

The Wagner Society

IN NEW SOUTH WALES INC.

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Newsletter

No. 62 MARCH 1996

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HONORARY LIFE MEMBERS: Miss RITA HUNTER, CBE
Miss LEONIE RYSANEK
Prof MICHAEL EWANS
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THE PRESIDENT'S REPORT

Dear Members,

Firstly, I would like to thank our members Professor Michael Ewens and Associate Professor Andrew Riemer and the Australian Opera's Antony Ernst for the excellent seminar they presented on Rheingold. The hard work and effort they each put into their presentations was very much appreciated by all. I certainly enjoyed the concern performance more as a result of their comments.

After the SSO's Saturday performance of Rheingold a number of the committee and myself met with Bill Gillespie, Christine Rothauser and her husband, Charles. This trio had come from Adelaide especially for the performance. Bill is the artistic director for the Adelaide 1998 Ring Cycle, Christine is a language coach for the S.A. Opera and she and Charles are stalwarts of the Wagner Society in South Australia. We look forward to maintaining the strong friendships that developed at this meeting.

A reminder - if you have not returned your expression of interest in the Adelaide Ring (see our last newsletter) please do so as soon as possible. The results will be sent to Adelaide shortly.

On February 11 we celebrated our return to the Goethe Institut with an afternoon hosted by Richard Gill and two members of the Australian Opera Chorus. My thanks to Richard for his informative talk and also for his support (by so willingly accepting our request for a presentation) and my thanks also to the two singers who gave up the only day of the week they have off in order to perform for us. From what Richard said there is no such thing as a two-day weekend for singers of the A.O. Chorus. So what about an extra clap for the chorus at your next opera!

A further reminder of the July all-Wagner concert by the SSO to support its benevolent fund. I believe this is an excellent way to show our appreciation for the orchestra by being present at the performance. But if you can not be there, and you can spare a couple of dollars or more, why not send a donation to our public donations account and put in a request that your contribution be allocated to the benevolent fund. You can be sure your request will be honoured.

PAUL LEHMANN

President

COMING EVENTS

<i>DATE</i>	<i>EVENT</i>	<i>LOCATION</i>
17 March, 1996	Video: "The Art of Conducting: Great Conductors of the Past"	Goethe Institut 90 Ocean St, Woollahra 1.00 pm
14 April, 1996	Video: <i>Parsifal</i>	Goethe Institut 11.30 for 12 noon
26 May, 1996	Richard Wagner birthday celebration lunch Guest-of-honour: John Wegner	Ritz Carlton Hotel Macquarie Street 12.00 for 12.30
16 June	<i>Tristan und Isolde</i> . Historic Compact Disk Kirsten Flagstad, Lauritz Melchior	Goethe Institut 1.00 pm
13 July	Benefit Concert by Sydney Symphony Orchestra with all-Wagner programme	details of theatre party in June <i>Newsletter</i>
14 July	Annual General Meeting	Goethe Institut 1.00 pm
24 August	<i>Der Fliegende Holländer</i> matinée theatre party	Sydney Opera House 1.00 pm
18 Aug, 8 Sept, 20 Oct, 17 Nov, 8 Dec	to be announced	Goethe Institut

COMMITTEE

President	Paul Lehmann	411 7899 (work) 413 1035 (fax)
Vice President	Barbara McNulty	487 1344
Vice President and Treasurer	Olive Coonan	387 6403
Membership Secretary	Janet Wayland	332 3926
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Public Officer	Reg Maloney	

ADDRESS

Please note our permanent address for all correspondence, and the telephone and fax number:

The Wagner Society in NSW Inc
GPO Box 4574 SYDNEY NSW 2001

Tel: 411 7899 (Paul Lehmann, business hours) Fax 413 1035

All contributions to the *Newsletter* are gratefully received and may be sent to the editor at the above address.

NEW MEMBERS

The Society is delighted to welcome the following new members:

Judith Ann Fahey; John Daniels and Catherine Cole; David William Allen; Peter Nicholson and Barbara Nicholson; Jan Merkel-Stol; Carole Preece; Elyane Lenthall; Onofrio and Michele Ferrara; and Graham and Pamela Thomas.

DONATIONS

We gratefully acknowledge generous donation from the following supportive members of this Society: W and H Spiller; A and W Hamlin.

The Society welcomes all donations and they can be addressed to the Treasurer, Wagner Society in NSW Inc at the address above. Donations are tax-deductable and receipts will be issued. If members wish to earmark their donation for a specific purpose (for example, a contribution to the Adelaide Ring) they may indicate this in a covering note.

PUBLICATIONS RECEIVED

The Society acknowledges with thanks receipt of the following publications from Wagner societies and related organisations: *Kulturchronik*: News and Views from the Federal Republic of Germany, No. 4, 1995; *Leitmotive*: the journal of the Wagner Society of Northern California, Vol. 9 no.2, Summer 1995; *Newsletter, Richard Wagner Society of South Australia*, Nos. 90-91, Nov. - Dec. 1995; *Wagner* (The Wagner Society, UK) Vol. 16 No. 3, Sept. 1995; *Wagner News* (Toronto Wagner Society) Vol. 7 No.3, Dec. 1995; *Wagner Notes* (Wagner Society of New York) Vol.xviii No. 6, Dec. 1995 & Vol. xix No. 1, Feb. 1996..

THEATRE PARTY TO DER FLIEGLINDE HOLLÄNDER

Saturday 24 August at 1.00 pm

Sydney Opera House

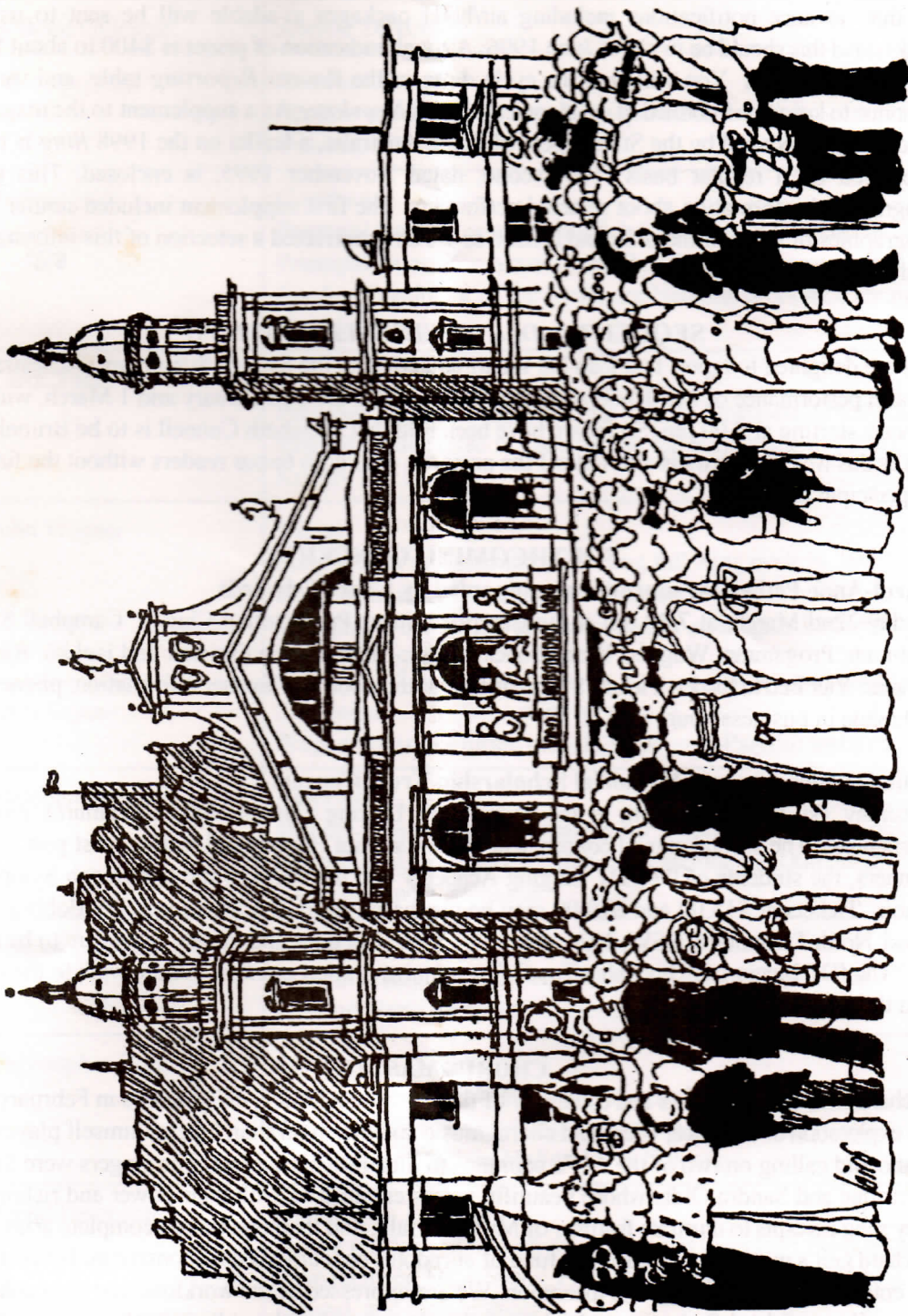
**Please send meA -Reserve tickets at \$90.00 each
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GPO Box 4574 SYDNEY NSW 2001




SZ-Zeichnung: Heinz Birg

Festspielzeit: Jedermann in Bayreuth

Cartoon supplied by Leona Jeeves

THE ADELAIDE RING

We were pleased to receive such a good response from members interested in the Adelaide Ring. All this information will be forwarded to the Ring organizers at the State Opera of South Australia so that advance notifications including air/hotel packages available will be sent to us; we understand this should be in about June 1996. A rough indication of prices is \$400 to about \$950 for all four operas. You will find the cycle dates in the *Ravens Reporting* table, and we will continue to keep you informed of developments in this *Newsletter*. As a supplement to the magazine *Backstage* produced by the State Opera of South Australia, a leaflet on the 1998 *Ring* is being produced on a regular basis. The second, dated November 1995, is enclosed. This gives biographical information about selected performers. The first supplement included similar brief biographies of some of the principal artists, so we have extracted a selection of this information, and reproduce it opposite. 

SEQUEL TO *DAS RHEINGOLD TRIUMPH*

We are delighted to report that Edo De Waart will conduct the Sydney Symphony Orchestra in a concert performance of *Die Walküre* next year. The dates are 26 February and 1 March, with the concert starting at 6.00 pm. So far we have been told that Elizabeth Connell is to be Brünnhilde, but as this welcome news is still hot off the press we pass it on to our readers without the full list of principal singers.

FORTHCOMING CONCERTS

Carol-Anne Petherick, soprano, accompanied by Grace Edwards

Friday 22nd March, at 7.30 pm at the Campbell Street Presbyterian Church, Campbell Street, Balmain. Programme: Wagner: *Wesendonck Leider*; *Mildundleise* (Tristan und Isolde). Richard Strauss: *Vier Letzte Lieder*. Tickets \$15 available at the door. For further information, phone Paul Lehmann in business hours on 411 7899.

John Darnley-Thomas Memorial Scholarship Trust Concert

Saturday 1st June at 7.00pm at the Turrumurra Uniting Church Hall, Turrumurra Avenue, Turrumurra. The second annual concert will again star Rita Hunter, and features last year's prize winners, the students of the JDT Singing Academy and members of the Warringah Symphony Choir. Tickets at \$15.00 and \$10.00 may be purchased from The Secretary, 305 Bobbin Head Road, North Turrumurra, NSW, 2074, phone: 44 5062. Cheques and money orders are to be made to: "The JDT Memorial Scholarship Trust". Turrumurra Station is a five-minute walk to the venue and there is ample parking.

CHORUS MASTER

Richard Gill, Chorus Master and conductor of the Australian Opera, delighted us in February with his exploration of the voice, vocal and choral music and the Australian Opera, himself playing the piano and calling on two of the AO's sopranos to illustrate his subject. The singers were Sandra Partridge and Sandra Oldis whose beautiful voices engaged us with their power and richness as they sang excerpts to illustrate features of Mr Gill's talk, and then one or two complete arias each. Richard Gill's musical knowledge and fund of anecdotes encouraged a responsive audience during an entertaining and informative afternoon. We are impressed at the workload and tight schedule of members of the AO chorus, and acknowledge their wonderful results in performance.

THE ADELAIDE RING

PRINCIPAL ARTISTS

William Gillespie	<i>Artistic Director</i>
Pierre Strosser	<i>Director/Designer.</i> His new production of <i>Der Ring</i> opened at the Châtelet in October, 1994.
Jeffrey Tate	<i>Conductor.</i> Principal Conductor of the English Chamber Orchestra and Principal Guest Conductor of the Royal Opera House Covent Garden. Conductor of the Orchestre National de France for the Châtelet <i>Ring</i> .
Carol Yahr	<i>Brünnhilde.</i> Previous Wagner roles in Europe include Sieglinde, Elizabeth, Eva, Brünnhilde (also in Oslo for the full Ring cycle in 1996), Kundry and Isolde.
John Wegner	<i>Wotan</i> Sang Wotan at Karlsruhe (including full Ring cycle in 1995), the Dutchman in Bern. Former Wagner Society in NSW scholarship holder. To be guest speaker at Wagner birthday lunch in May 1996.
John Keyes	<i>Siegmond</i> Wagner roles in Europe include Siegmund, Parsifal and Erik.
Malcolm Donnelly	<i>Alberich</i> Besides roles with Australian Opera and State Opera of South Australia, his overseas Wagner roles include the Dutchman, Kurnewal and Telramund.
Rodney Macann	<i>Gunther</i> English National Opera, Royal Opera Covent Garden, New Zealand, State Opera of South Australia.
Christopher Doig	<i>Mime</i> Besides roles with Australian Opera and State Opera of South Australia, his European engagements include Linz, Vienna, Salzburg, and Erik in <i>Holländer</i> in Cologne.
Arend Baumann	<i>Hunding</i> Now a resident artist with the Australian Opera. Wagner roles have included Hans Sachs, Pogner, King Marke, King Henry, Daland, and the Landgraf.

THE ART OF CONDUCTING

Our March 17th presentation is *The Art of Conducting: Great Conductors of the Past*. This outstanding video features conductors such as Beecham, Bernstein, Toscanini, Karajan, Strauss and Klemperer. It includes impassioned Wagner interpretations from Fritz Busch and Furtwängler. Mesmerizing and fascinating viewing. Winner of the Gramophone award for video of the year (1995).

PARSIFAL EASTER VIDEO

Please note the altered time. This will be screened on 14th April at the Goethe Institut. Doors will open at 11.30 am to allow for members to eat their own lunch on the balcony if they wish before start of the screening at 12.00 noon. There will be an interval mid-afternoon when tea, coffee and biscuits will be provided. Because there are no sub-titles on the video, printed synopses will be available, and members may also wish to bring their own libretti. The performance was recorded at Bayreuth and features Siegfried Jerusalem (Parsifal), Eva Randova (Kundry), Berndt Weikl (Amfortas) Hans Sotin (Gurnemanz), Matti Salminen (Titurel) and Leif Roar (Klingsor). Horst Stein conducts the Bayreuth Orchestra. Producer: Wolfgang Wagner. Video kindly donated by Polygram.

STAGING PARSIFAL AT THE MET -- THEN

This account is from a journal called *The Edude* dated December 1927.

'One of the most precarious of operas is *Pasifal*, according to Mary Fitch Watkins in *Behind the Scenes at the Opera*, a book based evidently on intimate knowledge of affairs at the Metropolitan. It is a dangerous thing to be caught napping in the wings the day *Parsifal* is produced, says this author. 'It is the most *moving* opera! Floor, wings and backdrop are never still. Dignified posts which one has learned to depend upon suddenly become whirling dervishes and wind landscape around themselves like Salome and her seven veils. There are moments of darkness so profound that every last person not actually detailed to a certain task must stand frozen to the spot where he happens to be, scarcely daring to breathe until the perilous moment is past. Klingsor's entire castle has to go through the floor somehow, and one is more than apt to accompany it unless wary.

'Kundry does not have an easy time of it. In her heavy veil she is led by a solicitous mechanician down under the stage among the steampipes and electric cables, bellows and what-nots, and eventually mounts a small elevator where she is strapped to a species of iron brace not unlike the devices which aid dolls to stand erect on toy counters. "Now get your nerve, Madame", cautions the mechanic, and gives her a few trial jouncings to see if she has it. Then suddenly the trap above her head rolls back, a spot-light strikes through, the inevitable individual with the open score appears and says, "now!" -- and up goes the elevator, projecting her head and shoulders through the trap as neatly as a thread through a needle's eye ...

'Klingsor's garden has to undergo a sudden and blighting frost at the end of this act. Stage-hands with buckets of withered leaves sit above on flying bridges, ready to scatter these lightly through the air at a given signal. One memorable Thanksgiving Day something happened to the pulleys which held the bridge, and it descended with its human and shirtsleeved freight into full view of the audience, and hung there for long and effective moments above the paralyzed Kundry's head ... The stage hands ran frantically from one side of the bridge to the other, seeking escape...'

— *AND NOW*

**PARSIFAL AT THE MET: GOOD FRIDAY 1995:
an outstanding traditional production**

(These are some passages that relate to staging rather than the music, extracted from the article by **RUTH C. JACOBS** in *Leitmotive: the journal of the Wagner Society of Northern California*, Summer 1995). Levine conducting, with Gwyneth Jones and Domingo. Producer Otto Schenk, set designer Günther Schneider-Siemssen and Costume designer Rolf Langenfass.

‘Act 1: Traditionalists will be pleased to learn that the scene opens on a natural looking forest ... Too realistic a dead swan -- I want to run out and check the lake in Central Park... Act 1, Scene 2: The apparently illusory forest, partially depicted on a scrim, rotates and parts as Guernemanz and Parsifal enter the Grail hall, which also resembles a forest; columns could be trees, which arch together to form a hole in the top for daylight, and wherein Parsifal wanders in wonder. ... Amfortas crawls to the (now uncovered) Grail, kneels, bows, then stands; as it glows he lifts and carries it as a fine mist falls from the rooftop hole and a red glow falls over the knights... Act 2: Klingsor’s cave is brick, black, overgrown with vines; he holds a glowing rotating mirrored scepter and orb. Act 3: One again a ‘natural’ meadow setting... There is a stream on stage, with real water, with which Kundry washes Parsifal’s feet; all this scene is through a scrim. Act 3, Scene 2: Once again, behind the scrim, the meadow appears to rotate during the orchestral interlude to become the hall of the Grail.. The Grail is uncovered; a mist falls from the sky. Parsifal lifts the Grail; it glows; it is Good Friday.. Parsifal replaces the Grail and a white light shines down as he stretches his arms out to his brothers.’

(And again, extracting a segment on staging from this review by **CHARLES LEGAT** in *Wagner News*, Toronto Wagner Society, December 1995):

PARISFAL IN MUNICH

Conductor Peter Schneider, sets and costumes designer Johannes Leiacker.

‘*Redeem the Redeemer*. The above message was papered in a multitude of languages all over the stage curtain in Peter Konwitschny’s production of Parsifal at the National Theatre in Munich. Directed at the audience, it served to introduce an exciting presentation filled with potent images that touched on early Christianity with its associations to mythology and magical properties. And the use of paper on the curtain carried over to the sets. Imagine a piece of red paper hanging high above the stage, the Wound itself, falling into Kundry’s arms with the killing of the swan and thereafter returning in various forms to inform the action that followed. Or perhaps the streams of yellow paper that appeared as flowers in Klingsor’s Magic Garden, a golden bouquet that gradually turned a sickly yellow by the end. And I must not forget the white paper-frosted Tree of Life, a decaying stem lying across the stage reflecting the Grail Knights’ moribund state - its absence marked by an empty silhouette in the third act. Did all this paper merely serve as symbolic abstractions, or was there a deeper meaning? No matter, this imaginative production merited a strong cast of singers and in this instance we were not disappointed...’

WAGNER INTERPRETATIONS ON CD

Decca have embarked on a new recording of *The Ring* featuring the Cleveland Orchestra conducted by Christoph von Dohnanyi. They have begun with *Das Rheingold* (443 690-2). The virtues of this issue include superb orchestral playing and probably the best recorded sound this opera has received. The singing is generally reliable with fine contributions from Peter Schreier as Mime and Hanna Schwartz as Fricka. Unfortunately the conducting of Dohnanyi is earthbound. Rarely does he bring out the drama of the work the way conductors such as Karajan and Solti are able to do. My main impression was that the interpretation was correct but I found the result boring. Solti remains first choice for this opera. Times have certainly changed from the fifties when a recorded Ring cycle was regarded as an enormous financial risk, to the present times with a new version appearing quite regularly. Levine, Haitink, Barenboim, Sawallisch (on video) and now Dohnanyi. Who will be next?

Mention of Solti brings us to a re-release of a recording of *Die Walküre* featuring Kirsten Flagstad as Brünnhilde and Otto Edelman as Wotan. Recorded in 1957, this issue turned out to be a dress rehearsal for the complete Solti\Culshaw *Ring*. The result was exceptional, not only because of the superb singing and dynamic conducting, but for the astonishing quality of the sound. Flagstad sings magnificently and Edelman makes a worthy Wotan, even if his performance isn't on the same exalted level as Hans Hotter's. Decca 448 575-2 (M).

One awaits with interest the new recording of *Die Meistersinger* with Solti conducting the Chicago Symphony. It features Ben Heppner as Walter, Jose van Dam as Hans Sachs and Karita Mattila as Eva.

With the approaching performance of *The Flying Dutchman* by the Australian Opera, may I recommend a version on the super bargain Naxos label? Pinchas Steinberg conducts the ORF Symphony Orchestra with Alfred Muff as The Dutchman and Ingrid Haubold singing the role of Senta. To my ears this interpretation eclipses those of Klemperer and Karajan who make the work sound overblown. Good singing, conducting and sound at a very reasonable price. Naxos 8.660025.26.

Read about but not heard department: - William Youngren of *Fanfare* magazine lavishes praise on the following two releases. An issue on Pearl GEMM CDS 9137 (7 discs) features selections from the *Ring*. EMI began this project in 1926. The cast includes singers such as Lieder, Melchior and Schorr with Karl Much, Leo Blech, Robert Heger and Albert Coates conducting. The sound is described as "splendid". Secondly a live *Tristan* from the Metropolitan Opera (1941) with Flagstad, Melchior and Alexander Kipnis as King Marke. Erich Leinsdorf conducts. Melodram CDM 37518 (3). I wonder how this compares with the magnificent Beecham / Reiner 1937 Covent Garden performance also featuring Melchior and Flagstad. **IVOR ZETLER**

BAYREUTH 1996

The Society was again fortunate to receive from the Bayreuth box office a parcel of 15 tickets to this year's Bayreuth *Ring*. These were all allocated to the members who applied, and we wish them "Gute Reise".

THE RAVENS REPORTING

- London 'An Evening with Elizabeth Connell' (Isolde at ENO) - A Wagner Society event at the Swedenborg Hall at 7pm on Thursday March 14
- Munich *Parsifal* - Kurt Moll, John Keyes, Tom Fox, Karl Helm, John Bröcheler, Marjana Lipovšek/Marilyn Schmeige. Conductor Peter Schneider, Producer Peter Konwitschny, designer Johannes Leiacker. March 31 April 4, 7, 11.
Das Rheingold - April 21, 27 May 2
Holländer - Jaako Ryhänen, Julia Varady, Peter Seiffert, Ekkehard Wlaschiha. Producer Henning von Gierke, conductor Charles Mackerras. May 14, 18
Die Meistersinger - May 22, 26
- Essen *Siegfried* (new production) - Conductor Wolf-Dieter Hauschild, producer Klaus Dieter Kirst, deigner Kathrin Kegler and Frank Hanig. Opens March 30.
- Berlin *The Ring* - Staatsoper - Deborah Polaski, Waltraud Meier, John Tomlinson, Siegfried Jerusalem, Poul Elming, Graham Clark. Conductor Daniel Barenboim, producer Harry Kupfer. March 31 April 1, 4, 8; May 11, 12, 16, 19.
Das Rheingold premières Mar 28
Tannhäuser - Deutsche Oper - April 5.
- Vienna *The Ring* - Uta Prieu, Monte Pederson, Heinz Zednik, Nadine Secunde, Gabriele Schnaut, Robert Hale, Wolfgang Schmidt. Conductor Peter Schneider.
 Mar 6, 9, 13, 17.
The Ring -Marjana Lipovšek, James Morris, Siegfried Jerusalem, Franz-Josef Kapellmann, Waltraud Meier, Hildegard Behrens, Heinz Zednik. Conductor Donald Runnicles. April 16, 21, 24, 28.
Die Walküre - Deborah Polaski, Waltraud Meier, Marjana Lipovšek, Placido Domingo, René Pape, Falk Struckmann . June 8, 12, 16, 20, 24.
Parsifal - Marjana Lipovšek, Franz Grundheber, Kurt Rydl, Poul Elming. Conductor Asher Fisch. April 4, 6.
Holländer - Deborah Voigt, Fink, Peter Seiffert, Franz Grundheber. Conductor Hager. May 1, 6.
- The Met *Die Walküre* - Gabriele Schnaut, Deborah Voigt, Hanna Schwarz, Placido Domingo, Robert Hale, John Macurdy. Conductor James Levine and producer Otto Schenk. April 1, 5, 20m, 23.
- Hamburg *Tristan und Isolde* - April 5, 8, 21.
- Hannover *The Ring* - April 27, May 1, 8, 11.
- Marseille *Parsifal* - Lisbeth Balslev, Wolfgang Probst, Matthias Hölle, Georges Pappas. Conductor Jean-Claude Malgoire, producers Bernard Broca and Philippe Arlaud. April 11, 14m, 17, 20.
- Düsseldorf *Parsifal* - April 14.
The Ring - Conductor Hans Wallat, producer Kurt Horres, designer Andreas Reinhardt. May 8, 12, 16, 19.

Ravens ... contd.

- Barcelona *Tristan und Isolde* (concert) - Palau de la Música Catalana Eva Marton, Eva Randova, Jyrki Niskanen, Eike Wilm Schulte, Hans Tschammer, Wolfgang Rauch, Antoni Comas, Manuel Garrido. Conductor David Robertson. April 21, 25, 30.
- Bologna *Tristan und Isolde* - Heikki Siukola, Gabriele Schnaut, Anne Gjevang, Hans Tschammer, Falk Struckmann. Conductor C. Thielemann, director Ruth Berghaus, designers H.D. Schaal and M.L. Strandt. June 4, 7, 9, 12, 15, 18, 21
- Leeds Wagner concert (Opera North) with Anne Evans, John Tomlinson. Conductor Paul Daniel. May 11.
- Santiago *Siegfried* - May 22, 25, 28, 31.
- Magdeburg *Tannhäuser* - première of new production May 25.
- Braunschweig *Tristan und Isolde* (new production) - Conductor Philippe Auguin, producer Brigitte Fassbaender and designer Tobias Hoheisel. Opens May 11.
- Regensburg *Tristan und Isolde* (new production) - Conductor Hilary Griffiths, producer Marietheres List. Opens May 12.
- Aarhus *Das Rheingold* - Danish National Opera Conductor Francesco Cristofoli, producer Klaus Hoffmeyer and designer Lars Juhl. June 9, 11, 14.
- Nantes *Parsifal* - Malmfred Sand, Mark Baker, Hanna Niemelä, Henk Smit, Jean-Jacques Cubaynes, Donald McIntyre. Conductor Godefroid, Producer Lecoq. June 2m, 4, 6, 8.
- Graz *Holländer* - Opens June 9
- Mannheim *Tannhäuser* (new production) - Bjørn Waag, Klaus Wendt, Marussa Xyni, Philip Zawisza. Opens June 16.
- Cincinnati *Holländer* - James Morris and Barbara Daniels. June 27, 29.
- Bergen *Holländer* - Opera Bergen, Norway - Summer Opera Festival performances in June.
- Helsinki *Das Rheingold* (new production) - Conductor Segerstam, producer Götz Friedrich and designer Gottfried Pilz. Opens June 7.
- Savonlinna *Holländer* - July 6, 10, 12, 17
Tannhäuser (new production) - July 19, 23, 25, 30 Aug 3
- Buenos Aires *Die Walküre* (new production) - Nadine Secunde, Mechthild Gessendorf, Brigitta Svendén, Siegfried Jerusalem, Kurt Moll, James Morris. Conductor Jeffrey Tate, producer and designer Roberto Oswald. September 15, 18, 21, 24, 27.
- San Francisco *Lohengrin* - Ben Heppner/Chris Merritt/, Karita Mattila, Elizabeth Connell, Jan-Hendrik Rootering, Tom Fox. Conductor Donald Runnicles. Sep 28, Oct 1, 4, 6m, 9, 12.
- Adelaide *The Ring* - 3 cycles in 1998 November 18, 19, 21, 24. November 27, 28, December 1, 4. December 5, 7, 9, 12

