

# The Wagner Society

IN NEW SOUTH WALES INC.

Registered Office: 4/22 Read Street, Waverley, 2024



## Newsletter

No.69, December 1997

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**PATRON:** SIR CHARLES MACKERRAS  
**HONORARY LIFE MEMBERS:** Miss RITA HUNTER, CBE  
Miss LEONIE RYSANEK  
Prof MICHAEL EWANS  
Mr RICHARD KING  
Mr REG MALONEY

## COMING EVENTS

<i>DATE</i>	<i>EVENT</i>	<i>LOCATION</i>
1997 December 14	Christmas Party A 1913 black & white movie entitled 'The Life of Wagner' will be shown before the festivities begin	Goethe Institut 2.00 pm
1998 February 15	Talk by John Wegner: Karlsruhe Wotan, Adelaide's 1998 Wotan and fresh from Bayreuth	Goethe Institut 1.00 pm
February 27	Tannhäuser theatre party (see coupon)	Sydney Opera House 7.00 pm
March 15	Parsifal video	Goethe Institut 1.00 pm
April 8	SSO concert: Richard Strauss & Wagner (see coupon)	Concert Hall, Sydney Opera House
April 19	Anthony Ernst: first of a series of lectures on The Ring: "Das Rheingold and Wagner the man"	Goethe Institut 1.00 pm
May 24	Richard Wagner birthday luncheon	Ritz Carlton Hotel Macquarie Street 12.00 for 12.30 pm
<i>See next issue for details</i>	June 21, Oct 18; Nov 15: continuation of lecture series by Anthony Ernst. July 19: AGM	Goethe Institut 1.00 pm

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### COMMITTEE

President	* Barbara McNulty	9487 1344
Vice President	Paul Lehmann	9552 1424
Vice President and Treasurer	Olive Coonan	9387 6403
Secretary	Barry Walters	9387 6642
Membership Secretary	Janet Wayland	9332 3926
Members	Barbara Brady (Editor, Newsletter)	9956 5132
	Clare Hennessy	9747 5664
	Shirley Robertson	9707 2225
	Terence Watson	9517 2786
Public Officer	Reg Maloney	

## THE PRESIDENT'S REPORT

Dear Members,

Since becoming President I have been on a steep learning curve and I do want to say a sincere thank you to all those who have offered congratulations, assistance or advice.

It has become very clear that the smooth running of the Society is dependent on the enormous voluntary contribution made by the committee. We all know how hard Olive Coonan works as our treasurer and on anything else that needs doing. The high standard of the Newsletter is a credit to Barbara Brady who now will have the help of Clare Hennessy. Janet Wayland works quietly in the background looking after membership matters and Shirley Robertson never fails to provide delicious afternoon teas. Barry Walters has cheerfully accepted the role of Secretary and Terence Watson will organise the program. I would like to express my appreciation to each of them and I am really looking forward to the coming year.

As you all know the purpose of our Society is to promote an understanding of the works of Richard Wagner and to encourage their performance wherever possible and 1998 will see us make very significant efforts to meet our obligations. We have promised to give \$10,000 to the State Opera of South Australia to assist their production of The Ring. The allocation of seats for those going to Adelaide next year - again thanks to Olive - is now finalised. Several members attended the preliminary seminar in Adelaide in September and we were all struck by the enthusiasm and excitement of those involved in planning this historic Wagnerian milestone.

As well we have advised Opera Australia that we will donate \$2,000 to assist in the new production of Tannhäuser in February.

The Sydney Symphony Orchestra is planning a major Wagner concert in each of the next three years and I was delighted to be invited to meet with Mary Valentine and Michelle Wade to discuss their plans and to look at ways in which the Orchestra and the Wagner Society could work more closely together. The 1998 concert is on the 8th April and will feature Simone Young and Elizabeth Connell in a program of Strauss and Wagner. A request to assist in the costs of this performance, while strongly supported in principle, has been referred to the Committee as our resources are severely stretched. However we have received the offer of a donation to assist and I wonder if there are any other members who would be interested in this special project.

Olive Coonan and I spent a delightful few hours at the home of the German Consul General, Mr Otto Roever, and Mrs Roever to celebrate Germany's National Day and it was most interesting to meet with people from the Consulate and from the Goethe Institut who have a great interest in Wagner and the work of our Society.

Lastly I would like to wish you all a very happy Christmas and a successful and healthy new year.

**BARBARA McNULTY**

1.11.97



**ADDRESS**

Please note our permanent address for all correspondence  
The Wagner Society in New South Wales Inc  
GPO Box 4574 SYDNEY NSW 2001  
Telephone: 9487 1344 (Barbara McNulty)

All contributions to the *Newsletter* are gratefully received and may be sent to the editor at the above address; copyright permission for extracts from publications will be sought by the editor where appropriate.

**NEW MEMBERS**

The Society is delighted to welcome the following new members: Dr Brian & Mrs Gillian Jones; Mr John Bryant; Mr Warwick Fyfe; Dr Jim Leigh; Mrs Winifred Hinds.

**DONATIONS**

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

<i>DONATION FORM</i>	
The Treasurer To The Wagner Society in NSW Inc GPO Box 4574; SYDNEY NSW 2001	
Please find my cheque/money order attached for \$..... being a donation to the Wagner Society in NSW Inc.	
Name:	.....
Address:	..... .....
Membership Number:	.....
NB: Receipts will be issued and all donations over \$2 are tax deductible.	

## RECENT WAGNER SEMINARS

## SYDNEY:

We are indebted to two guest-speakers who shared their knowledge of Wagner's music with us and trawled their respective extensive private collections of recordings to present rich and varied concerts to the Society. They are Arthur Carter and Barbara McNulty. Arthur's presentation entitled *Richard Wagner as Songwriter* included some surprising early songs sounding quite unlike the composer most of us are accustomed to, and a booklet of the lyrics which he had prepared was a particularly helpful resource. Barbara McNulty presented recordings from a range of singers old and new (from 1902 to 1996) among whom were some of the world's best ever performers of Wagner's music. The audience envied both presenters their wonderful collections. While the Wagner Society by definition is concerned principally with Wagner's music, it was with his character and personality that the speakers at *Wagner on the Couch*, produced by the Sydney Classical Music Society, were concerned. And just as we go to press there is barely room to mention the enlightening and entertaining day at the Tannhäuser seminar jointly hosted by the Art Gallery of NSW and the Wagner Society on 22nd November. Anthony Ernst explained with clarity and deceptive ease how the disparate complicated strands of legend and historical fact were welded together by Wagner; Robert Gibson guided us through significant passages of the music; Garry Darby presented the major visual arts movements of the 19th century on the big screen and Elke Neidhardt divulged some of the secrets of her production of Tannhäuser in Sydney and Melbourne next year - which promises to be thrilling. We are indebted to the four speakers and to the Art Gallery. For those who asked for one of Anthony Ernst's sources, it is *The Tragedy of Knighthood: origins of the Tannhäuser legend*, by JM Clifton-Everest. Oxford, 1979. *Ed.*

## ADELAIDE:

**A Glimmer of Gold.** The last weekend in September saw a number of members pack their bags and head off to Adelaide to share *A Glimmer of Gold* and attend the Ring seminar arranged as a preliminary event for the next year's performances of Wagner's Ring Cycle.

Our first event was as guests of His Excellency Sir Eric Neal and Lady Neal at a reception at Government House where we were made very welcome and the mood for the weekend was set with a moving performance of the Siegfried Idyll played by a chamber group from the South Australian Symphony Orchestra. The program was a full one with a range of speakers who stimulated much discussion at breaks. Stephen Phillips was a very able Moderator who kept things moving to time and introduced each speaker with personal remarks which generated a feeling of a meeting of friends.

Among the speakers were Barry Millington, the English author and critic, David Kram, Brian Coghlan, Maria Prerauer, Roger Parker, Elke Neidhardt and Christine Rothauser. Singers including Lauris Elms, Rita Hunter, Bob Allman and John Shaw shared their knowledge and experiences with us. We were stimulated, challenged and entertained. Almost all the delegates (nearly four hundred in all) attended a delightful dinner at the Hilton Hotel where we not only enjoyed a very nice meal - everyone is still talking about the dessert - but were entertained with music, dancing and an interesting speech by Leo Schofield illustrated by some archival film which was fascinating.



An excellent range of books was for sale and a real find was a video called *the Golden Ring* made by the BBC about the recording of the 1965 Solti Ring.

It was a pleasant and stimulating weekend and a feeling of anticipation was created as we wait for next year's Ring. Our congratulations and thanks go to Peter Bassett the Chairman of the Seminar Organising Committee and all those who worked so hard to make the weekend such a success. **BARBARA McNULTY**

### **A REQUEST FROM SOUTH AUSTRALIA**

Christine Rothausen is arranging numerous displays and exhibitions in Adelaide during next year's Ring festival and is looking for interesting Wagner memorabilia for inclusion. In particular she is looking for old scores, programs and posters but will be grateful for any offer to lend materials which will be of interest to the many Wagnerians who will gather in Adelaide in 1998. Should you have anything, or would like to talk to Christine about her plans please contact her directly at: 17 Arthur Street, Medindie SA 5081, or phone (08) 8344 7325. Naturally anything lent will be very carefully looked after and returned at the conclusion of the festival.

### **RITA HUNTER - A NEW CD**

**The Rita Hunter Private Collection** Volume Two has been released. Featuring the Wesendonck Lieder, Elgar's Sea Pictures, Strauss, Brahms and Greig it was recorded live at the Sheldonian Theatre, Oxford, on 8th May, 1993 and the accompanist is Julius Drake.

A contrast to the earlier CD which featured operatic excerpts and showed Miss Hunter's voice in all its power and glory, this disc is outstanding for the control and sensitivity she brings to each song. The voice is still rich and beautiful but scaled down to compliment the piano rather than match an orchestra; each note is secure and carefully placed for maximum effect. A special bonus are the last four tracks, two of Miss Hunter at age 18 with a voice full of promise and two recordings made by her late husband, John Darnley-Thomas to whom the disc is dedicated.

### **RIGA 1998 - A WAGNER FESTIVAL**

Richard Wagner lived in Riga from 1837 to 1839 and to celebrate the reopening of the Riga Opera House a Wagner Festival will be held in June 1988. The program offers the operas *Ungus und Nakts* by Medins, a Latvian composer with strong Wagnerian influences, *Der fliegende Holländer* and *Aida* and *Nabucco* by Verdi.

Barbara McNulty has been invited to lead the tour which will leave Sydney on 8th June to Helsinki, and a performance of Mozart's *Die Zauberflöte*, and then on to Riga returning to Sydney on 18th June. An optional additional tour of six days and five nights is also available which will visit places of interest in Latvia, Estonia and Lithuania. The Riga tour includes economy air fares, accommodation at the Riga Hotel (4 star), all breakfasts, dinners and some lunches, tickets to all operas and some additional concerts/recitals, a lecture and tours on aspects of Wagner's life in Riga, as well as tours to places of interest. Inquiries should be directed to Barry Poole of Well Connected Travel on: Phone 9975 2355, or Fax 9451 6446.



**TANNHÄUSER AND THE SSO 1998**

We are pleased to report that the Society will be making a donation to Opera Australia towards the production of *Tannhäuser* in Sydney. We have also arranged a group booking on behalf of members at a small discount. The date is Friday 27 February and the tickets in 'A' reserve are priced at \$106, and in 'B' reserve, \$86. If you would like to join our party, please complete the coupon and mail it with your cheque no later than 17 January to: The Secretary, Wagner Society in NSW Inc, GPO Box 4574, Sydney NSW 2001. Tickets will be mailed out.

**TANNHÄUSER**

I wish to apply for.....'A' reserve tickets @ \$106 per ticket/  
..... 'B' reserve tickets @ \$86 per ticket

to Tannhäuser at the Sydney Opera House on Friday 27 February 1998( 7.00 pm)

Enclosed is my cheque for .....

Name.....

Address .....

Phone.....

We have also secured tickets for the Sydney Symphony Orchestra concert on 8 April 1998 in the ABN Amro Great Performers series. The program is *Thus Spake Zarathustra* (Strauss) and *Tristan and Isolde*: Prelude and Love-death; *Götterdämmerung*: Siegfried's Rhine Journey; Brünnhilde's Immolation Scene. Simone Young conductor, Elizabeth Connell soprano. The price is \$43 and we would like your response by 17 January 1998.

**SYDNEY SYMPHONY ORCHESTRA CONCERT**

I wish to apply for.....tickets @ \$43 per ticket

to the SSO concert at the Sydney Opera House Concert Hall on Wednesday  
8 April 1998 (8.00 pm)

Enclosed is my cheque for .....

Name.....

Address .....

Phone.....



## WAGNER AROUND THE WORLD

### NETHERLANDS OPERA

*Financial Times*. Friday 12 September 1997. (Reproduced with permission from FT Syndication)

**Opera: Dutch forge new 'Ring'.** "The opening night of the Netherlands Opera's new production of *Das Rheingold* was apparently a nail-biting affair. The cast spent most of the evening on tenterhooks wondering if the technical wizardry of the set would deliver its tricks. Putting together a new cycle of Wagner's *Der Ring des Nibelungen* is a major undertaking and the Netherlands Opera is planning to forge its 'Ring' over the course of a year. Having started the season with *Das Rheingold*, it follows on with *Die Walküre* in January, *Siegfried* next June and *Götterdämmerung* in a year's time.\*

Pierre Audi's reputation [producer and artistic director] has been the major draw of this new Ring... In the 1960s productions of the Ring were spare and symbolic, the 1970s focused on its politics, the 1980s tried their hand at picturesque myth - and the 1990s? Audi, like the current Bayreuth production and a couple of others, has given us what we might term a "designer" Ring...(with) stylish sets, designed by George Tsybin and strikingly lit by Wolfgang Göbbel ...Best was Nibelheim, a Disneyesque underworld, where miners' trucks ran about of their own accord and fire crackled magically out of every crevice. I would not have cared to be in the danger seats, though. High above the stage, about 100 paying members of the audience were hanging in mid-air, seated on a semi-circular beam which will eventually be completed to form a symbolic ring - too nail-biting by half, if you ask me." **RICHARD FAIRMAN**

Rodney Milnes, in *The Times* of 7 October also comments on the sets: **Wonderful sets, but at a price** - and writes that "the singers were dwarfed by their surroundings".

The review in *The Sunday Times* of 14 September is headed **Pierre Audi's *Das Rheingold* is visually stunning but fails to move Hugh Canning**.

LONDON, COLISEUM. *The Flying Dutchman*.

Rodney Milnes's review in *The Times* of September 17 is headed: **A tonic for the spirits**. He has only praise for Paul Daniel's music directorship of the English National Opera's performance. "He and the singers throughout stressed the legato, the purely lyrical quality of the writing, and it was this that made the notoriously perilous (and long) love duet work, for once. ... Willard White's first Dutchman was an outstanding achievement: beauty of tone, of course, a wide range of dynamics...in long lyrical lines. Rita Cullis's Senta was just as impressive..."

*Regrettably, further extracts of the above 3 reviews will not be included here as copyright permission has not yet been forthcoming. Ed.*

\**The Ravens are only able to confirm dates up to Siegfried. The 1998 *Götterdämmerung* and the 1999 complete Ring will be notified in a later issue of this newsletter.*



### VIDEOS AVAILABLE FOR SHOWING AT FUTURE MEETINGS

As foreshadowed in an earlier newsletter, we now have a list of videos which members are willing to lend for possible screenings. Which would you like to see?. A tick in the right-hand column will give the committee some idea of members' preferences. Please cut out this page and mail to The Secretary at our GPO box number if you want to record your vote. Shirley Robertson is managing the list and owners will be contacted by her if a loan of their videos is required.

TITLE	PRODUCTION	PRINCIPALS	TICK
Ring Cycle	Bayreuth 1992; Kupfer	Cnd. Barenboim; John Tomlinson, Anne Evans, Siegfried Jerusalem	
Ring Cycle	NY Metropolitan Opera	Cnd: Levine; Hildegard Behrens, Siegfried Jerusalem, James Morris	
Ring Cycle	Bayreuth 1976 Chéreau	Donald McIntyre, Gwyneth Jones	
Die Meistersinger	Bayreuth 1984	Bernd Weikl, Siegfried Jerusalem	
Die Meistersinger	Australian Opera 1988 M. Hampe	Donald McIntyre	
Der fliegende Holländer	Munich State Opera 1991	Robert Hale, Julia Varady	
Der fliegende Holländer	Bayreuth 1985 Kupfer	Simon Estes, Lisbeth Balslev	
Der fliegende Holländer	Finland Opera	Hildegard Behrens, Matti Salminen	
Lohengrin	Bayreuth 1987 Werner Herzog	Cheryl Studer, Paul Frey	
Lohengrin	Vienna State Opera	Placido Domingo, Cheryl Studer	
Tannhäuser	Munich State Opera; D. Alden	René Kollo, Nadine Seconde	
Life of Wagner	British TV series 6 hrs	Richard Burton	
Wagner in Bayreuth	Highlights of Bayreuth	Introduced by Wolfgang Wagner	

## SIR GEORG SOLTI

The obituaries and articles since Solti's death at the age of 84 are a mixture of sadness and surprise - he seemed to be so indestructible. Many tributes have been made in the press and in music magazines to his outstanding career, his role in bringing the Royal Opera at Covent Garden to the highest international standards and, of course, his involvement with Wagner. As Solti himself said : "Wagner has been one of the central figures in my musical life". Solti's historic recording of the Ring cycle (the first studio Ring) is legendary and he remains the only conductor to have recorded all ten of Wagner's major works. In **The best of Solti on disc**, Hugh Canning (*The Sunday Times* September 14 1997) heads the list with this Ring.

Now we come to the remastering. Simon Trezise in *Opera Now* (London) November/December 1997 assesses the remastering of Solti's Ring cycle very positively. While commenting on the superb range and tonal quality of the sound in the original he claims "It sounds even more magnificent in the new remastering..." There are qualifications, however - "Most of the hiss has gone, but not all of it. ... Remastering cannot make Solti less aggressive (he shouts too much) or remove an uncharacteristic edge on Nilsson's voice in the Immolation; ...or the nasal blockage that spoils some of Hotter's Wotan; and it won't make Fischer-Dieskau sing perfectly in time with the beat. But remastering has polished a lustrous gem back into pre-eminence. As for the singing, it has never sounded more authoritative or apt". **Ring: Nilsson, Hotter, Vienna Philharmonic, Solti. Decca 455 555-2. 14 CDs, 877 mins.**

## THE RING DISC

In an earlier issue we announced the publication of *The Ring Disc: an interactive guide to Wagner's Ring Cycle*, produced on CD-ROM by The Media Cafe, US. This incorporates the Vienna Philharmonic recording, Sir Georg Solti conducting, plus the complete piano-vocal score, German-English libretto, pictures (historic set designs and costume drawings), commentary and a host of further features. An comprehensive review by David Hamilton in the October 1997 issue of *Opera News* (NY) points out weaknesses (such as losing a lot of music quality in compressing fourteen hours of music into one CD) and the strengths - particularly the ability to switch from the text essay on a particular motif to the relevant passages of music, with links between the appearances in the score of the same motif, or with a click of the mouse to access extensive commentary on each character and symbol in the Ring.

Members may have read the account in *The Weekend Australian* for November 15-16 1997 by Laurie Strachan entitled **Honey, I shrunk the Ring**. He explains some of the procedures : For example, "A toolbar at the bottom of the screen allows you to select options other than the running score. Click on "go to" and select "leitmotifs". He also supplies the information that The Ring Disc is available only from State of the Arts, PO Box 243, Kings Cross, 2011, \$170 plus postage. Fax orders: (02) 9360 7740.

*The editor would be grateful to hear from any members who possess The Ring Disc and would like to describe and assess it for this newsletter.*



**THE RAVENS REPORTING, compiled by Camron Dyer**

(Note: This is not a cumulative list; please refer also to previous and future newsletters)

- Adelaide *The Ring* - 3 cycles in 1998.  
November 18, 19, 21, 24; November 27, 28, December 1, 4; December 6, 7, 9, 12. (Note that the date for the third cycle *Rheingold* was originally given as 5 Dec. but is now 6 December).
- Amsterdam *Die Walküre* - January 31, February 4, 7, 11, 15, 18, 21, 26  
*Siegfried* - June 1 5, 9, 13, 17, 21, 25, 29
- Baltimore *Holländer* - April 30 May 2, 3, 6, 8, 10.
- Barcelona *Die Walküre* - February 5, 8, 11 [concert performances].
- Bayreuth *Parsifal* - August 2, 5, 14, 17, 20.  
*Die Meistersinger* - July 26 August 4, 12, 16, 19, 28.  
*Holländer* - July 25 August 3, 13, 18, 21.  
*The Ring* - July 27, 28, 30 August 1; August 6, 7, 9, 11; August 22, 23, 25, 27.
- Berlin Staatsoper Unter den Linden  
*Lohengrin* - January 11, 14, 17 March 15, 18.  
*Die Meistersinger* - April 5, 12, 19 June 14, 19, 28.
- Cologne *Tristan und Isolde* - February 8, 11, 14 March 1, 4, 7.
- Copenhagen *Lohengrin* - January 17, 26, 31 February 2, 9.  
*Tristan und Isolde* - March 15, 19, 23, 26, 29 April 8.
- Dresden *Tannhäuser* - January 4, 14, 18 March 22, 28, 31.  
*Tristan und Isolde* - December 21, 28 April 11, 16, 19.
- Flagstaff *The Ring* - 2 cycles in 1998. June 1 to 7 and June 8 to 14, 1998.
- Fort Worth *Holländer* - January 9, 11.
- Hamburg *Lohengrin* - January 18, 21, 24, 27 February 1, 4, 8, 12.
- Milwaukee Florentine Opera Company  
*Holländer* - May 1, 2, 3.
- Munich *Die Meistersinger* - May 28 July 31.  
*Parsifal* - April 4, 9, 12.  
*Götterdämmerung* - April 24, 29 May 3.  
*Tristan und Isolde* - June 28, 30 July 4, 8, 12.
- Naples *Tannhäuser* - January 10, 13, 16, 18, 20.
- Paris Chatelet  
*Götterdämmerung* - March 26 [concert performance]
- Prague Prague State Opera  
*Tannhäuser* - June 13, 17, 20.  
*Lohengrin* - December 6, 9, 13 March 21, 27, 29 April 1, 4.  
*Die Walküre* - June 1 [concert performance]
- Sacramento *Holländer* - February 27 March 1, 3.

- Stockholm     **Holländer** - January 21, 24 February 3, 6, 10, 13, 16, 20.  
                  **Das Rheingold** - April 23, 28 May 1, 28 June 4.  
                  **Tannhäuser** - Deutsche Oper Berlin at the Royal Opera - May 7, 9, 12.
- Wilmington   Opera Delaware  
                  **Holländer** - May 2, 7, 9.
- Zurich         **Tristan und Isolde** - December 7, 11, 14, 21, 26, 28 January 1, 4, 8.

### WEEKEND AT CATERSFIELD HOUSE, POKOLBIN

Wagner Society members Rosemary Cater-Smith and Alec Cater have offered the Society a weekend for two people at their guest house: Catersfield House, at 96 Mistletoe Lane, Pokolbin. The committee has decided to put this donation to good use by offering it as one of the prizes in our annual raffle (ie 'guessing competition') drawn at the Richard Wagner birthday lunch on 24 May next. Catersfield House is a gracious country home situated amongst the vineyards at north-west Pokolbin some two hours from Sydney. The Caters have recently established the guest house and restaurant (Monteverdi) and are looking forward to encouraging music there in the form of concerts and talks. Enquiries (for those who prefer not to wait for the prizes to be drawn) - Tel (02) 4998 7220.

### Stop Press: CANBERRA SEMINAR

A weekend seminar to be presented at ANU by the Department of Continuing Education, Australian National University, will be held over Friday 6th February 1998, 7-9 pm, and Saturday and Sunday 7th and 8th February, 9am-5pm, on *Der Ring des Nibelungen*. Half a day will be devoted to each of the four music dramas and will cover the stories and characters, and the music with extended recorded excerpts. The course fee of \$205.00 includes lunches. Enquiries and enrolments to Dept. of Continuing Education on: Tel (02) 6249 2892.

### PUBLICATIONS RECEIVED

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

*Leitmotive*: the journal of the Wagner Society of Northern California, Vol. 11 no. 1 Spring 1997 and *News and Notes*, also published by the Wagner Society of Northern California, Vol. 2 no. 3-4, June-Sept. 1997; *Der Meister*: Newsletter of the Richard Wagner Society, Victoria, Vol. 7 no. 2, Oct. 1997; *Newsletter, Richard Wagner Society of South Australia*, Nos. 109-111, Sept. - Nov. 1997; *Newsletter, Wagner Society of New Zealand*, Vol. 1 no. 9, Sept. 1997; *Opera Foundation Australia Newsletter*; *Wagner News* (The Wagner Society, UK) Vol. 9 no. 1, Aug. 1997; *Wagner Notes* (Wagner Society of New York) Vol. 20 nos. 3-4, June-Oct 1997.