

The Wagner Society

IN NEW SOUTH WALES INC.

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Newsletter

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COMING EVENTS

Sunday, March 21st	<i>Lohengrin</i> Video Vienna State Opera and fine cast The Goethe Institute	1.00pm
Sunday, April 18th	<i>Salome</i> Seminar The Opera Centre Surry Hills	9.30am - 5.00pm
Sunday, May 16th	Annual General Meeting and film on The Life of Wagner The Goethe Institute	1.00pm
Friday, May 21st	Annual Dinner The Menzies Hotel	7.30pm
Sunday, June 20th	<i>Das Rheingold</i> video The Goethe Institute	1.00pm

COMMITTEE

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NOTES FROM THE PRESIDENT

In December, we had our usual very successful Christmas Party. Fortunately for us it was held at the Goethe Institute on a very bright and sunny day. I think it would be difficult not to have satisfied everybody present with the quality of our endeavour to please.

We obtained 15 seats for Bayreuth for 1993 and every member who applied for seats to the Society this year has been successfully accommodated.

Paul Lehmann, our Vice President, has nearly finalised our application for Tax Exemption Benefits, so in future donations to the Society will be a tax deduction.

Thank you, Members, for supporting our February function at the Goethe Institute which has given the Committee Members new hope for the success of our future get-togethers, financially as well as socially.

The following few lines below give you one of the reasons why I agreed to another seminar to be jointly held with the Friends of the Australian Opera.

Wagner and Strauss or 'Richard the Third'

When Richard Wagner died in 1883 it was unclear who would assume the operatic mantle of the great master, whose music dramas had towered above the achievements of his contemporaries. Would Anton Bruckner, a great admirer of Wagner, turn his attention to opera, or would the young Gustav Mahler, who showed such an affinity for conducting opera, compose for the lyric stage? Or would it be Englebert Humperdinck, Wagner's assistant at Bayreuth for the preparation of the last music drama *Parsifal*, who would take over? For a while it looked as though it would be Humperdinck. His fairytale opera *Hänsel und Gretel* which premiered in 1893, a decade after Wagner's death, was highly successful but he never managed to consolidate his claim with a follow-up success. Ironically, it was to be the young man who had conducted the premiere of Humperdinck's opera in Weimar who was ultimately to claim the crown. His name was Richard Strauss.

Strauss had begun by composing a series of fine symphonic poems in the post-Liszt style. During the 1890s he had produced such masterpieces of the genre as *Don Juan*, *Don Quixote*, *Death and Transfiguration* and *Till Eulenspiegel*. Then, as the century drew to a close, he turned to opera. His first operatic effort was *Guntram*, a story set in medieval Germany telling of the love of the Minnesinger Guntram for the lady Freihild, and clearly showing a strong debt to Wagner both in storyline and harmonic language. Around this time Hans von Bülow, the great conductor and pianist who had been so intimately connected with Wagner, jokingly referred to Strauss as 'Richard the Third' because he said that after Richard the First (Wagner) there could be no Second.

Strauss went on to reach the zenith of his achievement in the early years of the new century with the modernist masterpieces *Salome* and *Elektra* in which he truly proved himself to be an original and brilliant composer of opera and a worthy successor to the great Richard Wagner whose works had shocked and amazed audiences in a similar way two generations before.

Olive Coonan
President

BOOK REVIEW

Richard Wagner's music dramas - by Carl Dalhaus - CUP paperback (161 pp ISBN 0521 42899 \$33 (available from Performing Arts Bookshop, Pitt Street, Sydney).

Professor Dalhaus' 1971 book was first published in English translation in 1979, and now its paperback reissue is most welcome. This book is deceptively slim. It discusses all the mature Wagner stage works from *Der fliegende Holländer* to *Parsifal*, with some 60 pages devoted to *The Ring*. Both the musical and the dramatic background to each work is discussed, as well as the more general problem of Wagner's "total art work" being transmitted more or less faithfully from its 19th Century origins to today's stages. Mr Martin Hunt wrote a detailed and perceptive notice on Dalhaus' study in the UK Society's *Wagner News*, #92. We reprint, with grateful acknowledgment, the main part of that warmly favourable review.

In his brief introduction, Professor Dalhaus makes the point that Wagner's works should be judged on their own merits and not be interpreted in the light of Wagner's life experience. "Nothing could be more mistaken than to take Wagner's works for musical autobiography." He goes to some lengths to sustain the objectivity of his approach saying, to give one example, of the street brawl in Act 2 of *Die Meistersinger* "... a riot, triggered off by an occasion so trivial that its true causes can only lie all the deeper. (The fact that when Wagner conceived the scene he was drawing on something he had himself experienced in Nuremberg is without relevance to the completed work)". There is, of course, the example of Shakespeare whose works have to stand alone because so little is known about the Great Bard but we do know a lot about Wagner and I do not share Professor Dalhaus' extremism. For my money, Wagner's life experience did influence his work in a number of ways and his work cannot be separated entirely from his life. You have the descriptive storm music in *Der fliegende Holländer*. You have Wagner's experience as an artist and perhaps as a refugee coming out in *Lohengrin* (alienation). His views about the nature of artistic creation form the bedrock of the dramatic structure of *Die Meistersinger*. There is more

than a hint of his marital experiences in Fricka and in *Siegfried* Act 3 (Siegfried Idyll) and his life long views of Christianity and religion permeate *Parsifal*. His obsession with mythology; indeed, explains a lot about his work. Nobody wants to fall into the trap of treating Beckmesser and Alberich as Jewish stereotypes or Beckmesser for Hanslick but I feel that Wagner the man and Wagner the artist cannot be fully separated. The one fed the other. It helps a fuller understanding to have a well rounded awareness.

I found Dalhaus' musical commentary particularly valuable. His authoritative classification of the operas is a godsend. He shows how, despite Wagner's later attempts to say otherwise, the music coherence of Dutchman depends not on a web of recurrent melodic motives but on the thoroughly conventional framework of the musical syntax. *Tannhäuser* is, strictly speaking, an opera not a music drama, Bayreuth claims notwithstanding. The leitmotivic technique is still rudimentary in *Tannhäuser*. *Lohengrin* is a romantic opera, despite the fact that the middle section of the Telramund/Ortrud dialogue anticipates the technique of *the Ring*. *Tristan* Act 2 shows Wagner's art of transition - Wagner's most profound art - at its greatest. *Die Meistersinger* has a bright, general tone but there is suppressed chromaticism. Dalhaus, of course, deals at some length with the leitmotivic technique in *The Ring*. He notes that the 'villains', the 'antis', Venus in *Tannhäuser*, Ortrud in *Lohengrin* and Beckmesser in *Meistersinger*, are presented in exploratory and adventurous musical language. In other words, Wagner, the 'progressive' composer, was compelled in his plots to let musical tradition, the lyric intonation of a Wolfram or a Walther, have the last word. In *Parsifal*, the leitmotivic technique enabled Wagner to enter a realm otherwise closed to music. Leitmotifs as musical metaphors make it possible to express divided feelings or ambiguities. So much for Schopenhauer who described music as an art which represents pure, unmixed feelings, passions in the abstract.

Other titbits abound. Love is always at first sight in Wagner. Karl Marx called Wagner "ein Staatsmusikant", someone who had sold his art to the establishment. Good Taste has as little relevance to Wagner as to Mahler. *Die Meistersinger* is the brainchild of an untrustworthy sense of humour. Wagner complained that Liszt and Nietzsche did not like his jokes.

A really excellent book with a good balance between dramatic and musical commentary at a very reasonable price. Well worthy buying and dipping into again and again especially when the separate operas appear on the scene in one form or another.

THE KUPFER RING

AN ILLUSTRATED TALK BY PROFESSOR JOHN HUGHES

The Society's program for 1993 began with a positive upbeat at the Goethe Institute on 7th February with Professor Hughes' illustrated talk on the just concluded *Kupfer Ring*. We could all relate to the thrill of our first Bayreuth Ring as he recalled his "initiation". And what a production to come to terms with while simultaneously experiencing the whole gamut of sights, sounds and pleasures of that unique place.

With the use of slides of the sets projected onto the large screen, John was able to explain the stagecraft and the way Kupfer interacts with his production team and cast in an open-minded, co-operative style, all the while holding that inner vision as the guiding principle.

Not only the physical aspects of the immense stage impressed him, but the ways in which Kupfer used them to such effect; accentuating its extraordinary depth by the use of laser beams, edging the "motorway" with tiny lights disappearing into the black distance. The cast moved over the whole length, breadth and height of it, often at a run, and so irritatingly often on their knees. Why, he asked, were almost all moments of great passion enacted from the kneeling position? Being fit was the prime requisite for performers in this very physical *Ring*.

John Hughes engendered a dialogue with those members present who had seen this production, and with his comprehensive appreciation of European productions brought many details flooding back and prompted many re-evaluations.

This most stimulating talk is to be published in our next Journal, along with material from Richard Toop, Professor Andrew Riemer and Robert Gay.

COMING EVENTS

As you will see from "Coming Events" on page 2 our program for March, April and May is listed in full and confirmed.

Tentative dates for June to December that you may want to pencil in your diary are as follows:

18th July	<i>Die Walküre</i>
15th August	<i>Der fliegende Holländer</i>
19th September	<i>Siegfried</i>
17th October	<i>Götterdämmerung</i>
21st November	TBA
12th December	<i>Christmas Party</i>

LETTERS TO THE EDITOR

The Editors welcome your views. Please address correspondence to the Editor, Wagner Society Newsletter, 141 Dowling Street, Woolloomooloo 2011. Every consideration will be given to your letters, but we reserve the right to shorten if lack of space dictates.

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It was a pity the attendance in November for the *Parsifal* CD was not large but hopefully this could have been due to two factors (and I hope you don't regard the second as a criticism): a) that we have to get used to our re-establishment at the Goethe and b) that no one knew that this was an exciting (and I believe first in ten years) new recording of *Parsifal*. I, personally, love videos. I want to see every one available but I do think that so many of us would, having already at least one recording of each opera, not be prepared or could not afford to purchase the new recordings as they appear. So CDs do have their place - but please (such as you have done with the Bayreuth *Lohengrin*) promote them!

Shirley Robertson

In the notes from the President, last paragraph, we find the following statement: "we are wondering whether we should concentrate in future on videos?" I would say "yes, please!"

Since I haven't got the opportunity to go around the world and see Wagner's operas performed on stage in other countries, the afternoons at the Goethe Institute are my window to the world of Wagner in other countries.

I feel that most people belonging to the Wagner Society have plenty of recorded music at home but not Videos. So, if the Wagner Society puts on videos, they are providing an entertainment enjoyed by everybody.

Heinz Ebert

In response to your questions in Newsletter 49 I would like to say that maybe the time for listening to CDs is past; one can do that in more comfort at home.

It is a pity to see such a big screen in the Goethe Institute go to waste and I would like to suggest that in future we have an opportunity to see more videos. More and more are being issued and to me it is like a window being opened to the big wide world to be able to see what is being produced and put on stage in Europe and America.

I appreciated very much when Arthur Carter showed excerpts of the two *Rings*, one from Munich and the other from the Met, and his knowledgeable commentary, one could judge for oneself and appreciate the different interpretations of the producers and their putting them on stage.

In Germany lots of operas are being broadcast via Television and many people record them. Even if there are no subtitles (who needs them anyway?) and the private recordings are not topnotch, they are just the same interesting and keep us informed what is going on on other stages. So I would like to refer to the Arthur Carter archives.

I would like to thank the Committee and their unstinting efforts to provide the Society with interesting programs and to keep it alive and well.

Hilda Perini

As requested in the December No 49 Newsletter, I am giving my opinion re the Video and CD afternoons.

I like both, for the following reasons:

COMPACT DISKS

It is great to hear the different interpretations of the operas. Some great singers are more pleasant to listen to than see.

It's a good chance to read the libretto.

Gives the uninterrupted time to listen, in the company of people who enjoy the same thing. This is very difficult to have in some homes.

VIDEOS

To educate, in the different aspects and philosophy the director sees in the opera.

See the wonderful acting as well as the singing.

To repeat the old cliché, "variety is the spice of life"!

Thank you for all you do for our enjoyment. The latest newsletter is very good. Also a big thank you to Arthur Carter for arranging our trip to Melbourne. I had a great time.

Marie Hiscock

SEMINAR APPLICATION

SALOME

9.30AM - 5.00PM (APPROX)

Lunch, Morning & Afternoon Tea Provided

To be held at the Australian Opera Centre, 480 Elizabeth Street, Surry Hills, 2010
in conjunction with The Friends of the Australian Opera

COST

\$25.00

I enclose my cheque for \$ ____ for ____ attendance/s at the above Seminar.

Name(s): Mr

Mrs

Please Print Miss _____

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Telephone: Day _____

Evening _____

Membership No: _____

Signed: _____

Date: _____

Please tear out this page and return with a cheque for the appropriate amount (\$25 per head - no concessions) to

*The Secretary - The Wagner Society in NSW Inc.
141 Dowling Street, Woolloomooloo 2011*

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OBITUARY - PETER KLEIN

Peter Klein, German tenor, has died in Vienna aged 85. He was born near Cologne on January 25, 1907.

Peter Klein was one of the foremost character tenors of his day and had a long and successful career at the Vienna State Opera, where he first appeared in 1942 after a period with the Hamburg State Opera. He was familiar to audiences at Covent Garden as the regular Mime in the *Ring* cycles of the 1950s, conducted by Rudolf Kempe. He was praised for singing that role straight and avoiding the excesses of speech-song indulged in by other interpreters at the time.

The characterisation of Klein's Mime was also adept. While making certain that the audience saw the nasty side of the avaricious Nibelung, he also gained certain sympathy for the dwarf's downtrodden state. Nobody could call Klein's tone in the role exactly pleasing but his incisive delivery and his imaginative projection of the text made his portrayal one by which many of his successors have been judged.

After singing small parts at the Cologne Opera, in 1933 Klein was engaged by the Zurich Opera, where he learnt his trade in singing character parts. He spent a season in Düsseldorf in 1936-7 before becoming a member of the Hamburg Opera, where he stayed until 1942. His debut at the Salzburg Festival was in 1946, as Valzacchi (*Der Rosenkavalier*) and as Don Basilio (*Figaro*); he sang for the next 11 years. In 1948 he was Pedrillo in a new production of Mozart's *Die Entführung*, one of his best parts, with Josef Krips' direction.

... He appeared at Covent Garden with the Vienna State Opera in 1946, making a redoubtable impression as Jacquino and as Don Basilio. Thereafter came Mime with the resident company. At the Metropolitan, New York, between 1949 and 1951, he repeated his regular roles of Basilio, Jacquino and Valzacchi as well as adding another favourite part, David in *Die Meistersinger von Nürnberg*.

(Reprinted with acknowledgement from *THE TIMES*, December 4, 1992)

SPECIAL NOTE TO MEMBERS

Watch your mailbox for a special mailing of

- membership renewals
- dinner applications
- nomination forms for the Annual General Meeting
- raffle tickets

INTERVIEW WITH EILENE HANNAN

The acclaimed Melbourne-born soprano Eilene Hannan last month was singing the title role in the Australian Opera's L'Incoronazione di Poppea. Now she is undertaking her first appearance as Sieglinde. This will be in a new production for the Nantes Opera (see Ravens Reporting for more details). Sydney opera lovers will remember this gifted soprano for her astonishing range of roles, including Blanche in Dialogues of the Carmelites, Laura in Voss and the Marschallin only last year. Before leaving Sydney Miss Hannan graciously agreed to share with us her thoughts on her forthcoming role in Die Walküre.

I recall with much affection my appearances (in *War and Peace*) during the Opera House's opening season - that was nearly 20 years ago! I've greatly enjoyed repeating the role of Natasha years later at English National Opera and at the Metropolitan in New York. Now it's the role of Sieglinde that has attracted me - she is a compassionate, spontaneous woman, a complete woman really.

My Sieglinde this month won't be my first Wagner role on stage. That came with my appearing as Venus, for the Victoria State Opera's production of *Tannhäuser* in 1989. I now realise there is so much to find, to discover in the various Wagnerian roles. Having to set about learning them is for me like a quest or a journey. There is

also a sensual delight in singing those roles - they give pleasure to the singer, as well as, hopefully, to the audiences in the theatres!

As I prepare for Sieglinde, I find that Wagner's setting of the words and the drama contained within them are so all-embracing, I will need to use my whole range. What's more, it seems absolutely natural to do this: the emotions in the part are rich, and thus the singing needs to be rich. Thus Sieglinde will be a satisfying role for me, to act as well as to sing.

Of course, not all roles are the same, and productions can differ widely. I bring the same attitude of mind to whatever style of production I am working in: an enormous curiosity. This keeps me searching for the truth of the piece. As I move from one production style to another I adjust, much as we do when meeting different people and learning to get along with them. Of course, some productions end up being more personally pleasing, satisfying, than others.

As for the Nantes Opera, I believe this *Die Walküre* will become part of a complete *Ring cycle*. This is an updated production by Phillippe Godefroid. Hunding is being sung by an Englishman, John Connell. As yet I don't know any others of the cast. Our rehearsal will be a short and intense one, about four weeks duration.

This may seem, from an audience's point of view, a long time to spend rehearsing. It may surprise you that I reckon the ideal time to spend on a big role (like the Marschallin) is one year. With that span of time, it's as if you were handling a good

wine: it's a matter of "fermenting" things properly. Alas, that is not always possible, but even so when repeating a role at another time, even in a different production, you have the chance to continue this "fermentation" process. Last month, for example, I sang in what was for me at least the fourth different production of *L'Incoronazione di Poppea* that I have done in twenty years. Each time there is a chance to explore, to ask the same, or new questions about the piece and the characters. I rate that one of the most satisfying aspects of my work - that is, facing up to the endless possibilities in bringing a character to the lyric stage. There is no bottom line, just an infinite range of interpretations.

Harking back to the Nantes production, this will be sung in German, not in French as you might have anticipated. This is always a moot point. When Wagner was first done in Melbourne (*Lohengrin* in 1877) a music-lover from that city ventured to ask Wagner for his thoughts. He replied that they in Melbourne might do anything they liked, but that he wished them to perform in the vernacular, as audiences can then understand what is being sung. For me, Wagner was foremost a poet, and only secondarily a composer. I have not yet sung Wagner in English but, believe me, I love to sing in my native tongue, or in the vernacular. I feel quite strongly on this point, as aiding in the matter of communication.

I've had cause to look over Wagner's heroine roles of late - I have declined an invitation to sing Eva, but I might sing Elisabeth and Elsa and maybe Kundry. However, Ortrud is definitely out. I would enjoy singing Venus again - in the Paris version!

Undoubtedly my favourite composer (at this stage) is Janacek. I am happy to be singing a new Katya, here in Australia. Emilia Marty is another role I would like to bring to Australia. Of course Sieglinde should keep a lyric soprano such as myself happy for many years to come. "Elle", in Poulenc's *La Voix Humane* is another fascinating role I should like to repeat in Australia. However for the next month my mind is centred on the Walsung's long-lost daughter, whose character I am about to "discover" for myself.

My greetings to the Wagner Society in Sydney.

Eilene Hannan.

BAYREUTH ONE HUNDRED YEARS AGO

*Excerpt from Wagner, Bayreuth, and the Festival Plays", Frances Gerard 1901
(supplied by Patricia Baillie of Da Capo Music, Glebe).*

I am not going to give my readers a categorical description of "bright, magic Bayreuth" as Jean Paul justly calls this delightful spot with its enchanted girdle of environment - for it is in truth its setting, or environment, that gives to Bayreuth its singular charm. Who that has once seen those picturesque, fir-capped mountains, or whose weary eyes have been refreshed by the tender green of those long stretches of undulating meadow-lands - water-clad they may be called, can ever forget the impression received. With the spires of Bayreuth in the distance, the fir-topped mountains in the background, the pine forest in the foreground, and all round "the wide plain or wide valley", it is a scene that fills the heart of the beholder with silent happiness, or it may be with gratitude to the Creator of such an exquisite landscape.

It must not be imagined that this beautiful landscape is wanting in that old-world charm, without which a lovely landscape resembles a lovely woman destitute of soul or feeling. Bayreuth is full of associations... (and has) ... played a considerable role in the history of Germany. [Here follows history from 1005 - the Margrafs, the Hohenzollerns, fires, battles, sieges, Wilhelmina, Margravine of Bayreuth, sister of Frederick the Great of Prussia, the Ermitage and its fetes, with caves, fountains and cascades, the ceding to Prussia, Napoleon's occupation, transfer from France to Austria to Bavaria].

The town of Bayreuth was known to Wagner, who had been there in his youth, and had never lost the impression of its picturesque situation which lingered in his

memory and exerted the same magnetic influence which had drawn Jean Paul Richter to make it his home.

It was in 1871 that Wagner revisited Bayreuth, and not only were the recollections of his youth confirmed, but from the reception he received from the municipality and the administration, it was made clear that his plans were likely to meet with cordial support.

Wagner during this visit selected the site for his Festival Playhouse, also for the residence he meant to build for himself and his family. This done, he returned to Triebchen to announce to his patron the King that in the little Franconian city he had at last found a welcome and recognition, as well as a home wherein he could live the life of a true, unfettered artist. Henceforward, Wagner's home was in Bayreuth. Here, after almost forty years of incessant fighting, his art likewise found an enduring home...

From this period Wagner's name is intimately connected with Bayreuth... He soon began to build a house for himself on the land given him by the municipality of the town. An ideal house was Wahnfried - for so it is called - "Home of peaceful fantasies"....

Wahnfried was very dear to Wagner's heart, and here the wife he loved still dwells.

... Wagner's Festival Playhouse is set upon the top of a hill. It stands upon an open space commanding a view, or rather panorama of unequalled extent. The plan of the building is not the one drawn by Semper for the Munich Playhouse, although this has been stated, but Wagner's own plan in which no one assisted him. It closely resembles a Grecian amphitheatre. In the body of the building 1,345 persons can be comfortably seated. The Furstentum, or royal gallery, holds one and the gallery over it two hundred persons. The theatre altogether can seat 1,450 persons. There are no boxes. There are sixteen entrances, eight on each side of the building, and beside these run colonnades leading to a gallery, which is outside the theatre, so that in case of fire an exit can be made in a minute and a half. The interior is severely plain - no decorations, neither gilding nor draperies.

Not even a lustre hangs from the ceiling; the electric or incandescent lamps are placed on the top of every pillar and are extinguished when the performance commences. In consequence of this custom theatre costume is unnecessary, everyone wearing morning dress.

SALOME SEMINAR

Once again we are to be enriched by the scholarship and wit of Professor Andrew Riemer, Richard Toop and Robert Gay at a one-day Seminar held in conjunction with The Friends of the Australian Opera at the Opera Centre on Elizabeth Street, Surry Hills on Sunday 18th April.

So popular was our last joint venture with The Friends that we recommend early booking to ensure a place.

Lunch as well as morning and afternoon tea will be provided.

You will be supporting your Society by returning the booking form (on page 7) with a cheque for the appropriate amount (\$25 per head - no concessions) to

The Secretary - The Wagner Society in NSW Inc.
141 Dowling Street, Woolloomooloo 2011

We would appreciate your returning this booking form no later than Friday 2nd April so that we can plan effectively for this day.

BIRTHDAYS

- Dame Joan Hammond
- Richard Wagner

THE RAVENS REPORTING continued from page 16

Some further items contributed by Len Dobbs

Dresden Semperoper: *Der fliegende Holländer* 18 + 20 March, 26 June. *Die Meistersinger von Nürnberg* 7 March, 4 July (Hans Sachs - Siegfried Vogel/ Ekkehard Wlashiha, Eva - Waltraud Vogel, Walther von Stolzing - Klaus König); *Parsifal* 9 + 11 April, 16 May (Gurnemann - Theo Adam, Parsifal - Klaus König, Kundry - Gwyneth Jones/Marilyn Schmiegl, Amfortas - Franz Grundheber/Bernd Weikl).

Helsinki Opening of the new Opera House, *Kullervo*, by Aulis Sallinen, 30 November and 3 December. *Swan Lake* 1 December; *Carmen* 2 December; *Gala Concert* 4 December. NB: If *Kullervo* is anything like *The Red Line* (Aulis Sallinen) which I saw at Sadlers Wells in 1979 it would interest most Wagner lovers.

THE RAVENS REPORTING

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

Budapest Spring Festival March 12-28 includes *Das Rheingold*, the first stage of a complete *Ring cycle* which is scheduled to coincide with Budapest's Expo '96.

Hamburg *Siegfried* (new production). March 14, 20, 23, 31, April 12. Conductor Gerd Albrecht; Producer Gunter Kramer; Director Andreas Reinhardt.

Omaha Opera Omaha - *Der fliegende Holländer* March 31, April 2, 4.

England Welsh National Opera - *Tristan und Isolde*. Bristol - March 13; Liverpool - March 20; Oxford - March 27; Covent Garden - April 19 & 22.

Hanover *Götterdämmerung* (new production). April 3, 9. Conductor George Alexander Albrecht; Producer Hans-Peter Lehmann; Director Ekkehard Grubler.

The full cycle of this new *Ring* will be staged May 14, 16, 20 & 23.

Antwerp Flanders Opera - *Parsifal*. April 9, 12, 15, 18. Conductor Silvio Varviso.

Berlin Deutsche Oper - *Die Meistersinger* (new production). May 1, 3, 9, 16, 20. Eva - Eva Johansson; Walther - Peter Seiffert; Sachs - Wolfgang Brendel. Producer Gotz Friedrich; Director Peter Sykora.

Nantes Opera de Nantes - *Die Walküre* (new production). June 22, 24, 26. With Eilene Hannan as Sieglinde. Conductor Valentin Reymond.

Berlin Deutsche Oper - *Der fliegende Holländer* March 27, *Tannhäuser* April 9, *Die Meistersinger von Nürnberg* May 1, 5, 16, 20, *Das Rheingold* May 28, *Die Walküre* May 30, *Siegfried* June 2, *Götterdämmerung* June 6, *Tristan und Isolde* June 13.

New York The Metropolitan - *Ring I - Das Rheingold* March 24, 27; *Die Walküre* March 30, April 3; *Siegfried* April 10; *Götterdämmerung* April 17; *Ring II* - April 19, 20, 22, 24; *Ring III* - April 26, 27, 29, May 1. Metropolitan tickets can be obtained by phoning (212) 362 6000 - M/C; Visa; Amex.