

The Wagner Society

IN NEW SOUTH WALES INC.

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Newsletter

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Mr RICHARD KING

COMING EVENTS

Sunday Sep 20th	Carol Ann Petherick Recital The Clifford Grant Gallery Glebe	2.30pm
Sunday Oct 18th	Seminar - Parsifal The Opera Centre Surry Hills	9.00am
Sunday Nov 15th	CD Parsifal The Goethe Institute	1.00pm
Sunday Dec 13th	Christmas Party The Goethe Institute	2.30pm

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NOTES FROM THE PRESIDENT

In reviewing the last three months, we have been very lucky in having two distinguished guests at our usual Sunday get-together.

Brian Fitzgerald entertained and informed us on all aspects of producing the many and varied productions of the Ring from 1876 to the present day.

In July, we had another successful Reception for Sir Donald MacIntyre who then gave us information about his participation in the production of *The Flying Dutchman* in Auckland in October this year.

After some months we have eventually returned to our favourite venue, ie, the Goethe Institute in Woollahra. Unfortunately, this was not as well attended as expected and I do sincerely hope you will all make a better effort in attending our joint seminar with the Friends of the Australian Opera in October as this will be our main fund-raising event this year.

Next month's recital for Carol-Anne Petherick will now be held at Clifford Grant's Gallery - 77 Glebe Point Road, Glebe - as there is no piano at the Goethe. Please ring me on 387 6403 for reservations as numbers will have to be limited.

Carol-Anne Petherick is a native of Edinburgh, Scotland. She won the Governor's Recital Prize and the Savoy Club Award for Opera in 1978. She also participated in classes given by Sir Geraint Evans. As a result of her winning the best performer's award, she made her London debut in a recital at the Purcell Rooms and was also chosen to feature in a BBC television documentary about overseas study for students in the arts, filmed in Italy. Later she sang the roles of Tosca, Lady Macbeth, the Mayor's Wife and the Kostelnicka in different productions of *Jenufa*, all with Scottish Opera. Subsequently she was awarded a Scottish Arts Council Scholarship for two years. Since her arrival in Australia she has been working with Michael Dale to develop further the dramatic quality of her voice. She was engaged by the Australian Opera to understudy the role of Kostelnicka in *Jenufa* in 1992. In 1993 she will be singing the role of Gertrude, the mother in *Hansel and Gretel*. She was to have understudied Kundry, in the Australian Opera's *Parsifal*, regrettably now cancelled.

Olive Coonan
President

**THE CLIFFORD GRANT
GALLERY**
at 77 Glebe Point Road
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ANDREW PORTER ON TRANSLATION - cont

All translation is a matter of weighing gains and losses. I began work on 'THE RING' without theories,... holding the sound of a German phrase in my ears and the literal sense of it in my mind, and rejecting version after version until I hit on English words that seemed to fit. Much later... I realised that I had been guided by six different, linked, and, for the most part, mutually unachievable intentions:

- 1 to provide a translation that is close to the original and at the same time makes audible sense at first hearing... Natural words in a natural order;
- 2 to keep important words - such as Liebe, Leid, Ring, Rhein - and especially the proper names - exactly where Wagner placed them;
- 3 to keep, wherever possible, the Stabreim as an essential part of the patterning in the score's structure;
- 4 to echo the sound of the German - the ring of bright, forward vowels, the full shadows cast by dark ones, the attack of hammer-stroke consonants, the hiss and splutter of certain sibilant sequences. (Wagner's invented language is richer in long vowels and percussive consonants than even modern German...) Sound sometimes took precedence of literal sense. For Alberich's "Zertrummert! Zerknicht!" Jameson has 'Defeated! Destroyed!'. I made him 'Defeated' and 'Tricked'.
- 5 To reflect the differing tones, ranging from the elevated and rhetorical... through Froh's - and Fasolt's - lyricism in Das Rheingold, to Loge's airy wit and Siegfried's boisterous sallies; to let such jokes as Siegfried and the Wanderer make be heard as such. The gods, Desmond Shaw-Taylor told me early on, shouldn't talk like the people next door. I hope mine do not... [The second person singular] offered to the old translators a syllabic flexibility - thou dost or doest, didest or didst - denied to a modern translator who has decided against its use. He, on the other hand, is likely to gain new alternatives by resorting to contractions (I have, I've) more freely than they did. Wagner made liberal use of such contractions and elisions ('dir werf' ich's zu'; 'Ist's der, den du Gunther'n gab'st')... In English, similar forms sometimes strike too modern and colloquial a note, but I've used them when disruption of the musical rhythm would be more disturbing still... The frequent omission of the final 'e' of Brunnhilde, Gutrune, etc. is not a misprint but "Wagner's practice" and Nibelung and Niblung are his alternatives.
- 6 Most important of all - sometimes I ignored all other imperatives to find words that fit the music closely. Take two lines from Wotan's farewell. The German is 'mit dem Lebewohles letztem Kuss'; -woh- is a B suspended over an F major chord and -les- is its resolution on to A; then there is a

semiquaver rest, a small break, before letztem Kuss. Only Jameson's lines fit the music. Forman's gives us "farewell love/lingering lips"; Corder's "imprint this/last farewell"; and Newman's "thine in/love's last kiss". Robb has "brief and final farewell kiss" which fits well enough but is Wotan's kiss really "brief"? My version is "loving/last farewell".

Or take the opening words of Brunnhilde's immolation scene "Starke scheite/schichtet mir dort". One old translation, "Mighty faggots", will plainly not do today. But for other reasons Jameson's "mighty logs I" (log's eye) and Robb's "Let great logs be" (Great Logsby) must be deemed unfitting. Even though the soprano may draw no breath between the lines, the declamation is wrong.... Insufficient care about such points of declamation, I believe, has done much to give opera-in-English its reputation of 'sounding awful'. For example, Brunnhilde's:

*The world's most glorious hear,
Roe-bears, o woo,
Man they shell, tering womb!*

There are some things like that in my version but, I hope, not many. I can think of no English phrase that correctly 'articulates' the awakening Brunnhilde's "Heil dir, Sonne!" except "Hi there, sunshine!" - and that won't do. (So each Brunnhilde, with her conductor, has chosen, from a list of various unsatisfactory compromises provided, the version she finds least unmusical.

SEMINAR NEWS

1992 SEMINAR TRISTAN UND ISOLDE

THIS YEAR AT THE OPERA
CENTRE IN CONJUNCTION WITH
THE FRIENDS OF THE
AUSTRALIAN OPERA!

DATE: Sunday 18th October

9.30 - 5.00pm (APPROX):

MORNING AND AFTERNOON TEA
PROVIDED
BRING YOUR OWN LUNCH

OUR ROVING REPORTER

Janet Wayland has been fortunate to attend this year's Bayreuth Festival where she has seen Placido Domingo as Parsifal. Janet attended the second of two performances (on 20th August) that marked Domingo's house debut. The cast also included Berndt Weikl as Amfortas, Hans Sotin as Gurnemanz, Waltraute Meier as Kundry, Mattias Holle as Titurel and Franz Mazura as Klingsor. The scenery was by Wolfgang Wagner, costumes by Rheinhard Heinrich and the conductor was James Levine.

Domingo was very frugal with his acting, offering a limited number of gestures and rarely changing his facial expression. Perhaps he is more used to the declamatory style of area singer in Verdi operas etc. which is so different from Wagner's writing for the voice.

While the sound of Domingo's voice was sure and the look of the singer one of heavy concentration it was, nevertheless, a credible Wagner voice but not quite a Heldentenor. Only twice did the Italian sob and vibrato come through.

Domingo made no obvious attempt to take the star role, rather he showed a desire to work in an ensemble and his share of the applause was equal. He worked well with Weikl, Sotin and Meier.

Janet believes she has seen her best Kundry ever in Waltraute Meier who was wonderfully mad yet capable of great tenderness but her powerful voice through the full tessitura and acting made up for Domingo's limitations. At the end of Act 2, Domingo received a standing ovation but Meier was given roof-raising applause. The chorus master, Norbert Ballasch, brought out a wonderful performance.

Levine has conducted Parsifal at various houses for many very years and he was obviously very moved by the excited reception of the Bayreuth audience.

DONALD MACINTYRE RECEPTION

An enthusiastic crowd filled up the Print Room in July to meet Donald MacIntyre and his wife. The food was excellent, the wine also and the MacIntyres enjoyed themselves. Appearing as Rocco rather than as "sirocco", as he was immediately dubbed by his fellow singers in the current Fidelio, at the Opera House, the newly knighted Donald MacIntyre is obviously keenly looking forward to his October appearances in New Zealand as the Dutchman.

SYMPATHY TO DIANA DUPAIN

The Society's sympathy to Diana for her recent bereavement. Max Dupain will be greatly missed for his huge contribution to the art of photography in Australia.

1992 SEMINAR - TRISTAN UND ISOLDE

To be held at the Opera Centre 480 Elizabeth Street, Sydney, on Sunday 18th October in conjunction with the Friends of the Australian Opera, this all-day seminar is designed to inform and enrich our enjoyment of the staging of Tristan und Isolde next February in the Concert Hall of the Opera House.

Our society has been able to secure the following four speakers:

- * Professor J Clifton-Everest (Department of Germanic Studies, Sydney University)
- * Professor A Riemer (Department of English, Sydney University)
- * Mr Richard Toop (Head of Musicology, NSW Conservatorium of Music)
- * Nr Robert Gay (Lecturer on music).

Dr Sue Kelly, of the Society, will chair all Seminar sessions.

Registration time:	9.30 onwards
Seminar commences:	10.00 am
Seminar concludes:	4.30 pm (approximately)

Morning and Afternoon Tea will be provided but please make your own arrangements regarding lunch.

Our Society scores a number of "firsts" in co-hosting this seminar and with the subsequent performances of Tristan:

- * Our first collaboration with the Friends of the Australian Opera, amongst whom we may expect to find some opera lovers still new to Wagner and to the NSW Wagner Society;
- * Our first Sunday event being held in the Opera Centre (kindly arranged by Mark Ellis);
- * The first occasion when Richard Toop and Robert Gay, both influential lecturers on music, will have addressed the Society on the subject of Wagner;
- * Our first cost-sharing venture with another musical organisation;
- * The first Sydney appearances in Tristan of Horst Hoffman and Maestro Cilario.

Seating in the rehearsal studio is limited - please apply for your place as soon as possible - \$25 for members.

Here is a valuable opportunity to support our Society in widening the appreciation both of Wagner and this romantic masterpiece among our fellow opera enthusiasts here in Sydney.

Sunday 18th October - See you there!

HOLLANDER AT COVENT GARDEN

The director Ian Judge (Faust and Hoffmann for VSO) made his debut at the Royal Opera in June with a bang. Combined with John Gunter's sets and a star cast he staged an inspired Dutchman. The first impression on entering the auditorium was a striking seascape canvas which remained to accompany the overture. The central focus of the stage was a rectangular platform which spun and tilted on hydraulics to match the stage action. The platform served successively as Daland's ship, house and quay. Ian Judge used this device in inspired fashion to convey the swaying of the restless sea. Moreover, no space suits or gimmicks were used, the production being "traditional" in basics.

Gwynne Howell, familiar to Royal Opera audiences, made a bluff Daland. James Morris, famous for his Wotan at The Met, sang the Dutchman. Although some hesitation was evident in the pianissimo passages, the stronger passages were finely sung with no hint of a bark. However, the laurels for the evening go to Julia Varady as Senta, who transcended the role's vocal hurdles with a compelling performance.

Finally, Christoph von Dohnanyi conducted to maintain a taut and exciting score from which the sea spray leapt.

Richard Mason

BOOK REVIEW

Wagner: Race and Revolution by Paul Lawrence Rose (Faber and Faber £20)

The Guardian Weekly's Martin Kettle reviewed this new publication on July 12th. The key contention in Rose's work is that Wagner for the last 35 years of his life was "dedicated to an ever more cosmic anti-semitic project, that this anti-semitism permeated and dominated his music and that its influence led directly to the even larger anti-semitic project of Adolf Hitler."

"... Wrong but readable", it addresses two key questions in Wagner's life and work, namely, was Wagner anti-semitic? Does it matter? That the answer to the first question is Yes appears beyond doubt.... Like others of his generation, including Heine and Marx, Wagner came to believe that the new moral revolutionary Germany would sweep away capitalism and Judaism together (along with a number of other things that he also didn't like)... Rose never seriously addresses the vital questions of degree and relativity... Wagner's anti-semitism was relative rather than absolute... Anti-semitism was one *leitmotiv* among many in Wagner's life and ... his life, like his art, was much more than the sum of its leitmotifs... It has often been asserted before, rightly I think, that some of Wagner's characters - in particular Beckmesser, Mime and Alberich - embody certain anti-semitic stereotypes. But Rose makes much broader claims, adding such characters as Klingsor, Melot and Hagen to the list... In the end, the anti-Wagner position which Rose advocates is based on the man not the music."

AMFORTAS RECALLS

REMINISCENCES BY JOHN SHAW (AO, OBE) concluded

Mr Shaw was awarded the OBE in 1977. He has advised that Marie Collier and the other Australian singers mentioned by him in the last newsletter greeted him in the green room, not on stage, at Covent Garden, where Mr David Webster was the administrator. These errors in the June article are sincerely regretted.

The distinguished baritone Mr John Shaw has some 355 appearances as Scarpia to his credit but playing Italianate villains was far from being his sole artistic forte. John begins by recounting his first appearances in Parsifal.

"For me, the most rewarding of the Wagnerian baritone roles was Amfortas. Parsifal was due to be staged at Covent Garden and Fischer-Dieskau declined the role of Amfortas, preferring to sing Falstaff in Vienna. I was selected in his place. The telephone rang at 8.30 one night. Would I go to the Opera House next morning to learn Amfortas' part in the last scene of Act 3? I would then have to sing it to Rudolf Kempe the following afternoon. Kempe had heard me as Rigoletto and thought I could be the Amfortas needed for this cast he was to conduct. So I set to learning the 3rd Act Music ('Mein Vater Hochgesegneter der Helden' etc) and duly sang it for Kempe. He just quietly rose, came forward and said to me, "we'll start rehearsal on Monday." This gave me only the weekend to master Amfortas' entire part. Three weeks later came the opening night. That rehearsal period was a testing time for me, recuperating as I was from a recent operation. However, I look back on it as a great experience. The cast included Amy Shuard and, as Gurnemanz, Gottlob Frick. He would come to hear me rehearse Amfortas' entrance in Act I and make most valuable suggestions to help me. We became good friends, conversing in mixed German and English. I also recall lying on my bier in the Grail scene, looking suitably agonised but able to gaze directly at Kempe in the pit. His beat was on a very small scale but meticulously effective in the grand sonorities of that scene. It was fantastic to watch him.

The two greatest bases I sang with in Wagner were Gottlob Frick (I heard his Hagen when I first came to the Garden) and Martti Talvela. Martti was a huge chap with a magnificent voice. I had been cast as Gunther in a Solti revival of *Gotterdammerung* and Martti was to be the Hagen. Our first meeting was at a *sitz-probe* on stage, the *Gibichung* scene; Heather Harper, the Guttrune, and I were there and I sang my first line "Nun hor, Hagen! Sage mir, Held") when just in time Talvela strode onto the stage and right on cue opened his mouth. I almost fell off my chair. Out came this beautiful voice and of such size! The back of the stalls must have been quaking under its impact. Hagen is always a challenge for basses with its high tessitura but Martti produced high Fs and F sharps that any baritone would give an arm and a leg for. A simply magnificent voice. Solti was conducting this rehearsal and at the scene's end he thanked everyone and turned to us principals. "Now we'll do it again and this time Martti 'nicht marken'!" What a voice Talvela had! Bass and baritone roles in Wagner are often mistaken for stern and lugubrious affairs; in fact they can be made to sound extremely beautiful. I can recall hearing Karl Ridderbusch, a lyric bass, and Talvela, as

the two giants in Das Rheingold. I would just lean on my hammer (as Donner) and listen to these 2 basses singing Wagner's music as it should be sung, without any 'barking'. It was a joy when Talvela as Fasolt would peer through the piled up gold and sing longingly about Freia - a touchingly beautiful moment.

Of course, I sang opposite most of the great voices of the 1960s. Amongst the sopranos I rate my all-time favourite - this may surprise you - Leontyne Price. Her Aida at Covent Garden and later at San Francisco was outstanding for Leontyne's impeccable technique, her breathing and Italian language and her musicianship in passages like "O patria mia". Mirella Freni I would put in the same class. These great prime donne had a "stage animal" quality which worked marvellously in Italian repertoire. There's quite a contrast between Italian opera and Wagner. In Italian repertoire the reactions on stage are more highly emotional and physical; Wagner's works on the other hand seem rather more static and they rely basically on great vocal interpretation. That's why Hans Hotter was so wonderful.

I watched Hotter as Wotan for a couple of years before I started in the role of Gunther. I got to know him well, especially when Peter Hemmings sent me to study the role of Wotan with him in Munich. Hotter was a highly intelligent, great Wagnerian artist, but he proved to be not a success as a producer of opera, much the same as Tito Gobbi. I did eventually sing Wotan, in 1980 at Naples. Gustav Kuhn was the conductor in this space-age production mounted on a raked stage. There was one amusing mishap while I was singing Wotan there. I had been given a tightfitting leather costume, to be worn over bluey-grey jockstraps, on the producer's insistence. One night the costume split wide open and revealed my lurid undergarment. I couldn't wait to get off that stage! Standards could vary quite a lot as you moved around the opera houses in Europe (outside of the capital cities). There would be some very instructive experiences to be had, as when I sang in Lohengrin at Marseilles (in German, of course), with an Ortrud and chorus singing in French and an orchestra who smoked and talked amongst themselves all the time.

As for the other Wagner baritone roles, I stopped singing the Dutchman fairly early because its tessitura was a fraction low for me, better suited to a typical German heldenbariton. Similarly, Wolfram would require a more lyrical baritone. And as for Beckmesser, well, I could never have equalled the performance given by my colleague, John Pringle, in 1988!

I look back to the 1960s as a golden decade in Wagner singing. My all-round career has convinced me that acting in opera is very important but it must not be at the expense of the singing - you need to have both. the artists I've recalled for you and, as well, Birgit Nilsson and Gwynneth Jones, really sang the music. this made the characters both look and sound better on stage. They were not singers using the stage to show off marvellous voices; they were approaching Wagner on his own terms, observing his markings etc, as singers. In that way Wagner's works came to life, because singing with the text really in their heads made for much stronger performances.

LIST OF CURRENT MEMBERS AS AT 27.07.92

If you would like to see your name here, please contact the Society on 387 6403.

Mrs M Agsten, Mr P Aldred, Mr P Alger, Mrs B Allen, Dr & Mrs G Amigo, Mrs J Anderson, Ms S Asmus, Mrs S Baer, Ms P Baillie, Mr K Baldenhofer, Mr M Barrera & Mr A Ehl, Mrs M Baumgartner, Ms A Bentley, Dr B Boman, Dr M Bookallil, Mrs N Bower, Mr & Mrs I Brady, Miss L Brauer, Mrs G Bremner, Mrs R Bridges, Ms B Brown, Ms C Brown, Mrs J Brown, Mr & Mrs J Buchanan, Mrs M Budge, Mrs M Bullock, Ms A Burne, Mr B Campbell, Mr A Carter, Dr J Casey, Ms A Casimir, Dr R & Mrs Clarke, Mr & Mrs M Claxton, Miss D Cleaver, Mr A Cohen, Mr & Mrs M Connery, Mrs O Coonan, Mr & Mrs R Cooper, Ms L Cotton, Mr & Mrs H Darlington, Mr C Davidson, Mr M Day, Miss B de Rome, Mr B Dexter, Mr & Mrs H Donaldson, Dr N Dorsch, Mr J Drew, Mr B Ducker, Ms H Dunlop, Mrs D Dupain, Mr H Ebert, Mr & Mrs M Edgeloe, Mr A Ernst, Mrs S Eskell, Mr G Evans, Prof M Ewans, Mr & Mrs J Ferfaglia, Mr & Mrs D Fifer, Mr I Firth, Mrs M Fisher, Dr & Mrs G Fletcher, Dr S Freiberg, Lady P Gallegan, Mr R Gastineau-Hills, Ms L Geeves, Ms S Gillies, Miss M Glacken, Ms G Gosling, Miss N Grant, Mrs J Griffin, Mr D Halse-Rogers, Mr & Mrs A Hamlin, Mrs S Handley, Mrs M Harris, Mr & Mrs F Harvey, Mr S Hatcher, Miss M Hayter, Mr A Healy, Mr J Heathers, Miss C Hennessy, Miss M Hennessy, Mr D Hennig, Mr W Hill, Miss M Hiscock, Mr T Hudson, Miss C Hughes, Mr J Hughes, Miss R Hunter, Mrs A Hunter-Papp, Mr E Insausti, Mr J Iredale, Mrs C Jackaman, Mr & Mrs D Jamieson, Mr H Jamieson, Mr A Jones, Miss E Jones, Mr R Josey, Misses D & I Kallinikos, Mr F Keep, Dr S Kelly, Ms B Kiessling, Dr & Mrs D King, Mr R King, Mrs V King, Miss J Klein, Dr K Koller, Ms I Kowalski, Mrs E Kraefft, Mrs R Kruszelnicki, Mr P Lehmann, Ms M Lichtenbergers, Mr & Mrs G Lithgow, Miss J Littman, Mr B Love, Mrs D McBain, Mr T McBride, Mr C McCann, Mr A McDonald, Mr P McGaw, Mr N McGowan, Br J McGrath, Mr B McKenzie, Mr C McMillan, Mrs B McNulty, Mr A Mackerras, Mr G Magney, Ms S Major, Ms Z Makowska, Mr & Mrs R Maloney, Mr E Manass, Mr J Mant, Mrs A Marshall, Mr R Mason & Mr C Dyer, Dr I Maxwell, Mr W Menadue, Mr & Mrs W Merretz, Dr L Milewski, Ms C Milner, Ms P Moore, Mrs J Mulveney, Mr D Mutton, Mrs L Nauwels, Dr J Nicholas, Mr W Norris, Mr B Parsons, Mrs H Perini, Mr C Piper, Sir Ian & Lady Potter, Mr R Potter, Mr B Puza, Ms J Read, Mr K Reed, Miss M Reid, Miss S Remington, Mr G Richards, Prof & Mrs A Riemer, Mrs S Rimmer, Mr & Mrs G Roberts, Mrs S Robertson, Mrs E Robinson, Miss R Robson, Mr & Mrs R Salzer, Dr & Mrs G Selby, Mr S Sheffer, Mr J Simmonds, Miss J Sloman, Mr A Smith, Prof & Mrs R Spillane, Mr & Mrs R Staniland, Mr R Steele, Ms A Straube, Mrs W Strugarek, Ms A Swebbs, Mr G Symons, Mr D Tabrett, Mr B Tarver, Mr R Taylor, Mr S Teece, Mr K Terrasson, Mrs P Thompson, Miss J Tomkinson, Mr P Trebesius, Mr D Triggs, Mrs J Watson, Mr & Mrs W Watson, Mrs J Wayland, Ms L Webster, Ms A Weeden, Mr & Mrs C Westrip, Mr & Mrs A Wheeler, Miss J Whitehouse, Mr R Whitelaw, Mrs M Whitlam, Mrs A Williamson, Ms S Wilson, Ms E Woodford, Ms J Yarad, Dr A Ziegler.....

THE RAVENS REPORTING

Here we offer advance short items/performance news of interest to Wagner lovers.

Seville: Der fliegende Hollander is to be staged by the Sachsische Staatsoper Dresden, as part of Expo 92. The cast includes Julia Varady, Barbara Bornemann, Klaus König, Ekkehard Wlaschiha, Matthias Holle and produced by Wolfgang Wagner. Sept 28, 29, Oct 2.

Vienna: Der Ring. Vienna State Opera is to have a Ring Cycle spread over its whole forthcoming season. It is to be conducted by Christoph von Dohnanyi and Adolf Dresen and the cast of Robert Hale (Wotan), Siegfried Jerusalem (Loge and Siegfried), Placido Domingo (Siegmond), Heinz Zednik (Mime), Waltraud Meier (Sieglinde), Hildegard Behrens (Brunnhilde) and Ute Prieu (Fricka and Waltraute). Das Rheingold October 14, Die Walkure December 19, Siegfried March 14, Gotterdammerung May 17.

The world-famous Solti Ring recording is to have a stablemate at Decca. Christoph von Dohnanyi is to conduct with Robert Hale (Wotan at San Francisco and Munich) as Wotan in a recording projected for 1993.

Leipzig: Lohengrin conducted by Lothar Zagrosek and produced by Uwe Wand opens December 19.

London: Elijah Moshinsky has been asked to give the 1992 Dame Eva Turner Memorial Lecture for the English Wagner Society October 29.

Bayreuth: Der Ring. Unitel has completed its recording for television from the 1991 and 1992 performances of the Harry Kupfer production. The Ring Cycle has been recorded in the new HDTV format and PAL and will be available in 1993. The cast includes Graham Clark, Anne Evans, Matthias Holle, Siegfried Jerusalem, Eva Johansson, Waltraud Meier, Nadine Secunde, John Tomlinson and conducted by Daniel Barenboim.

The Festival next year is to have a new production of Tristan und Isolde, produced by Heiner Muller.

Buenos Aires: Der fliegende Hollander at the Teatro Colon with MariAnne Haggander, John Treleaven, Wikus Slabbert, John Macurdy, conducted by Franz-Paul Decker and directed by Roberto Oswald and Anibal Lapiz. Nov 24, 27, 29, Dec 1.

Bregenz: The Austrian town on Lake Constance is to hold the International Richard Wagner Congress in 1993. A feature of the Congress is a performance of "Rung um den Ring" by Berlin Ballet May 6 - 9.