April 9, 11, 2004.  
 Holländer - April 17, 20, 28, 2004.  
 Dortmund Konzerthaus  
*Siegfried* - April 4, 2004.  
 Dresden *The Ring* - April 1, 11, 18, 25; 6, 14, 21, 28, 2004.  
 Florence *Die Meistersinger* - April 23, 27, 30, 2004.  
 Frankfurt *Parsifal* - April 9, 12, 2004.  
 Geneva *Parsifal* - April 3, 6, 9, 12, 14, 2004.  
 Graz *Parsifal* - April 8, 11, 18, 24, 30, 2004.  
 Hamburg NDR Orchestra  
*Parsifal* [concert] - April 2, 3, 4, 2004.  
 Opera Company  
*Die Meistersinger* - April 25, 2004.  
 Munich *Parsifal* - April 4, 8, 11, 14, 2004.  
 Lohengrin - April 30, 2004.  
 New York The Met  
*The Ring* - March 20, April 3, 17, 24; 26, 27, 29, May 1, 2004.  
 Das Rheingold - April 22, 2004.  
 Die Walküre - April 12, 2004.  
 Paris Chatelet  
*Tannhäuser* - April 9, 13, 17, 21, 25, 28, 2004.  
 Stockholm *Tristan und Isolde* - April 2, 8, 2004.  
 Holländer - April 6, 10, 13, 15, 22, 29, 2004.

Tokyo New National Theatre  
*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**

Amsterdam *Die Walküre* - May 1, 5, 9, 13, 16, 21, 2004.  
 Barcelona *Siegfried* - May 16, 26, 2004.  
 Götterdämmerung - May 23, 29, 2004.  
 Copenhagen *Die Meistersinger* - May 20, 23, 26, 29, 2004.  
 Florence *Die Meistersinger* - May 4, 7, 2004.  
 Hamburg *Die Meistersinger* - May 2, 9, 16, 31, 2004.  
 Liège *Siegfried* - May 16, 19, 22, 25, 29, 2004.  
 Munich *Lohengrin* - May 3, 9, 16, 20, 2004.  
 New York The Met  
*The Ring* - April 26, 27, 29, May 1; 3, 4, 6, 8, 2004.  
 Vienna Staatsoper  
*Tristan und Isolde* - May 9, 13, 16, 20, 2004.  
*Siegfried* - May 30, 2004.

**June 2004**

Barcelona *Siegfried* - June 2, 4, 8, 10, 18, 26, 30, 2004.  
 Götterdämmerung - June 6, 12, 14, 16, 22, 2004.  
 Tannhäuser - June 9, 13, 16, 22, 25, 27, 30, 2004.  
 Copenhagen *Die Meistersinger* - June 1, 2004.  
 Dresden *Tannhäuser* - June 13, 17, 2004.  
 Holländer - June 14, 16, 18, 2004.  
 Frankfurt *Holländer* - June 25, 27, 30, 2004.  
 Moscow Bolshoi Theatre  
 Holländer - June 20 [no other dates].  
 Munich *Die Meistersinger* - June 29, 2004.  
 Vienna Staatsoper  
 Holländer - June 5, 8, 12, 15, 2004.  
 Parsifal - June 23, 26, 30, 2004..

**July 2004**

Barcelona *Götterdämmerung* - July 3, 7, 2004.  
 Frankfurt *Holländer* - July 2, 5, 8, 11, 2004.  
 Munich *Die Meistersinger* - July 2, 7, 11, 31, 2004.  
*Tannhäuser* - July 25, 29, 2004.

**September 2004**

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

**October 2004**

Dortmund Konzerthaus  
*Götterdämmerung* - October 17, 2004.  
 Liège *Götterdämmerung* - October 2, 7, 10, 2004.  
 Vienna Staatsoper  
 Holländer - October 1, 4, 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**

Chicago *The Ring* - February to April 2005 [no actual dates].  
 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  
 Mexico City Festival of Mexico in the Historical Centre  
 Siegfried - [no actual dates].

**April 2005**

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

**May 2005**

Vienna Staatsoper  
 Holländer - May 6, 10, 14, 2005.

**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].  
 Tokyo Die Meistersinger - [no actual dates].

# Application Form for Tickets to the **Bayreuth Festival 2004** through Wagner Society in NSW Inc

## HOLDING DEPOSIT

Applicant 1 - \$2000 incl. \$100 handling fee*	Applicant 2 - \$2000 incl. \$100 handling fee*
Name	Name
Address	Address
Phone: (day)	Phone: (day)
Phone: (night)	Phone: (night)
Membership No.	Membership No.
Signature/s	Signature/s

\*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.

The Committee at its July meeting voted to amend the policy for the application for and allocation of Bayreuth Festival tickets for 2004 only as follows:

1. any member of the Society may apply for 1 set of tickets in her or his own name and must forward a cheque for \$2,100 with their application form;
2. two members with a shared membership may apply for one set of tickets in each of their names (ie two sets of tickets for the two members) and must forward a cheque for \$4,200 with their application form;
3. application forms and cheques must reach the Society (at its GPO Box address) by 5pm on Monday 1 September 2003;
4. all applicants will be mailed or emailed a copy of the Society's full policy for the application for and allocation of Bayreuth Festival tickets;
5. in December the Society expects to receive advice of the number of sets of tickets that have been allocated. If the Society receives all the tickets that were applied for, then a ballot will be held to allocate the seats among the successful applicants according to the policy. Cheques from successful applicants will be banked, and each successful applicant notified of their seat numbers (and given a refund or asked for further money as required).
6. If the Society receives fewer tickets than were applied for, then a ballot will be held to determine which applicants will be successful. The same process will be followed as in "5", except that cheques will be returned to unsuccessful applicants.



**Address**

Please note our permanent address for all correspondence

The Wagner Society in New South Wales Inc

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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)

