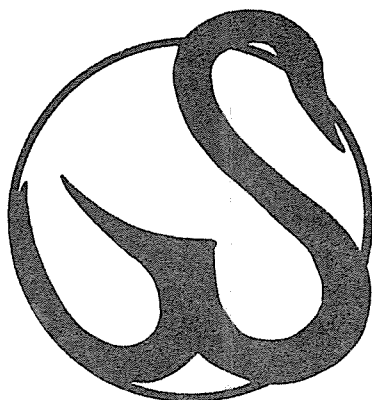


The Wagner Society

IN NEW SOUTH WALES INC.

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



Newsletter

No. 66, January 1997

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 16	Talk by Antony Ernst: <i>The beginning of the endless melody: the first sixty years of performance of Tristan and Isolde</i>	Goethe Institut 1.00 pm
March 22 to April 12	<i>Der Fliegende Holländer</i> , Opera Australia's Melbourne season	Melbourne State Opera
April 20	Lohengrin video: <i>see page 3 for details</i>	Goethe Institut 1.00 pm
May 25	Richard Wagner Birthday Luncheon	Ritz Carlton Hotel Macquarie Street 12 noon for 12.30 pm
July 20	Annual General Meeting followed by talk by David Nunn: "Knappertsbusch, Hotter and Sachs - the three Hanses",	Goethe Institut 1.00 pm
Sept 21, Oct 19 Nov 16, Dec 14	<i>Please note these dates - program to be arranged</i>	Goethe Institut

COMMITTEE

President	Paul Lehmann	9552 1424 (home)
Vice President	Barbara McNulty	9487 1344
Vice President and Treasurer	Olive Coonan	9387 6403
Membership Secretary	Janet Wayland	9332 3926
Secretary	Ira Kowalski	9560 5859
Members	Barbara Brady (Newsletter editor)	9956 5132
	Shirley Robertson	9521 3281
	Ivor Zetler	9871 4566 (home) 9872 2723 (work)
Public Officer	Reg Maloney	

THE PRESIDENT'S REPORT

ADELAIDE RING. This report is based mainly on 1) the information set out in the official brochure (which I received on 24 February), 2) statements made at the public launch on 25 February, and 3) discussions in a conference on 25 February between Mr Stephen Phillips, the General Director of the State Opera of South Australia, Barbara McNulty and myself at my office at Chatswood.

The present position as I understand it is:

- 1) Our society has been allocated 132 tickets - but although I have been told they are for "good seats" no one can at this point tell me with certainty the actual seating position and cycles reserved for us - although Mr Phillips thought that, probably, our members' first preferences were met.
- 2) All tickets allocated to us are available ONLY on the basis that the ticket holder will fly Qantas.
- 3) We may if we wish apply for "drive" tickets. These tickets DO NOT require a Qantas ticket to fly to Adelaide. Applications for these will not be accepted until 10 March 1997. However only a few of these "drive" tickets are available. These will be allocated by the S.A. Opera. However IF we apply and IF we are allocated any of these "drive" tickets then the tickets so allocated will not be as good as the tickets that have already been allocated to us. We can however apply for these tickets and revise down our requirements at a later stage.
- 4) Qantas have an optional package available which consists of a) a cycle ticket, b) air ticket, and c) seven nights twin-share accommodation at various selected hotels. Mr Phillips only recently received details of the prices for this package but it had not been made clear to him whether or not these prices were firm or subject to variation. He told me however that I could pass the figures on to our members. Prices for this optional package vary depending on the hotel and of course the actual seating required. For an 'A' reserve ticket the prices varied from \$2,131 to \$2,892, 'B' reserve \$1,956 to \$2,717 and for 'C' reserve \$1,623 to \$2,384 (based on air fares from Sydney).
- 5) Although Mr Phillips thought I could contact a named person to find out exactly the seating available to us and the procedural aspects of the actual purchase of our allocation of tickets, that named person told me she had no details whatsoever of any tickets allocated to our society nor had she a seating plan of what was available. She expected to receive details on these matters "sometime within the next two weeks". Consequently I am unable to provide any firm details to those interested as to the actual seats available, the particular cycle they can attend and the method of obtaining and paying for the tickets.
- 6) I propose to lodge an application of 1 March 1997 for ten "drive" tickets for each of the second and third cycles (there are no drive tickets available for the first cycle). Consequently could any member who expressed interest in going to Adelaide but is NOT prepared to fly Qantas, contact Olive Coonan or myself as a matter of urgency so I can include you on a list for any of these tickets that MAY be allocated to us. However I have no assurance that we WILL be allocated any "drive" tickets and members must realise that any "drive" tickets that may be allocated will not be as good as the 132 tickets that have already been allocated to us.

Obviously I am anything but speechless in relation to the position.

We will be in touch with members who have expressed an interest in attending a Cycle as soon as possible after the position is clarified.

PAUL LEHMANN, **President**.

ADDRESS

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

The Wagner Society in New South Wales Inc
GPO Box 4574 SYDNEY NSW 2001
Tel:9552 1424 (Paul Lehmann, home)

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

NEW MEMBERS

The Society is delighted to welcome the following new members:

Daryl Colquhoun, Juliet Richters and Alan Whelan.

DONATIONS

We gratefully acknowledge a generous donation from the following member of this society :

Mr and Mrs Andrew Hamlin - whose donation is earmarked for the Adelaide *Ring*.

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 Adelaide Ring) they may indicate this in a covering note.

LETTERS AND NEWS

FROM PATRICIA BAILLIE AT DA CAPO MUSIC BOOKSHOP

We acquired six old Wagner vocal scores, and one full score. Research showed me that they were all first editions of some variety or other. But some were only second printings, some in ugly library bindings. Only the three most attractive were sent off to Sotheby's in London. Of these, one was Lohengrin in a green and gilt decorated leather binding. Also sent was a first edition of the full score of Meistersinger, and this I parted with with great reluctance and some pain.

When I received from London the beautifully produced catalogue, I found that our Lohengrin was something even more special than I had realised. Evidently the vocal score was issued before the full score, and our copy contains the first ever printing of "The Bridal Chorus". We haven't yet heard how the sale went, but there was a hefty reserve on all three, so who knows, there could be enough to finance a Bayreuth trip!

DA CAPO MUSIC Tel (02) 9660 1825 Fax (02) 9660 1268

FLORENCE AUSTRAL CDs.

The two-CD set, produced by Larrikin Records [LRH453] and awaited with eagerness after biographer James Moffatt spoke to us about Austral in September, was finally issued late last year. It is generally available in record stores and, as indicated in a previous newsletter, includes some notable examples of Austral's singing of Wagner.

THE MACKERRAS MEMOIRS

Mr Alistair Mackerras, former headmaster of Sydney Grammar School, has been contributing his serialised memoirs to *Foundations*, the newsletter of the Sydney Grammar School Foundation. Issue No. 16 for November 1996 deals mainly with Mr Mackerras's undergraduate days and covers his early interest in music. We reproduce an extract below with thanks to the author and publisher for their permission.

“Music continued to be important in my life. At home we had a large record collection of 78s before the War. When I was about thirteen I had one of these childish diseases, chicken pox I think, which kept me away from school for some weeks although I was ill for only a short time. My mother suggested that I play some music on the gramophone. So I played through virtually the whole collection, sometimes ad nauseam. In particular I was very struck by the parts of Wagner operas which we had and by the singing of Lauritz Melchior, who was the great Wagnerian tenor of the time, indeed in my opinion of all time. Coincidentally shortly afterwards my brother Charles who was at that time working for 2GB brought home a pile of records which the radio station had discarded. It included the old Laubenthal *Siegfried* set and other extracts from *The Ring*.

I saved up my pennies and soon had all the Melchior records available at the time including the Walter *Walkure* Act 1 set, still my favourite recording, and later the Act 2. Friedrich Schorr and Lotte Lehmann were other much-loved singers in our house and I had many of their records. I also gradually acquired such things as the Leipzig version of the *St Matthew Passion*, the Glyndebourne versions of the three Mozart operas and the Beecham of *Zauberfloete*, the old Thill recording of *Carmen*, the Verdi *Requiem* conducted by Serafin and much else. We used to drive my poor father mad by listening to Wagner and other composers at the top of the old gramophone's voice and often singing above it. He did not like what he called frenzied music! By the time I had graduated from Sydney University I knew most of the standard nineteenth-century orchestral repertoire and a good deal of the eighteenth.

Wagner was quite definitely my number one composer at the time but followed closely by Mozart and Bach. I was told often that I would grow out of my passion for Wagner but that has not proved to be an accurate prediction. I continue to find his music deeply stirring as I did as a teenager though I would hesitate now to nominate one favourite composer. My brother, Charles, said in an interview once that he really thought that Wagner and Sullivan were my top composers!...” **ALISTAIR MACKERRAS**

PERSIA, LADY GALLEGHAN OBE, OSTJ, 1904-1997

It is with much sadness that we record the death on 13th January of Lady Galleghan, an active and supportive member of this society for many years. We know of her full and generous participation in many organisations, and her great love of music which embraced studies at Sydney Conservatorium and work for the Opera Foundation Australia and the Sydney Symphony Orchestra, as well as her participation in this Wagner Society. Lady Galleghan will be truly missed from our gatherings.

WAGNER AROUND THE WORLD

Here are some notes on Wagner organisations, followed by extracts from opera reviews.

WAGNER ORGANISATIONS

A directory has been prepared by The Wagner Society of Northern California (San Francisco) of some 110 organisations. The Internet address for the society - which offers links to the directory and other information about Wagner activities - is given below. If members would like to contact the Wagner society of a specific country or city, we have it on disc and the newsletter editor can supply contact name and address.

The international headquarters serves as an umbrella organization for its many member-groups.

Richard Wagner Verband International e.V.

Josef Lienhart, President

Sonnhaide 123

D-79104 Freiburg, Germany

0049-761-53756; FAX - 49-761-286406

Surf the Internet for Wagner - a selection of web addresses:

Bayreuth Festival - <http://www.festspiele.de/> [in German]

The Finnish Wagner Society - <http://www.utu.fi/~hansalmi/sws/sws.html>

Lucidcafé Library -

<http://www2.lucidcafe.com/lucidcafe/lucidcafe/library/96may/wagner.html>

Monsalvat [a fan of Parsifal] - <http://home.sn.no/~deverett/indexns3.htm>

Newsgroup - news:humanities.music.composers.wagner

The Norwegian Wagner Society - <http://home.sn.no/~esjohans/wagner.htm>

Richard Wagner Archive - <http://www.utu.fi/~hansalmi/wagner.shtml>

Richard Wagner Society of Hannover -

<http://ourworld.compuserve.com/homepages/winiarski/richardw.htm> [german/english]

The Wagner Society [UK] - <http://www.coppull.demon.co.uk/wsgb.html>

Wagner Society of New York - <http://www.users.interport.net/~wotan/wagnerring.html>

Wagner Society of Northern California - <http://www.wenet.net/~wsnc/>

INTERNATIONAL WAGNER CONGRESS

The programme of the International Wagner Congress to be held at Bordeaux from Thursday 8 May to Monday 12 May is available on the Internet. It is to be hosted by the "Rencontres Wagnériennes" an association dedicated to the art of Wagner for 25 years. It appears that the closing date to write for an application form was January 31, but if any members wish for further information, they may phone newsletter editor Barbara Brady or access the web site below.

The Mayor of Bordeaux, Alain Juppé (incidentally Premier of France) reminds us that Richard Wagner dwelt in Bordeaux during 1850, and extends a welcome to visitors to the Congress. The programme includes concerts, Act 1 of *Die Walküre*, lectures, visits to galleries and museums and of course vineyards. The joint organisers are the International Association of Richard Wagner Societies (president Josef Lienhart) and the Rencontres Wagnériennes, Bordeaux (President Colonel Georges Chauvin).

www.worldnet.net/~gobit/CirwE-00.html

WHAT'S ON. Our roving raven, Camron Dyer, users a selection of sources to identify forthcoming performances of Wagner operas. For those travelling overseas who wish to know what's on (not exclusively Wagner), we list some of the available sources of information:

Opera Now, Rhinegold Publishing Limited, London. Issue noted: September/October 1996 - International Showcase Edition 1996/97. The annual Sept/Oct issue contains "Opera Directory [year] worldwide season". This lists alphabetically by country then city the names of operas in new production and revival for the forthcoming season, giving address, telephone and fax information for the opera houses, dates of the whole season but not dates of individual performances nor cast information.

Opera, London. Monthly. Each issue includes a feature: Coming Events, which lists performances for the forthcoming season of each opera house (arranged by country and city). Note also their annual Festival Edition.

Opera News, published by the Metropolitan Opera Guild, New York and available on subscription to members of the Guild. Issued monthly May-Nov., biweekly Dec.-Apr. Issue noted: Vol. 61 No. 3, Sept. 1996. The Sept. 1996 issue includes a feature: *Opera News: international opera forecast 1996-97*. This gives a comprehensive list in two sequences - first North America and then international - of opera houses (by the name of the company rather than city) giving dates of performances but no cast information.

Opera Schedule Server. This is an easy-to-use database available on the Internet, which lists future operas by city and/or time (limit your search to certain months) and/or leading performers. It is compiled at the University of Budapest and the information relies on the detail and accuracy supplied by the opera houses who send (or fail to send) their contribution to the compilers.

WEB address: www.fsz.bme.hu

LOHENGRIN à la HARRY KUPFER

Michael Edgeloe has contributed this review from Paul Moore who states "The following appears, minimally edited, under my byline in today's issue of the *International Herald Tribune*. Wed. 18 Dec. 1996. (Newsletter editor apologises that the review is now even further edited)

"**Berlin:** - As too frequently happens, Daniel Barenboim's favorite Wagnerian stage director Harry Kupfer has had second thoughts, God help us, this time about the unequivocal intentions Richard Wagner set down in what he called the saddest of his operas, "Lohengrin". Kupfer's Deutsche Staatsoper production makes Elsa the pivotal figure, with Lohengrin apparently a figment of her imagination - a knight in shining armor she literally dreams up as a sort of psychic shield against charges she murdered her brother, not to mention vestigial incestuous guilt...

The bad news also includes Hans Schavernoich's sets. Acts One and Three seem largely transplanted to one of the terminals at Paris's Charles de Gaulle airport, while Act Two moves to the cavernous areas underneath something the dimensions of Yankee Stadium. The airport motif extends to two outdated mobile stairways of the kind once required to reach a departing airliner's door...The good news starts, providentially, with the audible. This house's orchestra (which as the Berliner Staatskapelle enjoys a life and concert series of its own) has perhaps never played so refulgently, and Ernst Stoy's chorus sang magnificently...The American soprano Emily Magee, who in three seasons has rapidly risen from the Chicago Lyric Opera to Paris's Bastille to the Berlin State, made an impressive double debut here, singing her first Elsa. She brought to the role

the kind of opulent voice ideal for it ... Peter Seiffert, an emergency substitute for the Lohengrin originally announced, acquitted himself admirably... For Falk Struckmann as Telramund, they [the audience] not only cheered but stomped... Debora Polaski, this house's reigning dramatic soprano in the heavier Wagnerian repertory, got her own shouting ovation...

Lohengrin's swan? Forget it - mere scrappy projections and a single disembodied wing. Downright grisly, when you think about it." PAUL MOOR

RODEO RING

In the issue of *Opera Now* for Sept./Oct. 1996, J A Van Sant reports on the *Ring* cycle from Grand Canyon country. Extracts are reproduced below with acknowledgments to the writer and publishers.

"When Wagner's *Ring* cycle is produced anywhere it is news; when it is produced in the remote Grand Canyon country of Northern Arizona, alongside a week of Wild West rodeo, it is unusual news, and when it is produced in high quality, under nearly ideal circumstances by artists who care about what they are doing, it is good news. There is unusually good news from Arizona ... Arizona has mounted individual operas from the *Ring* cycle each season at Phoenix and Tucson since 1993, and their young German stage director Claus König has had time to perfect his vision. His Wagner *Ring* operas, done with projected scenery, on a racked stage, with rich costuming and minimal props, has found its 'voice'; an efficient, lean style that owes much to post-war Bayreuth, yet is warmer and more colourful than those stark presentations. All shows looked and played well. Henry Holt, artistic director and chief conductor of the company, fell ill in April, weeks before the Wagner Festival opened, and a substitute conductor had to be found. It should be noted, Holt accomplished a key element in the success of his *Flagstaff Ring* before dropping out, by recruiting a special orchestra of 90 musicians, chosen after months of national auditions, to play Wagner Festival. It proved an inspired act, for the orchestra was of strong quality ... Further benefit came in the choice of Stefan Minde...to take up Holt's baton.

'There are good Wagner singers today - provided you know where to find them', general director Ross advised this doubting enquirer [ie, Van Sant] a year ago. Ross did the classic thing, he brought American artists back from Europe, where they had become skilled in repertory they were not likely to sing at home. A Brünnhilde from Hanover - Pennsylvania and Germany - in the person of soprano Karen Bureau, turned in an admirably professional performance along with New Jersey tenor George Gray, a recent London Tristan, who as Siegfried to Bureau's Brünnhilde in the final scene of Siegfried, achieved a sizzling love duet that had the rafters ringing and the audience cheering.

Many of the other artists were worthy: Edward Crafts as Wotan, touching in his big scenes, overcame vocal shortfall with shrewd stage and rhetorical skills; Janice Edwards's Fricka, vocally rich and emotionally sure; tenor Gary Rideout, a feisty, energetic Loge, with British singer Paul Crook, a character tenor of remarkable gifts as Mime, made their mark. The list is long and includes Malcolm Rivers' powerful Alberich and the Hagen of young American, Edward Russell, whose sonorous dark-hued basso and tall physique were stunning...*Why Herr König did not produce a live Grane for Brünnhilde is incomprehensible, as there were dozens of splendid equine beauties prancing about a mile away at the Flagstaff Rodeo!*...

J VAN SANT

DIE WALKÜRE AT COVENT GARDEN

We reproduce extracts from *The Times* (London) - also available on the Internet - and *The Daily Telegraph*.

Domingo's one-stop wonder

Opera: *Die Walküre*, Covent Garden. *Daily Telegraph*, 9 Dec. 1996, p.13

"I feared the worst. Placido Domingo decided to celebrate 25 years of singing at Covent Garden by dropping in for one performance of Richard Jones's production of Wagner's *Die Walküre*... The whole event was in danger of turning into a mere celebrity stunt, especially as the conductor Simone Young and the leading lady Karen Huffstodt were also new to the show. I remain curious as to how much rehearsal the debutants enjoyed, but I admit I was surprised and impressed by the outcome.

Domingo hasn't sung Wagner in this country before, although Lohengrin, Parsifal and Walther in *Meistersinger* have all featured in his vast repertory. Here he was playing Siegmund, a role that suits his voice at this stage of his career - there's no call for a lot of top-C pyrotechnics and most of the music lies in his middle range, where the tone is still incomparably rich and even... Throughout, Domingo's sheer musicality made up for some rather vague German, short on guttural and spat consonants, and in his slightly bemused way - God knows what he made of the production's eccentricities - he went through his histrionic paces conscientiously. And now will he please stop acting like a superstar, settle down for a couple of months and give us his Tristan?...

I regret that I have an unconquerable prejudice against women conductors, but Simone Young seems set to defeat it. Her reading wasn't highly polished, but in Act II it caught fire and it went on blazing to the opera's sublime close. I hope both she and Domingo will return to Wagner in London soon." RUPERT CHRISTIANSEN

A departure for Domingo. Opera: *Die Walküre*, Covent Garden. *The Times*, 9 Dec. 1996 p. 18

"Sometimes lightning strikes during an opera performance, not very often, and occasionally in the unlikeliest circumstances. When it happens, Dr Johnson's "exotic and irrational entertainment" becomes a theatrical experience like no other. It happened at Covent Garden on Friday in what the cynical might describe as unlikely circumstances: a one-off performance of *Die Walküre*, at gala prices to celebrate Placido Domingo's 25th anniversary with the Royal Opera and to launch a week in which he is generously presiding over fundraising for the Development Appeal. Instead of singing Cavaradossi - with which he made his debut in 1971 - as originally announced, Domingo chose to undertake his first Wagner role in London, Siegmund. It was a canny decision. The part lies perfectly for him, not too high, and exploiting the strength in the middle of his voice... Add the Latin warmth of his sound and an Italianate sense of musical line, and you have as beautifully sung a Siegmund as you could hope to hear. And as if to confound cynics, he entered fully into both the spirit and the letter of the unconventional Richard Jones production...

There were moments in the first act when it sounded as if a little more rehearsal might have been desirable, but Simone Young, also new to Wagner here, negotiated one or two awkward corners with an admirably cool head. Confidence and concentration grew in the second act, with a breakneck prelude and a perfectly paced account of the tricky Annunciation of Death, and lightning struck. The third act was simply electric from beginning to end. A thrilling evening, one that those lucky enough to attend will not easily forget" RODNEY MILNES

FRESH NORDIC INSIGHTS.

NORWEGIAN OPERA HAS ITS FIRST FULL *RING* CYCLE. Arts, *The Times*, 10 April 1996.

“Before 1993, Wagner’s *Rheingold*, *Siegfried* and *Götterdämmerung* had never been staged in Norway. Over the past three years, therefore, the Norwegian Opera has been building up its first *Ring*, under the baton of the former East German conductor Heinz Fricke and produced by the British director Mike Ashman, but with largely native singers making their debuts in the roles.

The project is now complete, with a *Götterdämmerung* that has just opened: two cycles will be given in Oslo and British audiences will be able to see the entire *Ring* cycle at Norwich’s Theatre Royal in June 1997* The strength and great joy of this production is that musical and theatrical elements work not only effectively in their own terms but also in combination with each other. The production teems with fresh insights. It opens with a striking image: the three Norns, locked in embrace, against a bare, brooding Nordic landscape. At the end of the following scene, as Brünnhilde bids farewell to Siegfried, she raises a statuesque arm and the stage revolves - an exciting moment with the orchestra in full flood. For Siegfried’s Rhine journey, a curtain descends with a conventionally painted Rhineland scene....Terje Stensvold’s Gunther is a towering performance ...he comes close to eclipsing Gudjon Oskarsson’s Hagen vocally, but this is a fine performance in a different mould. ... Kjersti Ekeberg is a very acceptable Gutrune. The Siegfried of the American James O’Neal tends towards the lyrical rather than the heroic, but it is capable of good things. ... Rosemarie Lang’s Waltraute and Oskar Hillebrandt’s Alberich are excellent. Carol Yahr’s Brünnhilde is a triumph. Originally a mezzo, Yahr just occasionally gives cause for concern at the top, but the passion with which she invests the vocal line makes it a tour de force ...” **BARRY MILLINGTON**

*Theatre Royal, Norwich *The Ring* 18, 21, 25, 28 June. Information and booking details on the Internet: tornado.gbdirect.co.uk/ents/theatre/norwroyal/shows.htm

WHO’S HOT: talents for 1996/97. From *Opera Now*, Sept./Oct. 1996. Segment by Anne Inglis includes:

“...Other highlights of the season for me included one of the hottest tickets of the year: *Tristan and Isolde* at the ENO. Aside from the glorious Elizabeth Connell there was a chance to hear the UK début of tenor George Gray as Tristan, already a seasoned performer of the rôle elsewhere, but a first here, bringing conviction and stamina to the part, and a Wagner singer to watch.”

PUBLICATIONS RECEIVED

The Society acknowledges with thanks receipt of the following publications from Wagner societies and related organisations: *Kulturchronik*: News and Views from the Federal Republic of Germany No. 5, 1996; *Leitmotive*: the journal of the Wagner Society of Northern California, Vol.10 No.2, Summer 1996; *Newsletter, The Wagner Society of New Zealand*, Vol. 1 No. 6, Feb. 1997; *Newsletter, Richard Wagner Society of South Australia*, No.102, Feb. 1997; *Richard Wagner Nachrichten* (Österreichische Richard Wagner Gesellschaft), Jahrgang 8/Folge 5-6 Dezember 1996-März1997 & Sondernr 97, *Stereo FM Radio* (2MBS-FM) Dec. 1996-Feb 1997; *Wagner News* (Toronto Wagner Society) Vol.8 No.2, Jan. 1997; *Wagner*, Vol. 18 No. 1 Jan 1997 and *Wagner News* No.119 Feb. 1997 (both The Wagner Society (UK) and *Wagner Notes* (Wagner Society of New York) Vol. XIX No 6, Dec. 1996 & Vol. XX No. 1, Feb. 1997.

THE RAVENS REPORTING, compiled by Camron Dyer. This supplements the comprehensive listing supplied in *Newsletter No. 65*, December 1996.

- Adelaide *The Ring* - 3 cycles in 1998. November 18, 19, 21, 24; November 27, 28, December 1, 4; Dec. 5, 7, 9, 12.
- Antwerp *Tannhäuser* - Gary Lakes, Nina Stemme, Jorma Hynninen. Conductor Stefan Soltesz, director David Alden. March 25, 28, 31 April 2, 5.
- Bastille *Parsifal* - T. Moser, K. Sigmundsson, W. Schoene, G. Howell, J-H. Rootering March 28, 31 April 3, 5, 9, 12, 16, 19 May 12, 15, 18, 21, 24.
- Buenos Aires *Siegfried* - Anne Evans, Nancy Maulsby, Stig Andersen, Helmut Pampuch, Ekkehard Wlaschiha, Tom Fox. June 11, 14, 17.
- Chemnitz *Die Meistersinger* - Conductor Michael Heinicke. March 29 April 5, 20 May 24 June 15.
- Cleveland *Holländer* - December 5, 7, 1997.
- Detroit *Holländer* - Ealynn Voss/Susan Marie Pierson, Victor Von Halem/Richard Cowan, Marek Gasztecki. Conductor John Mauceri, prod. Roman Terleckyj. May 31 June 1m, 4, 6, 7, 8m.
- Dresden *Tannhäuser* (new production) - Eva Johansson, Ulla Sippola, Heinz Kruse, Tom Martinsen, Siegfried Vogel. Conductor Christof Perick, producer Peter Konwitschny, designer Harmut Meyer. June 29 July 3, 6, 9.
- Ghent *Tannhäuser* - Gary Lakes, Nina Stemme, Jorma Hynninen. Conductor Stefan Soltesz, director David Alden. April 12, 15, 19 22.
- Karlsruhe *Die Meistersinger* (new production) - Conductor Imre Pallo, producer Marianne Berglöf, designers Dieter Flimm and Anna Eiermann. Opens July 12.
- The Met 97-98 Season - new production of *Lohengrin*
99-2000 Season - new production of *Tristan und Isolde*
- Norwich Theatre Royal. *The Ring* -Norwegian Opera production. Conductor Heinz Fricke, Carol Yahr - Brünnhilde. June 18, 21, 25, 28.
- Prague *Tannhäuser* - June 19, 22.
- Rome *Holländer* - Susan Anthony, José Van Dam. Conductor Jeffrey Tate, producer and designer after Wieland Wagner. April 24, 27, 30 May 2, 6, 10.
- San Francisco *The Ring* - return of their production in 1999 season (unconfirmed).
- St Petersburg *Parsifal* - performances during White Nights Festival June 23 - July 1.

THE RING DISC: The first interactive guide to Wagner's Ring cycle. (From an advertisement) This is a CD-ROM produced by The Media Cafe (New Jersey), and priced at \$US99.99. The author and developer of the Ring Disc is Monte Stone. The CD-ROM includes the complete 14-hour *Ring* Vienna Philharmonic recording conducted by Solti; plus a piano-vocal score, German libretto with English translation, and running commentary - all synchronized to the music. Also included are over 100 essays, explanations and images, and a comprehensive analysis of all the leitmotifs along with hundreds of hypertext links to specific musical occurrences.

The advertisement gives a web address (www.ringdisc.com) and states: "to order, call (888) RING-DISC". *Pentium processor and Windows 95 required.*