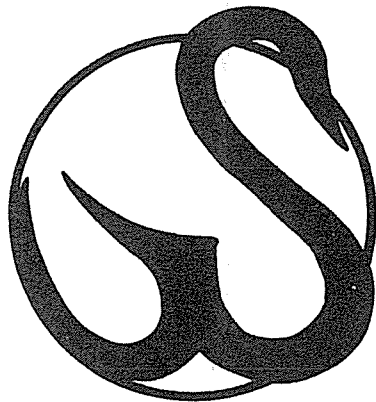


The Wagner Society

IN NEW SOUTH WALES INC.

All Correspondence to GPO Box 4574 Sydney, NSW 2001



Newsletter

58 MARCH 1995

Print Post Approved PP242114/00002

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>
March 12, 1995	Arthur Carter & Ramon Josey presenting Wagnerian Singers in Australia	Metcalfe Auditorium 1.00pm
April 2, 1995	Robert Gay presents a talk on Wagner's early operas - <i>Der Feen</i> , <i>Das Liebersverbot</i> and <i>Rienzi</i> see application form inside	The Opera Centre 10.30am to 4.00pm
May 7, 1995	New York Metropolitan Opera's 1993 production of <i>Parsifal</i> - video	Metcalfe Auditorium 11.30am
May 21, 1995	Wagner Birthday Annual Lunch Guest of Honour - Leo Schofield	Ritz Carlton Hotel Time TBA
May 27, 1995	Concert performance of <i>Parsifal</i> in Brisbane with the Qld Symphony Orchestra	Qld Performing Arts Centre 4.30pm
June 18, 1995	1992 Bayreuth Harry Kupfer production of <i>Die Walküre</i> - video	Metcalfe Auditorium 11.30am
June 25, 1995	Concert with Rita Hunter as guest soloist	Allambie Heights Community Centre 7pm
July 2, 1995	Annual General Meeting followed by Wagner Gala Video from Berlin	Metcalfe Auditorium 2.00pm
July 30, 1995	Simone Young talk	Metcalfe Auditorium 1.00pm
August 13, 1995	1992 Bayreuth Harry Kupfer production of <i>Siegfried</i> - video	Metcalfe Auditorium 11.30am
September 10, 1995	1992 Bayreuth Harry Kupfer production of <i>Götterdämmerung</i> - video	Metcalfe Auditorium 11.30am
October 22, 1995	Arthur Carter talk on the centenary of Kirsten Flagstad	Metcalfe Auditorium 1.00pm
November 19, 1995	proposed Seminar on <i>Rheingold</i>	Metcalfe Auditorium Time TBA
November 30, 1995	<i>Rheingold</i> concert performance by the SSO	Concert Hall, Sydney Opera House 7.30pm
December 4, 1995	<i>Rheingold</i> concert performance by the SSO	Concert Hall, Sydney Opera House 1.00pm
December 10, 1995	Christmas Party	TBA

NEW ADDRESS

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

The Wagner Society in NSW Inc
GPO Box 4574
SYDNEY NSW 2001
Tel/Fax - 326 2593

COMMITTEE

President	Ramon Josey	326.2593
Immediate Past President and Membership Secretary	Olive Coonan	387.6403
Vice Presidents	Paul Lehmann	552.1424
	Sue Kelly	
Treasurer	Janet Wayland	332.3926
Secretary	Ira Kowalski	560.5859
Newsletter	Annie Marshall	042.94.2992
Members	Barbara McNulty	487.1344
	Jean-Louis Stuurop	
Public Officer	Reg Maloney	

CONTRIBUTIONS

All contributions to the Editor are gratefully received, be they in the form of letters, articles or items that have caught your eye in other publications. If you do submit items it would be helpful if they could be typed rather than hand-written, especially if they are lengthy. However we welcome your interest in this newsletter in whatever form it comes.

*Please forward your items to:
the Editor -
The Wagner Society in NSW Inc,
GPO Box 4574,
SYDNEY NSW 2001.*

THE PRESIDENT'S REPORT

Dear Members,

The Metcalfe Auditorium has proved to be a very satisfactory venue, according to those members who attended the first two meetings for this year. Very comfortable seating, good sightlines and the relaxed ambiance of the State Library.

The video of Harry Kupfer's controversial production of *Das Rheingold* held no terrors for our members, many of whom had seen the production in Bayreuth. It was warmly received; in fact the static use of the cameras - directly in front of the stage - plus the many close-ups, gave us much more than most would experience in the theatre. Great singing and great characterisation.

In February, Alison Gyger's talk was a great source of pride for us. The results of her wide knowledge and research into the archives of opera in Australia surprised many with the extent of Wagner's operatic performances in this country from 1878 to 1935. With a few choice historic early recordings of singers who appeared in Australia, it was a fascinating afternoon. On March 12, Arthur Carter and myself will complement Alison's talk with a survey of Australian Wagnerian singers from 1935 to the present day, with many musical extracts. Don't miss it!

Our Bayreuth allocation of fifteen sets of tickets has been fully subscribed as well as an additional allotment from the Friends of Bayreuth for *Parsifal* and *Tannhäuser*. I am also happy to report that 26 members will be travelling to Brisbane on 27th May for the concert performance of *Parsifal*. Thank you all for making it a success. Elsewhere in this newsletter are details of the Sydney Symphony Orchestra's concert performance of *Das Rheingold* on Thursday 30th November and an extra matinee performance on Saturday 4th December. The ABC is holding an allotment of discounted tickets for the Wagner Society, in A reserve, for both performances. Please telephone the Society to reserve your seats for these most exciting concerts to end the 1995 season.

Rita Hunter - a name that is always warmly associated with Wagner by her many admirers around the world - although her repertoire is much wider of course, has been resident in Australia for many years now and has given many exciting performances. Sadly or, more to the point, scandalously ignored in recent years by the National and State Companies. A rare treat then, when we can hear this great singer. A concert to raise funds for the inaugural John Darnley-Thomas Scholarship, in memory of her late husband, who was a much loved and respected singing teacher, will be held at the Allambie Heights Community Centre at 7pm on Sunday 25th June. Miss Hunter will be appearing at this concert, singing selected operatic arias and songs. I urge everyone to attend this rare appearance of a fine singer.

Finally, thanks to all those who have expressed their appreciation for the enlarged newsletter. The sub-committee puts in a great deal of time and effort to compile the contents and it is gratifying to know that this work is appreciated.

Ray Josey
President

DAS RHEINGOLD

I would like () tickets to the following performance of *Das Rheingold*
Wagner Society ticket price for A reserve - \$67.00

Please tick your choice

- () Thursday 30th November at 7.30pm
 () Saturday 4th December at 1.00pm

My cheque/money order for \$..... is enclosed.

Name

Address

Telephone h

w

Please return to the Wagner Society, GPO Box 4574, Sydney 2001.

The Sydney Symphony Orchestra, conducted by Edo de Waart, gives concert performances on Thursday November 30th at 7.30pm and Saturday December 4th at 1.00pm. Cast is as follows:

Wotan	Monte Pederson	Donner	Michael Lewis
Froh	Richard Greager	Loge	David Kuebler
Fricka	*Bernadette Cullen	Freia	Suzanne Prain
Erda	Nancy Maultsby	Alberich	Franz-Josef Kapellmann
Mime	Geoffrey Harris	Fafner	Conal Coad
Fasolt	Donald Shanks	Woglinde	Gillian Sullivan
Wellgunde	Kirsti Harms	Flosshilde	Nancy Maultsby

* Sponsored by the Wagner Society in NSW

NEW MEMBERS

*The Society wishes to welcome the following new members:
 Brian Hartnett, Mr & Mrs Willy Spiller, Theodore Borrer,
 Nancy Fleming and Roger Cruickshank, Patricia Scrby, Geoffrey
 and Margery Nicoll, Astrid Burden, John Yarwood,
 Ms M L Magree and Ms Christiana Sto!dt*

NEW DONATIONS

The Society would like to thank the following people for their donation to the
Society
W & A Hamlyn, Pauline Thompson
Dr Sue Kelly, A N Jones
D W King, Andrew Riemer
Reg Maloney

DONATIONS

The Society welcomes all donations and they can be sent as follows:

DONATION FORM

To The Wagner Society in NSW Inc
The Treasurer (Mrs Janet Wayland)
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.

LETTERS TO THE EDITOR

Dear Sir,

I refer to two items in your December newsletter:

You mention that Mr Schofield has become the darling of Melbourne. This may be a Sydney perspective. Here, there is little, if any, basis of fact for that assumption.

The start of a VSO *Ring* was programmed, funded and cast for the 1995 season. The standard would have been similar to previous Wagner operas seen in Melbourne and Sydney, ie, acceptable and affordable. Mr Schofield's intrusion with his grand vision of an international *Ring* put paid to the comparatively modest VSO productions and probably deprived Australia of its own *Ring* for at least another six years.

Having seen Wagner operas around the world, including the current grotesque Bayreuth *Ring*, I would have been more than happy with the long-awaited homegrown product.

**Yours faithfully
Robert Salzer**

**RITA HUNTER
AND THE JOHN DARNLEY-THOMAS MEMORIAL SCHOLARSHIP**

On Sunday 25th June 1995 at 7pm at the Allambie Heights Community Centre, Allambie Road, there will be a concert to raise funds to establish a memorial scholarship for a talented child/youth/young adult in John's memory.

Appearing at this concert will be the great Wagnerian soprano Rita Hunter, singing areas by Wagner, Mascagni, Verdi and others.

Ticket price \$10 per person.

An optional buffet supper will be available at an additional charge to be advised.

Please telephone or fax to reserve your seats 326 2593.

SEMINAR BOOKING FORM

Sunday, April 2, 1995

Robert Gay presents a talk on Wagner's early operas
Der Feen, Das Liebersverbot and Rienzi

at
The Opera Centre
Surry Hills
between
10.30am to 4.00pm

Coffee and tea will be available in the Green Room at the Opera Centre

Members are requested to provide their own lunch. Alternatively, light refreshments are available outside in Elizabeth Street, a short walk from the Opera Centre

Cost \$30.00 per member
Cost \$35.00 per visitor

To The Wagner Society in NSW Inc
The Treasurer (Mrs Janet Wayland)
GPO Box 4574
SYDNEY NSW 2001

Please find my cheque/money order attached for \$..... being for.... ticket(s) for the Seminar being held by the Wagner Society in NSW Inc on Sunday 2nd April 1995 between 10.30am and 4pm.

Name:

Address:

.....

Membership Number:

**ROBERT GAY PRESENTS
DER FEEN,
DAS LIEBERSVERBOT
AND
RIENZI**

Robert Gay will be giving a talk to the Society on 2nd April from 10.30am at the Opera Centre. The subject will be the early operas of Wagner. The following are extracts from an article that appeared in the December 13 edition of *The Bulletin*, written by Lenore Nicklin. For some members Robert Gay may be an unknown quantity but I am sure every member will find it of interest.

Robert Gay is one of Sydney's best known music lecturers and organiser of music tours. He embarked on a singing career in his 20s, specialising in German Lieder but after ten years knew that he was not going to be Dietrich Fischer-Dieskau. In 1985, after the film *Amadeus* was all the rage, Gay began a series of sell-out lectures - "the truth behind the legend". The Mozart lectures resulted in Mozart weekends, then Mozart tours to Europe. By 1991 everyone had heard enough of Mozart to last a lifetime. He then switched to Schubert, Beethoven, Verdi and Puccini.

A Robert Gay lecture is a performance. There are lots of *ta ta ta tums* and *tra la las*. He sings the parts, conducts an unseen orchestra, tells jokes and unravels complicated operatic plots. No one goes to sleep and anyway whenever he plays a CD to illustrate a musical point he does so at full blast. His enthusiasm for his subject is catching. Recently he was lecturing the Friends of the Australian Opera on Janaček in preparation for a series of new productions of Janaček's operas being planned by the Australian Opera. People who never cared about the Czech composer were made to care.

The chief breadwinner in the family continues to be his wife Penny, a lecturer in English literature at Sydney University and the author of two books on Shakespeare. However, Gay's musical lectures are in such great demand that he is fast catching up. Gay's Mozart weekends five years ago were to be the beginning of a new career. The first musical tour to Europe was in 1987. From then on he did two a year. There is a waiting list for a 1995 tour to Berlin and Budapest. The Friends of the Sydney Symphony have asked him to lead a tour next August, following the SSO to London, Lucerne and Berlin.

As a lecturer, he sees his role as that of an entertaining storyteller. His lectures often have cliffhanger endings - you need to come the following week to find out **what happened** to the 300-year-old woman in the Janaček opera!!

DAVID STANHOPE

Report: Bayreuth Scholarship (Australia) 1994

This visit to Germany was extremely useful and informative. Despite the restriction of time available due to work commitments in Australia I was able to make the maximum use of that time, visiting most of the major operatic centres of Germany - Berlin, München, Hamburg, Köln, Düsseldorf, Stuttgart - as well as other cities. I attended a number of performances in major opera houses and made contact with various people in the German opera world. I also was able to meet a major German agent. With the exception of a few conversations with Germans whose English was far superior to my German, I spoke German at every opportunity, and felt that my German was adequate to communicate with native Germans in most situations (particularly in railway stations, restaurants and hotels!), and my fluency improved during my stay. Before I returned to Australia I spent a few days in London. The main features of my visit were as follows:

Nov 16 To Köln. Here I met Elke Neidhardt, who is a resident director at the Köln Oper, and head of the Opera Studio there (Elke has also directed regularly in Australia, and in fact directed the season of *Salome* in Adelaide which I conducted in October 1994)...In the evening I attended a concert performance of Bellini's *Sonnambula* ... with the young Australian singer Andrew Collis in the cast ...

Nov. 18 To Hamburg. I was able to walk around the beautiful harbour before attending *Siegfried* at the Hamburg Oper. I was not overwhelmed by this performance ... The music for Wotan's entry was spoiled by Wotan being made to appear far too soon (a wrong stage entrance is the most common and obvious directorial blunder in opera), and a huge moon hanging over a lake in Act 2 (Fafner was a water dragon in this production) was meaningless. Some fine sounds from the orchestra - rich bassoon section and good tuba (many solos in *Siegfried*).

Nov. 21 In Düsseldorf (spent the previous two days here), and had my first meeting with Reinhold Heissler-Remy, who is one of the big agents in Germany

Nov. 22 To Köln... [there] attended a performance of *Lulu* at the Oper. This was most interesting, having myself recently conducted the première season in Sydney ... It was heartening to discover that the Sydney *Lulu* (despite some flaws in the production, which nevertheless was faithful to Berg) was better, even with a less experienced orchestra and cast (which was entirely sung by Australians or New Zealanders with the exception of Schigolch).

Nov 26 To Frankfurt. Nov 28 To Stuttgart

Nov 29 To München. ...this was the first time I had heard the Bayerische Staatsorchester, and I think it is the best German orchestra I have heard in the flesh ...(some gorgeous playing from all sections of the orchestra ... and fine singing ...)

Dec. 2 Dusseldorf. Second meeting with Reinhold Heissler-Remy. He had managed to look at the videos, and I think had been impressed. ...He asked me if it was my intention to try and guest conduct in Germany and pointed out that it would be easier to work in Germany if I lived there (I expressed willingness but not on a permanent basis until after 1997)... He asked to keep my

material, and also requested copies of the Britten video (*Turn of the Screw*, being released commercially in London soon). He also urged me to get a fax machine so that we could keep in touch! I will shortly send him my schedule for the next few years, and see what happens. A positive meeting and, I am sure a beneficial contact.

Dec. 4 Berlin. ... Attended *Götterdämmerung* at the Deutsche Oper, conducted by Horst Stein. This was a fine performance, marred only by the replacement Siegfried (Rene Kollo was sick). Marvellous singing by Brünnhilde (Hildegard Behrens), Hagen (Matti Salminen) and Waltraute (Hanna Schwarz). Even the production was pretty good. The orchestra played very well, and it was gratifying to find that not even Horst Stein could keep the extremities (horns and tubas left, trumpets and trombones right) together all of the time ... Although I love *Tristan und Isolde* equally, I think *Götterdämmerung* the best and most polished of Wagner's operas. The best end to my German visit that I could have arranged.

Before returning to Australia .. I was able to make a short visit to London. ... I met and had a most useful talk with the ENO music director, Sian Edwards, and the Head of Music there, Anthony Legge. I also had meetings with Donald Mitchell of the Britten-Pears Foundation, and Malcolm Smith of Boosey & Hawkes ...

I am sure I will visit Germany again soon. I am also indebted to the Opera Foundation and the Wagner Society in Sydney for their assistance and support, not least for the return air fare.

David Stanhope

LEONA MITCHELL TO SING WAGNER?

The American lyric-spino soprano Leona Mitchell - a regular visitor to Australia - signalled a move into the Wagnerian repertoire.

Mitchell, interviewed by the general manager of the Australian Opera, Donald McDonald, at a Hotel Inter-Continental luncheon, indicated that she was emboldened by her current success in the title role of the AO's *Turandot*, which she is singing for the first time.

She had been "very leery approaching *Turandot*, for it is one of the grandest of roles to perform... and a breaker of some singers. I resolved that if it became too much for me at any point in rehearsals, I would unfortunately have to tell the AO that the role wasn't for me. But I worked on it every day, for hours and hours, and it started to feel like I was pulling on a glove."

What new role would she like to tackle next, McDonald asked, in what sounded like a leading question to his company's favourite import.

"Having done *Turandot* I am looking over my shoulder at Wagner," Mitchell replied. "People all over the place are giving me advice. Some singers are saying, 'Don't go to Valhalla', [others are saying] 'Try Sieglinde, Elsa and Eva but stay away from Isolde and Brünnhilde, etc.'"

She then related a favourite story - "this is hearsay, I don't know if it is true!" - involving two of the 20th Century's great sopranos, Birgit Nilsson and Leontyne Price. "Birgit was appearing in a new *Aida* at the Met; Leontyne was the reigning *Aida* at the time and was very upset about this. So she said to (coach) Jack Metz, 'Well, I am not going into Valhalla and I think she should stay off the Nile'."

When Mitchell returns to Houston she will retreat into her studio and, as with *Turandot*, see what feels comfortable.

She has a history of premiering new roles with the AO. In addition to *Turandot*, she has made her debut here as Cio-Cio San in *Madama Butterfly*, Desdemona in *Otello*, and the title roles in *Manon Lescaut* and *Tosca*.

In a further pointer to her future, Mitchell said yesterday, "I like [Richard] Strauss too and would like to perform some *Rosenkavaliers* and some *Ariadnes*."

Peter Cochrane
SMH 17/1/95

COVENT GARDEN -THE RING

Bernard Haitink has managed to conduct his own *Ring* (first two parts) as Music Director of the Royal Opera House. Haitink gave us a masterful reading of the music that was a pleasure at all times. Unfortunately his superb conducting of the score bore little relationship to what was happening on stage, and was also hampered by some suspect casting.

The director Richard Jones and designer Nigel Lowery have produced a *Ring* that is, after seeing *Das Rheingold* and *Die Walküre* began with what looked like the outline of a house and Siegmund materialised from a large hole in the floor was somewhat plausible, but to have Acts II and III on the tiled roof of a building was meaningless. In addition, the death of Siegmund was hopelessly bungled by bathetically blacking out the stage.

The singing was highly variable. Some singers gave excellent performances - in particular, Jane Henschel as Fricka made the most powerful impression, Deborah Polaski as Brunnhilde displayed a strong clean attack, Ulla Gustafson, replacing the sacked Waltraude Meier, produced an open voiced, if occasionally coarse, Sieglinde, and Ekkehard Wlaschiha repeated his inimitable Alberich. Other casting was less suitable. Robert Tear was acceptable as Loge, but produced a rather thin tone. Gwynne Howell, a memorable Hans Sachs more than a decade ago, was a weak Fasolt. The more controversial cases were Poul Elming and John Tomlinson, repeating Bayreuth performances of Siegmund and Wotan respectively. Poul Elming was out of voice by the middle of Act I, and thus the *Winterstürme* was weak, and the drawing of the sword a farce, notwithstanding sympathetic conducting from Haitink, who dropped the orchestra by as much as could be consistent with the dramatic moment to accommodate the singer's failure. John Tomlinson, to quote the Opera magazine, "he still struck occasional dead notes ... (perhaps) certain vowels on certain pitches?", an over-generous euphemism for "sang out of tune frequently".

Incapable of producing a line of more than three notes long, lacking a lower register, producing far too many wrong notes, he fatally damaged the musical side of the performances.

As ridiculous as the production was it would still be possible to return for the whole Ring and have an exciting musical experience but with a new Siegmund and Wotan who are so crucial to the work.

Camron Dyer

SIMONE YOUNG Conductor

Australian born conductor Simone Young is widely regarded as one of the most talented young conductors of her generation.

In the past year she has become the first woman to conduct at the Vienna Volksoper, the Vienna Staatsoper and the Bastille in Paris. This year she has also made her British debut conducting *Rigoletto* at the Royal Opera House Covent Garden and will return there to conduct *La Bohème* in 1995.

Now a conductor with the Staatsoper Unter den Linden in Berlin, she has assisted Daniel Barenboim for the past three years, most importantly with the Wagner Ring Cycle at Bayreuth, but also with other operas in Europe including *Wozzeck* in Paris. Other recent engagements have included Harry Kupfer productions of Rimsky-Korsakov's *Tsar Saltan* and of *La Bohème*, as well as *Cavalleria Rusticana* and *I Pagliacci* at the Komische Oper Berlin, and with that company for a tour of Japan, *Fidelio* at the Staatsoper in Berlin, *Les Contes d'Hoffmann*, *Eugene Onegin* and *Nabucco* at the Vienna Volksoper, *Die Entführung aus dem Serail*, *Hänsel and Gretel* and *Die Zauberflöte* at the Köln opera, *Die Entführung* at the Deutsche Staatsoper and *Simon Boccanegra* in Bremen. In 1996 she will conduct at the Metropolitan Opera, New York.

Simone Young studied at the NSW Conservatorium of Music, joining the staff of The Australian Opera after graduation in 1982. For the next three years she worked on most of the major Opera repertoire, making her conducting debut in 1985. She was then awarded an Australia Council grant to spend a year of study in Europe. She was named Young Australian of the Year in recognition of her achievements.

In 1987 she was engaged by the Oper der Stadt Köln, first as répétiteur and from 1989, with conducting duties as assistant to the music director, James Conlon. This time she conducted *Hänsel and Gretel*, the ballet *Lulu* by Nino Rota, *Ritta Blaubart* by Offenbach, *Die Zauberflöte für Kinder*, and the premiere of *Nacht mit Gästen*, a modern chamber opera by Reinhard Febel.

Other engagements have included the Norwegian premiere of *Ariadne auf Naxos* for Oslo Someropera, concerts with the contemporary chamber groups of Köln, Beethoven's Symphony No 9 in Köln with Rose Voices Choir from Kyoto, and an operetta recording with WDR/EMI.

She will return to conduct *Aida* for the Australian Opera in mid 1995. Following is a list of Simone Young's 1995 Strauss and Wagner engagements:

Mar 5, 11, 19 & May 14, 21	<i>Tristan und Isolde</i>	German State Opera *Unter den Linden, Berlin
Mar 18 & May 2	<i>Salome</i>	Vienna state Opera (with Hildegard Behrens)
Apr 2, 7, & 11	<i>Elektra</i>	Bavarian State Opera, Munich (Behrens/Martin, Sabine Haas, Rysanck, Weikl)
Oct 22, 28 & Nov 5 & 22	<i>Meistersinger</i>	German State Opera* (Tomlinson, Goldberg)
Nov 12 & 19	<i>Siegfried</i>	German State Opera* (Tomlinson, Jerusalem, Clark, Polaski)

RADIO TAPES - THE YOUNG WAGNER

We have been informed by the South Australian Wagner Society that tapes are now available of a series of talks on *The Young Wagner* given recently by Professor Emeritus Brian Coghlan on Radio 5UV.

In May 1994 Professor Coghlan presented four lectures for the Department of Continuing Education at the University of Adelaide. The series showed how Wagner derived his musical dramas from the works of Beethoven, Carl Maria von Weber and Meyerbeer. Professor Coghlan traced the development of Wagner's music from *Rienzi* to the *Flying Dutchman*, *Tanhäuser* and *Lohengrin*.

This series is based on those original lectures. It was produced at the studios of University Radio 5UV by Glen Quick in October 1994.

To order you may telephone 5UV on 08 303 5000, write to University Radio 5UV at 228 North Terrace, Adelaide, SA, 5000 or order them direct from the NSW Wagner Society at our usual address. **The cost is \$20 for the two tapes.**

THE RAVENS REPORTING

continued

Seattle *The Ring* - Nadine Secunde/Marilyn Zschau, John David De Haan, J. Patrick Raftery, Peter Kazaras, Thomas Harper, Gordon Hawkins, Julian Patrick, Monte Pederson, Gabor Andrasy. Conductor Hermann Michael, producer Francois Rochaix, designer Robert Israel. August 6, 7, 9, 11; 14, 15, 17, 19; 22, 23, 25, 27.

THE RAVENS REPORTING

continued

(new production) - Conductor Varon, producer Christof Loy, designer
auer. Opens June 18.

er - *Holländer* - April 2 ; *Lohengrin* - April 23, 30; *Tristan* - June 11,

Parsifal - April 11,15 and *Tristan* - May 14, 21.

v production) - Conductor Berislav Klobucar, producer Gotz Friedrich,
r Sykora and Kathrine Hysing. April 14, 17, 22, 26 and May 2, 5.

(new production) - Conductor Rafael Fruhbeck de Burgos; producer
us, designer Hartmut Meyer. Opens April 2.

era - *Rienzi* with Susan Anthony, Gary Lakes, Linda Finnie, Rainer
onductor Stefan Soltesz. Concert performances - Ghent April 9, 11
April 14, 17m, 19, 21.

borah Polaski, Kerstin Witt, Wolfgang Schmidt, Matti Salminen, Jukka
onductor Christof Perick, producer Marco Arturo Marelli and Dagmar
o-production with Houston and Montpellier. May 17, 20, 25 and June

inger - Ashley Putnam, John Horton Murray, Monte Jaffe. Conductor
May 12, 14m, 20.

ay 25 and June 5, 11.

ay 21, 24, 26, 29.

Conductor James Conlon, producer Kurt Horres and designer Andreas
pens May 5.

emieres May 20.

new production) - Opens May 25.

inger (new production) - Katarina Dalayman, Ruthild Engert, Thomas
Dale Duesing, Siegfried Vogel, Jan Hendrik-Rootering. Conductor
nchen, producer Harry Kupfer, designers Wilfried Werz and Eleonore
1, 4m, 7, 10, 13, 16, 20, 23, 27, 30.

vrung - (new production) - Susan Marie Pierson, Sharon Markovitch,
iller-Lorenz, Martin Egel, Nikita Storojev. Conductor Guido Ajmone-
ucer Philippe Godefroid and designer Pascal Lecocq. June 2, 6, 9.

THE RAVENS REPORTING

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

- Houston Hildegard Behrens and Wolfgang Schmidt are to sing the title roles in *Tristan und Isolde* in January 1997. Conductor Christoph Eschenbach and produced by Marco Arturo Marelli.
- C'vent Grdn Vivian Tierney makes her house debut as Gutrune in October.
- Dusseldorf *Tannhäuser* - c. Hans Wallat p. Hans Hollmann d. Hans Hoffer March 25.
- Barcelona Waltraud Meier is the soloist in Wagner concerts at the Palau de la Musica Catalana. March 19m, 20.
- Duisberg *The Ring* with Sabine Hass, Nancy Johnson, Christine Hagen, Cornelia Berger, Wolfgang Schmidt, Eberhard Buchner, Helmut Pampuch, Bodo Brinkmann, Hermann Becht. Conductor Hans Wallat, producer Kurt Horres, designer Andreas Reinhardt. April 11, 14, 17, 22.
Tannhäuser - Conductor Hans Wallat producer Hans Hollmann and designer Hans Hoffer. June 17
- Florida *Holländer* - In Miami April 15, 17, 20, 23m, 25 and in Fort Lauderdale April 28, 30.
- Vienna *Tristan und Isolde* - With Gabriele Schnaut, Uta Priew, Heikki Siukola, Falk Struckmann, Matthias Holle. Conductor Zubin Mehta, producer August Everding, designer Gunther Schneider-Siemssen. April 9, 13, 16.
The Ring - June 8, 11, 15, 20 and 22, 24, 27, 30.
- Strasbourg *Siegfried* - concert performance on April 18 with Mechthild Gessendorf, Isabelle Sabrie, Brigitte Remmert, Heinz Kruse, Wilfried Gahmlich, Franz Josef Kapellmann, Alfred Muff. Conductor Theodor Guschlbauer.
- Dortmund *The Ring* - April 12, 14, 17, 23 and May 19, 21, 25, 28.
- The Met *Parsifal* - Gwyneth Jones, Placido Domingo, Wolfgang Brendel, Donald McIntyre, Robert Lloyd. April 14, 19, 22m.
- Copenhagen *Parsifal* - Lisbeth Balslev, Poul Elming, Leif Roar, Bent Norup, Jorgen Klint, Aage Haugland. Conductor Michael Schonwandt, producer Harry Kupfer, revived by Anne Fugl, designer Harry Kupfer and Reinhard Heinrich. Opens April 22.