

# The Wagner Society

IN NEW SOUTH WALES INC.

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



## Newsletter

No. 76, September 1999

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PATRON: SIR CHARLES MACKERRAS  
HONORARY LIFE MEMBERS: Miss RITA HUNTER, CBE  
Prof MICHAEL EWANS  
Mr RICHARD KING  
Mr REG MALONEY  
Mr HORST HOFFMANN  
Mr JOSEPH FERFOGLIA

## COMING EVENTS

<i>DATE</i>	<i>EVENT</i>	<i>LOCATION</i>
September 19	Talk by Stephen Mould, conductor/repertoireur and 1998 Bayreuth Scholarship winner, and Recital by Warwick Fyfe and Stephen Mould	Goethe Institut 1.00 pm
October 17	“Power in The Ring” - Talk by Dr Terence Watson	Goethe Institut 1.00 pm
November 21	video: <i>Lohengrin</i> . 1982 Bayreuth production Goetz Friedrich - producer; Elizabeth Connell, Peter Hoffman, Karen Armstrong	Goethe Institut 1.00 pm
December 12	Wagner Society Christmas Party Valhalla on film	Goethe Institut 2.00 pm

### COMMITTEE 1999-2000

President	Barbara McNulty	9487 1344
Vice President and Membership Secretary	Clare Hennessy	9747 5664
Treasurer	Olive Coonan	9344 3470
Secretary	Barry Walters	9387 6642
Members	Roger Cruickshank	9357 7631
	Onofrio Ferrara	97994569
	Shirley Robertson	9707 2225
	Terence Watson	9517 2786
Public Officer	Reg Maloney	

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**THE PRESIDENT'S ANNUAL REPORT**

Delivered at the Annual General Meeting on 18 July 1999

Dear Members,

As I started to prepare the Annual Report I realised that it did indeed give me great pleasure to report to you on the past year which has been one of growth and achievement.

Our year started with the splendid Sydney Symphony Orchestra concert performances of *Die Walküre*. The excitement engendered by these concerts was translated into large attendances at the lecture given by Antony Ernst in preparation for the Adelaide *Ring Cycle*. As we have come to expect with Antony, these lectures were stimulating, thought provoking and at times provocative and very popular. In response to many requests the tapes have been transcribed and edited in consultation with Antony and it is hoped that they will be available in printed form for Members soon.

Paul Lehmann did an excellent job of recording each lecture and Barbara and Ian Brady undertook the massive task of putting the tapes onto computer disks for editing, and we do thank them all. It has been a very complicated process made more difficult by Antony's absence overseas and the demands on his time that made it difficult for him to respond quickly to the various drafts with which he has been inundated. Our annual lunch in honour of the birthday of Richard Wagner was well attended and everyone enjoyed Bill Gillespie's comments on the work leading up to the Adelaide *Ring*.

It is indisputable the *Ring* was the major event of the year with some 150 Members making the trip to Adelaide. We were very proud to be associated with this venture in our sponsorship of John Wegner as Wotan. The success of the *Ring* is a matter of record and it continues to resound wherever Wagner lovers meet. While we may differ about the production it is clear that for many, especially those seeing a *Ring Cycle* for the first time, the simplicity of the presentation together with the surtitles allowed the music and drama to have a very meaningful and satisfying impact.

We congratulate the State Opera of South Australia and all associated with this historic event. They proved that a largely Australasian cast and orchestra can mount a significant *Ring Cycle* and complete on the world stage.

Our co-operation with Opera Foundation Australia continues and the Bayreuth Scholarship this year was awarded to Stephen Mould, a conductor and répétiteur. We congratulate Stephen and wish him every success in his future career.

The last function of the year was a weekend seminar at Catersfield in the Hunter Valley where we were the guests of Rosemary Cater-Smith and Alec Cater. Robert Gibson gave two very interesting lectures on *Parsifal* which were greatly appreciated by those present.

It is most gratifying that Members have supported all functions, performances and meetings so fully. Our membership continues to grow steadily and there is no doubt that appreciation and knowledge of the works of Richard Wagner is growing in the community at large.

The Committee has worked steadily throughout the year to ensure the success of our meetings and to promote our Society as broadly as possible.

Clare Hennessy has been a great backup as Vice President combining these duties with those of Membership Secretary. Olive Coonan, as always, is a remarkable Treasurer and continues to give so much to the Society in so many ways. In particular we thank her for undertaking responsibility for the Adelaide arrangements which for many reasons was a thankless task. Barry Walters is an exemplary Secretary whose attention to detail allows the Committee to function effortlessly and effectively. The Newsletter is in the very capable hands of Barbara Brady and I know you will all agree that there is always interesting material to be found in each issue. Barbara retires from the Committee this year but will continue as Editor with the assistance of an Editorial Sub-committee.

Shirley Robertson is another hard working Committee Member providing delicious refreshments at all meetings. It looks effortless but it does entail a great deal of planning and preparation and Shirley does it all with a smile.

Terence Watson has responsibility for our program and does an excellent job looking for new and interesting activities. Few will forget the Christmas Quiz or the Market Day in November. Roger Cruickshank is a tower of strength, willing to turn his hand to any task that needs to be done. Similarly Onofrio Ferrara despite many calls on his time is always willing to help when he is able to be with us. On your behalf I would like to thank each of them.

We acknowledge gratefully the continuing support of the Consul-General for the Federal Republic of Germany, Mr Otto Roever and his staff, and of Countess Baudissin, Director of the Goethe Institut. Access to the facilities of the Goethe greatly increases the success and enjoyment of our meetings and we do thank Countess Baudissin and her staff for making us so welcome.

I should not forget to thank all those who make donations to the Society because it is these donations that allow us to make substantial contributions to major Wagner concerts and opera productions and to encourage additional works to be included in future programs.

Our year was saddened by the death of Alastair Mackerras. We have lost a valued Member whose contribution to education and the arts, to choose only two areas of his vast interests, will be long remembered. In closing I would like to thank Reg Maloney who continues as our Public Officer and Joseph Ferfaglia our Auditor.

During the year we invited Joseph to accept Honorary Life Membership in recognition of his long and close relationship with the Society. A similar invitation was extended to Horst Hoffmann who, by his presence in Australia, has made so many Wagner performances possible. We were delighted when they accepted our invitation and we look forward to a long association with them both.

I would also like to thank each and every one of you who supports the Wagner Society in NSW and makes it vibrant, interesting and a significant part of the music world of this State.

**BARBARA McNULTY**

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## DONATIONS

The Society welcomes all donations and they can be addressed to the Treasurer, Wagner Society in NSW Inc at the address below. Such donations help us to carry out our objectives of promoting the performance of Wagner's works; for example, contributions to the *Ring Cycle* in Adelaide and the Sydney Symphony Orchestra's *Siegfried* concert. Donations are tax-deductible and receipts will be issued.

## NEW MEMBERS

We extend a warm welcome to the following new members: Mrs Isolde Tornya; Mr Robert & Mrs Margaret Woodward; Mrs Pamela Richards; Mr David Bihari.

### **STOP PRESS: September 19 Function:**

**Correction:** We regret that the date was cited incorrectly in the June Newsletter. Please change the entry in your diary to 19th September.

We are now delighted to announce that in addition to the talk by Stephen Mould we are to hear a recital by Warwick Fyfe (bass) who sang Fasolt in the Adelaide production of the *Ring Cycle* and whose first engagement with the Australian Opera was as Hermann Ortel in *Die Meistersinger* in 1994. For Opera Australia he has recently sung in *Tannhäuser*, *Rigoletto*, *Pelléas & Mélisande* and *Fidelio*. He is the winner of several awards including the McDonald's Aria Competition in 1998. Warwick Fyfe is currently singing the role of a Flemish Deputy in *Don Carlo*, and Stephen Mould is currently alternating with Carlo Felice Cillario as conductor of *La Bohème*.

## ADDRESS

Please note our permanent address for all correspondence  
The Wagner Society in New South Wales Inc  
GPO Box 4574 SYDNEY NSW 2001  
Telephone: 9487 1344 (Barbara McNulty, President)  
Website: <http://www.wagner-nsw.org.au/>

**Editorial Sub-committee:** Barbara Brady, Clare Hennessy, Roger Cruickshank, Terence Watson. All contributions to the *Newsletter* are gratefully received and may be sent to "The Editor" at the above address. The views expressed in this publication are those of the authors and do not necessarily represent the views of this Society. Copyright permission for extracts from publications will be sought where appropriate.

## ADMISSION TO THE GOETHE INSTITUTE

When functions begin at 1.00 pm the door will remain open until 1.20 pm. We are obliged to keep the door locked when no-one is in attendance but a committee member will return to the foyer briefly at 1.40 pm to check for latecomers. Please do not press the buzzer.

**THE WAGNER SOCIETY IN NEW SOUTH WALES INC  
BALANCE SHEET AS AT 31 MARCH 1999**

1998	CURRENT ASSETS	1999
3619.00	Prepayments: functions - theatre party	0.00
1000.00	Prepayment: luncheon May	500.00
298.86	Cash at bank	4392.76
30011.85	Investment	27759.63
317.25	Public Donation Account	248.02
230.00	Stocks: P/S brochures, raffle tickets, envelopes, etc.	80.00
6956.00	46 items Lohengrin set design/frames	6956.00
120.00	5 Wagner T-shirts	75.00
0.00	Debtors	40.00
<u>42552.96</u>		<u>40051.41</u>
	<b>FIXED ASSETS</b>	
185.00	Filing cabinet	185.00
(185.00)	less depreciation	(185.00)
990.00	Set of speakers	990.00
(990.00)	less depreciation	(990.00)
695.00	Typewriter	695.00
(695.00)	less depreciation	(695.00)
100.00	Urn	100.00
(100.00)	less depreciation	(100.00)
0.00		0.00
<u>42552.96</u>	<b>TOTAL ASSETS</b>	<u>40051.41</u>
	less <b>CURRENT LIABILITIES</b>	
0.00	Creditors	6.90
230.00	Prepaid membership	550.00
2365.00	Prepaid theatre party	2760.00
<u>2595.00</u>	<b>TOTAL LIABILITIES</b>	<u>3316.90</u>
<u>39957.96</u>	<b>TOTAL ACCUMULATED FUNDS AS AT 31/3/99</b>	<u>36734.51</u>

**ACCUMULATED FUNDS ANALYSIS**

Surplus as at 31 March 1998	39957.96
Plus surplus/(deficiency) for Year 1998/1999	(3223.45)
Surplus as at 31 March 1999	<u>36734.51</u>

**AUDITOR'S REPORT**

After having examined the books and records of the WAGNER SOCIETY IN NEW SOUTH WALES INC., in my opinion the above balance sheet and attached statement of revenue and expenditure represent an accurate state of the financial affairs of the Society.



O. Coonan,  
Treasurer



J Ferfaglia,  
Hon. Auditor

**THE WAGNER SOCIETY IN NEW SOUTH WALES INC**  
**REVENUE AND EXPENDITURE STATEMENT FOR THE YEAR ENDED 31 MARCH 1999**

1998	CURRENT ACTIVITIES	1999
8920.00	REVENUE - MEMBERSHIP	8520.00
	Less administration costs:	
1646.66	Newsletters: printing and distribution	1885.25
1624.39	Printing, stationery, postage and telephone	1091.65
63.71	Bank charges	72.12
318.40	Subscriptions	358.70
550.00	Insurance	550.00
35.00	Statutory and other fees	35.00
4681.84	Surplus / (Deficiency)	(3992.72)
		4527.28
	REVENUE - OTHER	
4810.10	Lectures and functions	10924.00
4970.00	Theatre parties	4219.00
3520.00	Annual luncheon May 1998	4180.00
1116.00	Annual competition 1998	1677.00
1116.76	Bank / Investment interest	1269.37
15532.86		22269.37
	LESS EXPENSES	
3566.61	Lectures and functions	8305.25
3646.00	Theatre parties	3679.00
3595.50	Annual luncheon May 1998	4150.00
150.00	Annual competition 1998	0.00
67.00	Miscellaneous, advertising and publicity	0.00
4507.75	Surplus / (Deficiency)	(16134.25)
		6135.12
	TOTAL CURRENT ACTIVITIES	10662.40
	EXTRAORDINARY EXPENSE	
0.00	Cartage of Collection to Adelaide	(416.62)
9189.59	SURPLUS / (DEFICIENCY)	10245.78
	<b>PUBLIC DONATIONS AND INVESTMENT ACCOUNT</b>	
	REVENUE	
850.00	Donations	1450.00
2.37	Interest	0.74
852.37		1450.74
	LESS EXPENDITURE	
3993.00	Sponsorships and donations	14900.00
13.21	Bank charges	19.97
(3153.89)	TOTAL EXTRAORDINARY ACTIVITIES	(14919.97)
	Surplus / (deficiency)	(13469.23)
6035.70	TOTAL SURPLUS / (DEFICIENCY) FOR THE YEAR ENDED 31/3/1999	(3223.45)

**DETAILS OF DONATIONS AND SPONSORSHIP**

Bayreuth Scholarship Winner S. Mould	1900.00
Opera Australia	2500.00
State Opera of South Australia	<u>10500.00</u>
	<u>14900.00</u>

**WAGNER SOCIETY IN NEW SOUTH WALES INC**

**FINANCIAL MEMBERS AS AT 31 JULY 1999**

Mr R J Accola; Mr P Alger; Mr & Mrs D. W. Allen; Mr & Mrs M Allman; Dr & Mrs G Amigo; Mrs J Anderson; Mr C Andrew; Mrs S Baer; Mrs C Bailey; Ms P Baillie; Mr K Baldenhofer; Mrs J Bates; Mrs M Baumgartner; Ms M Baxter; Mr A Beck; Ms S Beesley; Mr D Bihari; Dr B Boman; Dr M Bookallil; Ms J Bowen; Mr & Mrs I Brady; Miss L Brauer; Mrs M Bridges; Dr W Brooks; Mrs J M Brown; Mr & Mrs J Buchanan; Mr R Buckdale; Mrs M Budge; Mr D Campbell; Mrs B Carfrae; Mr A Carter; Dr J H Casey; Miss A Casimir; Mr & Mrs A Cater; Dr & Mrs G Chesher; Dr & Mrs R T Clarke; Miss D Cleaver; Mr & Mrs A Cohen; Dr & Mrs R Cohen; Mr D Colquhoun; Mrs N Conigrave; Mr & Mrs M Connery; Mrs O Coonan; Mr & Mrs R Cousens; Mrs M Crane; Mr R Cruickshank; Mr P Curran; Mr & Mrs M Day; Mrs G Dechert; Mr D Delany; Mr & Mrs H Derichs; Ms B de Rome; Mr B G Dexter; Mr H Donaldson; Mr & Mrs BHK Donovan; Dr J Donsworth; Dr and Mrs N Dorsch; Mr R Drummond; Mr B C Ducker; Mrs S Dudgeon; Ms H N Dunlop; Mr C W Dyer; Mr H Ebert; Mr C A Evatt; Mrs J Ferfaglia; Mrs J Ferns; Mr and Mrs O. Ferrara; Lady Finley; Mr G Fleischer; Mrs N Fleming; Mr J H Floehl; Dr S Freiberg ; Mr W Fyfe; Mrs I Garofali; Mr R Gastineau-Hills; Ms L Geeves; Mr R Gibson; Mr W Gillespie; Ms S Gillies; Miss M Glacken; Ms Doris Goss; Mrs J Gosse; Dr A Goy; Mr & Mrs K Grant; Miss Nance Grant; Dr J Gregory-Roberts; Mr M Greyling; Mrs J E Griffin ; Mr & Mrs I Gzell; Prof & Mrs P Hall; Mr H Hallard; Mr & Mrs A Hamlin; Mrs S P Handley; Mrs M Harris; Mrs S Hartnett; Dr F & Dr P Harvey; Mr S Hatcher; Ms M Hayton; Mr C J Heathers; Miss S Hebbard; Miss C Hennessy; Miss M Hennessy; Mrs W Hinds; Miss M Hiscock; Mr Theo Hudson; Miss C Hughes; Drs I & L Hunter; Mr I Hutchison; Mr E Insausti; Mr J Iredale; Mrs C Jackaman; Ms J Jacks; Mr D Jamieson; Dr E Janssen; Mr B Johnson; Mr M Johnstone; Mr A N Jones; Dr & Mrs B Jones; Mr C Jones; Miss E Jones; Mrs E Jumikis; Ms N Kaldor; Misses D & I Kallinikos; Dr S M Kelly; Dr & Mrs D King; Mrs V King; Mr L Knight; Dr K Koller; Ms I Kowalski; Mrs E Kraefft; Mrs R Kruszelnicki; Mr P A Lehmann; Dr J Leigh; Ms E Lenthall; Mr & Mrs H Littman; Mr R A F Lloyd; Mr J Lockyer; Mrs E Long; Mr B R Love; Ms J MacKenzie; Mrs P. Maclaren-Smith; Mr G Magney; Mrs B Maloney; Mr E Manass; Mr J Mant; Ms J Manton; Mrs A Marshall; Mr A Martin; Dr R C Mason; Dr D Mather; Hon Justice J Mathews; Dr I Maxwell; Mrs D McBain; Mr T McBride; Dr D McCarthy; Mr A McDonald; Mrs P McGaw; Mr J.M. McGrath; Mr B McKenzie; Mrs B McNulty; Mr N Mercer; Mr & Mrs W Merretz; Ms M Mikes; Dr L P Milewski; Dr & Mrs T A Mitchell; Mr J. Moessis; Ms P Moore; Mrs E M Moser; Mrs J Mulveney; Mr A S Murray; Mr D Mutton; Mr & Mrs W F Naylor; Dr B & Mr C Newton; Mr & Mrs P Nicholson; Mr G A Nicoll; Ms M A Nicoll; Mr W Norris; Mr & Mrs A Olave; Mrs H Perini; Mr C Piper; Ms F Pisier; Mr A Pratt; Mr G Ramsay; Ms J E Read; Mr K Reed; Mr G Richards; Mrs P Richards; Mr & Mrs G Roberts; Mrs S Robertson; Mrs M Saunders; Ms C Segura; Mrs P Seidler; Mr M Sexton, Ms G Raby & J Sexton; Mr S Sheffer; Lady Shehadie; Ms N Siano; Mr J A Simmonds; Mr R Smallwood; Mr A Smith; Mrs A T Smith; Mr & Mrs W Spiller; Mr R Steele; Mr R Stone; Ms A T Straube; Mr J Studdert; Mrs E Sullivan; Dr & Mrs W Suthers; Mr & Mrs A J Sutton; Rear Admiral R Swan; Ms A Swebbs; Mr C Terrasson; Mr P Thompson; Mrs P E Thompson; Mr J Thomson; Mrs I Torna; Mr D J Triggs; Mr R Vogel; Mr & Mrs B Walters; Dr T G Watson; Mr W and Dr E Watson; Mr and Mrs H Wayland; Ms L Webster; Ms A Weeden; Mr & Mrs C F Westrip; Mr R Whitelaw; Mrs M Whitlam; Mrs A Williamson; Mr A Wong; Mr & Mrs R Woodward; Dr A Ziegler.



## RECENT FUNCTIONS -

**August 22 - Simone Young**

It was a privilege to hear Simone Young, Musical Director of Opera Australia from 2001, who gave some of her rare free time to talk enthusiastically to the Society on 22nd August. The President welcomed a large audience among whom were Horst Hoffmann, Adrian Collette and Countess Baudissin.

Ms Young is an acknowledged lover of the music of Richard Wagner but has an extensive opera repertoire and lists among her favourites: *La Boheme*, *Ariadne on Naxos*, *Elektra*, *Marriage of Figaro*, as well as *Tristan & Isolde*. She spent four years as assistant to Daniel Barenboim at Bayreuth and these years were a crucial part of her development. Simone related incidents where Barenboim treated his assistants "generously" by putting them onto the podium at short notice and leaving them to hold the baton. Her technique for preparing for any opera is to carry the score with her and study it at every opportunity (in her "free" time).

In her repertoire as a conductor of some 65 operas, Simone Young numbers all the Wagner operas except *Rienzi*, *Parsifal*, and the complete *Götterdämmerung*. *Parsifal* was to have been included in the pre-Olympics arts festival but was withdrawn for lack of funds, and *Götterdämmerung* will be tackled as part of the complete *Ring Cycle* which Simone will conduct in Vienna in October/November 2000. We enjoyed hearing of Wagner performances past and future. For example, coming up at the Royal Opera House Covent Garden is Bryn Terfel's first *Dutchman* with Simone conducting.

What are Simone Young's priorities for Opera Australia? As Musical Director-designate there is no question that her priority is to engage the best possible singers. Although OA does not have the financial resources which enable so many major houses to engage top ranking world singers, we can get very fine singers (witness the cast of the current *Don Carlo*). She is well aware that Sydney audiences would like to hear more Wagner but refuses outright to attempt to conduct Wagner while the Sydney Opera Theatre's orchestra pit is inadequate. Opera managements need to be convinced that the audiences are here, and if *Elektra* in January attracts full houses at the Capitol Theatre that would be a good indication that alternative venues are worth considering. Now is the time to book our *Elektra* tickets to show the flag for Strauss and Wagner and - who knows? - a renewed commitment to *Parsifal*.

**BARBARA BRADY**

**June 26 - The Siegfried Seminar**

We met on Saturday 26 June for a full day of *Siegfried*, in the company of members of the Wagner Societies of New Zealand and South Australia, beginning with a seminar at the Goethe Institut and ending with a concert performance of the work by the Sydney Symphony Orchestra at the Opera House.

Two addresses were given at the seminar, by Professor Heath Lees from the University of Auckland and President of the Wagner Society of New Zealand, and Mr Robert Gibson from the University of Sydney. We hope the following summaries do justice to their stimulating and enlightening talks.

**Professor Lees** suggested three ways in which we might approach *Siegfried*, illustrating his points at the piano and with extracts from recent video-recordings.

*Siegfried* can be seen as a fairy-tale, where we have a young orphan struggling, without much reliable guidance, to face the personal challenges presented to him by the natural world. Perhaps Lehnhoff directed his recent Munich *Ring* partly from this point of view. Or, the opera can be seen as much more of an epic struggle, where the hero's role is to restore order in a world gone wrong. Kupfer in Bayreuth has Siegfried correcting the balance between materialism and love. Thirdly, whether it is the tale of an innocent young lad or a decrepit old world, there are elements of tragi-comedy in the work. Even the dragon-slaying is open to comical stage touches (as seen in Chéreau's direction), and deeper in the text and music there are the inversions which lie at the very basis of comedy: the apprentice teaches his master, the innocent youth breaks the god's authority, and so on.

The music itself, Professor Lees continued, compels us to accept all three dimensions of the work. The motifs associated with Siegfried grow as he himself grows: they are introduced tentatively; they soon develop and transcend those of his foster-father; they eventually resound with epic force as he conquers the god Wotan; and finally we hear them in glorious harmony with the motifs that belong to Brünnhilde, and therefore to love. (BW)

**Mr Gibson** outlined Wagner's orchestral requirements for *Siegfried*, using recordings and the piano to illustrate interesting effects, and overheads of the score to show Wagner's instructions to players. As much for tonal colour as for volume, Wagner was remarkably specific in the number of players he required for each section of the *Siegfried* orchestra, and scored sections of the opera for many subdivisions of each section. *Forest Murmurs*, for example, has the strings divided into fifteen sections.

Wagner's demands extended to unusual use of instruments: muting the strings, bowing at the bridge of strings (*sul ponticello*), turning the bow on its side (*col legno*), and adding an extension to the bassoon to enable it to reach low A. He even had new instruments specially manufactured. To his specifications was built the Wagner Tuba, to bridge the sonority gap between horns and trombones. It is dominant in the cave and forest scenes, and comes to be associated with The Wanderer. Wagner also had an alto oboe made for the *Ring*, as he thought the cor anglais was too thin.

Demands are also made on the percussion section. Six harpists are needed to play only twelve bars in the ninety minutes of Act One. For each hammer blow on the anvil, Wagner has notated the required intensity. The triangle has one note to play in Act Two, an economy acknowledged by Richard Strauss!

*Siegfried* progresses from darkness to light, both musically and psychologically, Act Three reaching a higher pitch than what comes before. The soaring violins, up to C#, probably sound much brighter and piercing on modern instruments than they would have on the gut strings of Wagner's orchestra.

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Mr Gibson concluded his talk by describing the seating plan for the Sydney Symphony Orchestra at the concert to follow. (JW)

**BARRY AND JANE WALTERS**

**June 20 - Patricia Baillie**, a member of this Society and proprietor of Da Capo Books, Glebe, offered to give a talk to the Society about her work with music books. Patricia also offered to bring with her a soprano and pianist to give a short Wagner recital. This turned out to be a most entertaining and beautifully balanced programme. Patricia brought along fascinating examples of Wagner scores and told us something of their history, of her experiences buying and selling music books, of the techniques for identifying early printers in Australia, and of the sorts of requests that her customers make. The soprano, Camille Merc ep, impressed us with the power of her lovely voice. She sang an early Wagner song, a long and complex dramatic piece called *Les Adieux de Marie Stuart* (Paris, 1840), and also two of the *Wesendonck Lieder*. Camille was assisted by accomplished pianist, Glenn Amer. The audience was indeed fortunate to have the opportunity to enjoy this varied programme, initiated by one of our members. We would like to encourage other members to talk to us about participating in future programmes.

**BARBARA BRADY**

### **THE BAYREUTH SUCCESSION**

Several international newspapers have recently written about the future of Bayreuth. The following extracts describe the rules of succession and the current situation.

The *Financial Times* weekend June 26/June 27 1999: **Festival with a curse attached**. This article sets out the criteria for selecting a candidate to succeed Wolfgang Wagner:

“Under the constitution of the Richard Wagner Foundation, four branches of the Wagner family are entitled to propose a candidate - each stemming from the composer's four grandchildren. This gives considerable influence not just to Wolfgang, but to his younger sister Verena, to the children of his brother Wieland, and to Neill Thornborrow, an Englishman who is legal heir to Wolfgang's sister Friedelind. Wolfgang will almost certainly propose Gudrun; Wieland's children have already united behind Nike. That leaves Eva and Nike jockeying for the support of the Verena and Friedelind branches. ...” (Andrew Clark)

Since that article was published Wolfgang Wagner has thought twice about standing down following the announcement of German Government cuts to the Festival's subsidy. He is reported to have nominated a successor in a confidential letter to the board of the Bayreuth Foundation but to have deferred the changeover. (*Irish Times*, 26 July 1999)

*The Sunday Telegraph* (UK) 1-August-1999. **Berlin Slashes Budget of Warring Wagner Generations At Odds on Succession for Bayreuth**

“The dispute with Berlin seems to have strengthened his [Wolfgang Wagner's] resolve to stay. ‘I will not budge from my position until the festival's future is financially and legally absolutely secure,’ he said last week. ‘My retirement is not on the cards for 2001.’ Wagner's decision seems designed to keep secret the name of his successor-designate. ...”

*Other press references are listed on p.17*

**TICKETS TO BAYREUTH 2000 THROUGH THE WAGNER SOCIETY  
In NEW SOUTH WALES Inc**

- 1) Members eligible to apply must be financial members of two years' continuous membership.
- 2) Only signed orders placed on the form below will be accepted.
- 3) You are responsible for the cost of the tickets once they are received, and all payments for these must be made through the Society.
- 4) Tickets will only be sold as a package.
- 5) The Society will add a service charge of \$100 per person to cover the Society's expenses and overheads in ordering and distributing the tickets and to maintain the Society's membership of the Friends of Bayreuth .

Send to The Wagner Society in New South Wales Inc, GPO Box 4574, Sydney, NSW, 2001.

**CLOSING DATE FOR APPLICATIONS: 30<sup>TH</sup> SEPTEMBER, 1999**

<b>Bayreuth 2000</b>	
Signature:	.....
Name:	.....
Address:	..... .....
Phone Number	( home).....
	(work).....
Number of Tickets required:	.....

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## VISITOR SURVEY: THE ADELAIDE RING

We are indebted to the South Australian Tourism Commission for the following report. As it is too lengthy to reproduce in full, some extracts are given here:

“In a joint initiative, Arts SA and the South Australian Tourism Commission commissioned the SA Centre for Economic Studies to undertake a study to assess the economic and associated impacts of the production of Wagner’s Ring Cycle on the South Australian economy. The analysis is based on survey responses from 985 audience members. Information was also collected from artists/performers and support staff, visiting media and event management.

“The event attracted almost 3,600 “new visitors” to the State of South Australia (a little under 3,500 as patrons, and a little less than 100 as performers). ... The expenditure of these visitors while in the State amounted to an estimated \$9.5 million. .... Expenditure on Ring Cycle tickets which could be considered to be “new expenditure” to the State was \$2.8 million (\$2.55 million from interstate and overseas visitors, and \$0.25 million from local residents who would have traveled outside of the State if not for the event).

“Total expenditure incurred by the State Opera Ring Corporation in staging the event was \$7.8 million, of which \$5.2 million was within South Australia. ... On the basis of these expenditure estimates, the Ring Cycle is estimated to have provided an economic impact to the State of the order of \$10 million (ie. net addition to the State’s Gross State Product), and created of the order of 200 jobs (measured as full time equivalent positions, sustained over a year). 'The Ring' therefore was particularly successful in providing an economic boost to the State.

“In addition to the immediate economic benefits generated by 'The Ring', the event would also have generated significant additional intangible or difficult-to-measure benefits for the State. These include the positive national and international media exposure generated by the event; the contribution to enhancing the image of South Australia as a tourist destination and as a centre for the arts and the benefits enjoyed by local consumers through being able to attend such special events and through their general enjoyment of the atmosphere created by such special events.

“The survey results indicated that patrons had a high level of satisfaction with the event and (where applicable) with their visit to South Australia. The level of satisfaction expressed by patrons in regards to both the event and their visit to South Australia was generally very high...Other "most enjoyed" factors mentioned by visitors included the weather, the overall atmosphere of the event, the venue, and the opportunity to enjoy the company of fellow Wagner fans.

“There were, however, some of aspects of the opera/their visit with which patrons expressed some degree of dissatisfaction or disappointment. Some patrons were disappointed with the minimalist nature of the production. Some international and interstate visitors were disappointed with the cost and inflexibility of the packages offered for the event, and with the level of service and information provided/available by travel representatives and others. ...

“Despite these disappointments, however, the overall feeling for the event was one of high satisfaction. This was further indicated by the fact that more than 96% of survey respondents indicated that they would be likely to recommend future productions of 'The Ring' in Adelaide to their friends and colleagues. ...”

### BOOK REVIEW

*Wagner in Rehearsal 1875-1876: The Diaries of Richard Fricke*, translated by George Fricke; annotated and introduced by James Deaville with Evan Baker. Styvesant, NY, Pendragon Press, 1998.

This book is based on a diary kept by Richard Wagner's dancing master, George Fricke, first published in 1906 as *Bayreuth vor dreissig Jahren* (Bayreuth 30 years ago). There are no ballets in the *Ring Cycle* so what was so special about a dancing master? What emerges from the fascinating little book is that Fricke started out by rehearsing the cast in body movement and gesture and, in no time assumed the role of stage director. He was undoubtedly accepted as a wise and reliable friend by Wagner, and time and again was needed to mediate between Wagner and members of the cast, to interpret Wagner's wishes, and even tactfully to overrule Wagner's instructions for movement and gestures and replace them with his own. In addition his skill as a dancing master was recognized by Cosima Wagner who engaged him to teach her children in his spare time between rehearsals.

Equally enthralling are the descriptions of the mechanics of producing the first Cycle, and the relationships between Wagner and the performers. An example of the former is a description of the installation of machinery for holding and moving the Rhinemaidens as they simulated swimming, and how Fricke gently coaxed them out of their fear of the contraption. Then there are entries such as “Today I thrilled in admiration of Wagner's gift, how he was able to interpret a character such as Mime to the actor: it was masterly”. Or, another aspect of rehearsals: “With all these blocking rehearsals I am beginning to worry about Wagner's health. He jumps in among the singers, he stands close to them, showing them how he wants them to move. His lively temperament makes him forget everything he told them and arranged yesterday, and how he wanted the scenes, the poses, the change of position done. And now, if somebody or other comes up to him and says, ‘Dear Master, yesterday you asked for it that way,’ then he immediately responds with strong words: ‘No, no, this is the way I want it today’”. There is much merriment in the camp, performers regularly drinking and dining together and celebrating special events. Not only the business of rehearsal and Wagner's temperament are revealed, but the atmosphere in Bayreuth, the feeling of ensemble is sensitively portrayed by Richard Fricke.

Because the original manuscript was lost, the present editor and translator rely on the first, 1906, edition which was published by Bertling in Dresden and included a substantial anonymous introduction and epilogue. To this introduction numerous footnotes and a bibliography are added in this edition. Included are wonderful black and white photos of the original cast in full costume and 15 stage designs.

If not yet available in Sydney, this book may be ordered from the US through the Wagner Society (possibly at a small discount - ask the President or Secretary for details) or from [www.Amazon.com](http://www.Amazon.com) or [www.BN.com](http://www.BN.com) (Barnes & Noble) at \$US42.00 plus postage. **B. BRADY**

**SAN FRANCISCO RING CYCLE - JUNE-JULY 1999**

According to the program, this Cycle, first performed as a whole Cycle in 1985, has been "refreshed" by Andrei Serban who describes how "... we tried to refresh the existing concept. We started by deciding not to add anything to it, since we did not know how to approach it differently, but with a desire to simplify it, to purify it, so to speak" (interview with Arthur Kaplan in program for *Die Walküre*).

For *Das Rheingold* and *Die Walküre*, the orchestra seemed, to my ears, a little light at times, lacking a full string tone. The brass and woodwinds generally delivered a full-throated satisfying sound. The orchestra was also very flexible, responding deftly to Donald Runicle's light touch which seemed to be a fitting accompaniment to the production style.

One feature which became more noticeable after the first few scenes of *Das Rheingold* was the relatively fast tempi which Runicles took which meant that the dramatic intensity was maintained, although none of the singers seemed to have problems with the tempi. At the beginning of *Siegfried* the orchestra seemed to lack the punch that had lifted the first two performances, although the horn section performed creditably, particularly the player called on to do Siegfried's call to "einer Geselle" (a friend). The opening prelude of *Götterdämmerung* suggested that Runicles and the orchestra were invigorated by the sight of the end of their marathon as their performances regained the focus and edge evident in the earlier works.

The producer or conductor also opted to follow strictly Wagner's directions that the curtain come down at the end of a scene and not rise until a stipulated period during the prelude for the succeeding scene.

The sets generally conveyed a wonderfully airy, open feeling. For example, for *Das Rheingold*, the stage is set with a focal point which represents, quite naturalistically, rocks at the bottom of the Rhine over and around which the Rhine daughters gambol, giving a convincing impression of actually having fun. Similarly, in *Die Walküre*, Brünnhilde's rock rears centre stage similar in form to the centenary Bayreuth production's rock.

In Act II of *Die Walküre*, Brünnhilde, Wotan and Fricka perform in front of a light, almost fretwork outline of a palace which suggests (to me at least) a Viking or Hunnish structure crossed with a Roman or Greek temple.

The *Siegfried* sets were generally very successful. Mime's cave was simple with a great slash across the back of the set indicating an entrance. It was furnished with only a massive forge and bellows and a double bunk bed perhaps to suggest the underdeveloped dormitory life these two males led in this Boys' Own hideaway. The setting for Act II was a little twee; however, it did provide a tranquil backdrop for the forest murmurs.

The Gibichung Palace was wonderfully decadent. The Gibichung's avian totem is, apparently, the vulture which appeared as the finial of the many pillars of the intimidating structure in which Siegfried's downfall is plotted.

Behind the sets were largely impressionistic scrimms of appropriate weather or light conditions, creating some very nice effects. The lighting for *Das Rheingold*, for example, strictly follows the time sequence of the storyline as it starts before dawn and ends as the sun sets creating a rainbow on the fog which Donner sends on its way.

There were also two very solid sets flanking the stage at stage right and left in Romantic revival roman grandeur which served to create a reminder of the period in which the Ring Cycle was conceived and a strong contrast to the overall lightness of the production's sets.

There are some *coups de théâtre*. The rainbow bridge breathtakingly slides from the sky onto the steps leading to the vast portcullis and covers them with glowing colour. Siegfried despatched quite the most frightening dragon I've seen anywhere - even on film. It looked like a dreadfully gaunt and hungry tyrannosaurus rex brought back to life.

The magic fire which Wotan tried to call up to surround Brünnhilde started promisingly with a bright flash from Wotan's spear which then glowed bright red as he drew it across the stage. Unfortunately, the dry ice flames failed to rise and flicker, remaining unexcitingly ground hugging smoke.

Wotan and Fricka wore suitably regal gowns, referring to imperial China. Froh and Freia were matched in full-length golden gowns in an imperial Roman style. Donner's, Siegmund's and Siegfried's outfits were more mediaeval - nordic or germanic. Sieglinde wore a ravishing French Empire gown. The Valkyries were dressed in full-bodied blue sequined gowns with a bare minimum of dull silver breastplates. No wonder these Valkyries stayed on *terra firma*, even sidesaddle riding would have been risky.

The two costumed disasters were Alberich and, to a lesser extent, Mime, and the attendant hordes of writhing Nibelungen in badly stuffed body stockings. There was also an inexplicable failure of imagination as the awesome figures of the Giants were reduced to Disneyland puppet oafs.

Overall, the performers were impressive. I had only heard James Morris and Deborah Voight live before in the 1997 New York Metropolitan Ring Cycle. Jane Eaglen had withdrawn from earlier performances because of a cold, but fortunately had recovered for *Die Walküre* where her voice opened out to a warm, flexible tone. In this case, she was singing to Mark Held, replacing James Morris who had withdrawn with a cold. Held was more than a match for Morris's and Eaglen's voices and, to my mind, acted more passionately and physically than Morris had done in *Das Rheingold*.

Jane Eaglen was generally limited to her vocal acting which became more alive and moving as she settled into *Die Walküre* Act III (perhaps because her voice was holding up so well after the cold).

The vocal scene stealer for me was the Slovenian mezzo-soprano, Marjana Lipovšek, who sang Fricka in a passionate and physical performance more often seen on film or the straight stage. Her rich expressive voice was matched by her acting. Fortunately, in *Die Walküre* she was



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almost matched by Mark Held, turning this crucial scene into a tour de force. Held made the most of the following scene with Brünnhilde where he poured out his heart and mind to Brünnhilde. After this peak of dramatic, emotional and musical achievement, there was a significant pause before the applause and the San Franciscan stampede to the exits began.

Gary Rideout as Mime in *Siegfried*, couldn't quite make up his mind to be either the conventional wheedling, whining caricature or to maintain the more mature, vocally rich character he created most of the time. When he did sing in the latter style it was imposing and refreshing and made Siegfried's decision to kill him more morally difficult.

This brings us to George Gray, the substitute for Wolfgang Schmidt who had pleased me with his improved singing as Siegmund. Gray was definitely out of his league and his vocal resources steadily crumbled leaving little to match a fresh Eaglen. Gray and Eaglen were about on a par with their acting - awkward and minimal.

The opening of Act III, set on a desolate plain before Brünnhilde's rock, was generally very successful. It began a little tamely in the orchestra, but Morris brought everything to life with his commanding "Wala" cry. Erda's return was even more wonderful than her entrance in *Das Rheingold*. Her acting made sense of the potentially confusing text. [There was no doubt she had some fire left to react to Wotan's arrogance in calling her so peremptorily, but as Wotan asserted his domination and effectively usurped her role as seer, Erda crumpled and sagged down into the earth, bewailing her confusion.

Gray came alive with his entrance, primarily, I suspect, under the influence of Morris. The scene paralleled that between Mime and Siegfried in being comic, but comic-tragic now. Morris presented Wotan as drained of power and energy and, like Erda moments earlier, he crumbled and sagged and skulked off to Valhalla.

For the first time in listening to the Ring, I realised how modern and desolate is the music at the beginning of scene II portraying the dying down of the flames and Siegfried's arrival at the mountaintop. This provides a wonderful contrast to the gloriously affirming music which brings Brünnhilde back to consciousness in a much-changed world.

In *Götterdämmerung* Held made Gunther an elegant but somewhat effete representative of a line nearing its end, comically concerned about reputation – a vivid contrast to his characterisation of Wotan in *Die Walküre*. Kristine Ciesinski reappeared as Gutrune, after singing the third Norn, and portrayed her character as excitedly conspiring with Hagen to get her hands on this eligible young hero. In Halfvarson's characterisation, Hagen exuded malevolence and duplicity. Halfvarson was physically and vocally dominating - a foe worthier of a better adversary than Gray.

The scene between Waltraute and Brünnhilde was amazingly powerful since Waltraute was also played by Lipovšek. Her powerful acting drew a more animated response from Eaglen than most other partners had during the production. The return of Gray as Siegfried/Gunther did little to maintain the dramatic intensity of the preceding scene.

However, the return of Alberich to remind his son, Hagen, of his single objective in life made up for the preceding lull. Alberich, still in a white concrete-dusty outfit, looked as if he had been hiding as one of the gargoyles on the Gibichung Palace and contrasted effectively with Hagen's courtly elegance.

The return of Siegfried and his wedding to Gutrune was, as is often the case, overshadowed by Hagen's wonderfully sardonic joke in calling the (male) vassals to (marital) war.

Eaglen released the fire and vengeance in Brünnhilde's soul as she realised inside the Gibichung Palace that she has been deceived and betrayed. Eaglen's swearing on Hagen's spearpoint raised goosebumps and her reluctant revelation about Siegfried's weak spot were similarly powerful. Eaglen's physical limitations in acting were less important here as she concentrated our attention on her psychological dilemmas.

The return of the Rhine daughters was a joy. In contrast, the Metropolitan Opera's solution to their appearance is clumsy. The set allows the nixies to rise from a spring or well and roam at will over the set, again appearing and disappearing disconcertingly to us and to Siegfried. At the first hint of strangers, they melt into the ground through the spring and I was left regretting that I would not see them again. Regrettably, their agility and sensuous acting made Gray look even more wooden than in his other scenes.

Gray, to give him his due, did his best to make Siegfried's death memorable. His voice occasionally achieved the lightness and wistfulness that the scene demands.

The final scene was without doubt Eaglen's. The only distressing part of the final scene was an exceptionally clumsy set change between Brünnhilde disappearing into the flames of Siegfried's funeral pyre and the rising of the Rhine. The red lighting and smoke were turned off far too soon so that the audience was treated to the sight of Eaglen standing awkwardly in the semi-dark as the set trundled her off stage rear.

The final scenes of the Rhine waters rising and Valhalla in smokey flames almost blotted this hiccup from memory. The last bars maintained the mood of passion and sense of major achievement which this production created from its first moments.

The only reservation I had to the production as a whole was that I had no sense that it was saying anything particularly about the meaning of the Cycle. There were wonderful moments of passion and conviction in the interaction between characters. Unlike the Adelaide Ring Cycle, where Ibsen's approach to characterisation seemed to be a major influence, the eclectic nature of this production style left it without a centre. Nevertheless, the San Franciscan audience responded with an almost total standing ovation. Well deserved. I would recommend this production to anyone, particularly anyone who hasn't seen a live production before, should we be lucky enough for it to be revived (refreshed) again!

**TERENCE WATSON**

15 July, 1999

**An Australian singing in Bayreuth 1999**

An observant member spotted the name of Australian tenor, Michael Howard, in the programme for *Lohengrin* in the current season at Bayreuth. Michael Howard sings one of the four Nobles.

**Wagner on the Pearl and Opal Labels.**

We have received an order-form for recordings of selected Wagner historic performances. Very briefly, some examples are: Stokowski conducts Wagner I, II, III, IV; *Die Meistersinger*, Berlin, 1928; *Die Walküre* - scenes from Acts 2 and 3 with Frida Leider, Schorr, Leisner (1927 and 1932); *Götterdämmerung* - Scenes 4 and 5, Act II, with Melchior, Janssen, Frida Leida, cond. Furtwängler and Blech; *Tannhäuser* - one of the very first recordings made at Bayreuth; Wagner Conductors on Record ;Kirsten Flagstad -The Great Arias, and many more.

Members may enquire further from Pavilion Records Ltd., Sparrow Green, Wadhurst, E.Sussex England TN5 5SJ Fax: +44(0)189 278 4156 E-mail: pearl@pavilionrecords.com and/or view a complete list at www.pavilionrecords.com These recordings are also distributed in Australia.

**Some recent press reports about Bayreuth (from page 9)**

*Irish Times*, 26-Jul-1999: 'Wagner's Relatives Battle on for Control of the Composer's Legacy.'

*The Economist*, 24-Jul-1999: 'A Wagnerian Crisis of Imagination: Bayreuth's Crisis.'

*Agence France Presse Intl. (AFM)*, 24-Jul-1999: 'Wagner Festival Reopens with Wolfgang Still At the Helm.'

*The Independent (UK)*, 24-Jul-1999: 'Twilight of the Wagners as Clan Feuds Over Valhalla.'

**Publications Received since Newsletter No.74, March 1999:**

International Association of the Wagner Societies (Richard Wagner Verband): Agenda of recent meeting and notes from the Internationaler Richard Wagner Kongress 1999 in Budapest; *Kulturchronik* (Goethe Institut) No. 6, 1998, No. 1, 1999; *Leitmotive*: (Wagner Society of Northern California) Vol. 12, No. 2-3, Summer-Fall 1998; *News and Notes* (Wagner Society of Northern California) Vol. 4, No. 1-2, Mar-June 1999; *Newsletter*, Richard Wagner Society of South Australia, No. 124-128, Mar-July 1999; *Newsletter*: Wagner Society of New Zealand Vol. 2 No. 5-7, Mar. June 1999; *Notes* (Opera Foundation Australia Newsletter, No. 1-2, Mar.-July 1999; *Richard Wagner Nachtrichen*: (Österreichische Richard-Wagner-Gesellschaft) Jahrg.11 Folge 1-3 Feb.-Sept. 1999; *From the Desk of the President*, Richard Wagner Society (Victoria), May 1999; *Wagner News* (Toronto Wagner Society) Vol. 10 No. 3, Feb. 1999; *Wagner Notes* (Wagner Society of New York) Vol. 22 No 1-3, Feb.-Jun. 1999; *Wagneriaani* (Finnish Wagner Society) No. 13, 1999.



**Ravens .....continued from back page**

Strasbourg *Tristan und Isolde* - February 5, 8, 12, 14, 17, 20, 2000.

Stuttgart *Siegfried* - November 14, 1999.

*Götterdämmerung* - March 12, 2000.

Torino *Holländer* - September 17, 19, 21, 23, 24, 25, 26, 28, 29, 1999.

Toronto *Holländer* - January 20, 23, 26, 29, February 1, 4, 2000.

***The Ravens Reporting, compiled by Camron Dyer***

- Amsterdam *Die Meistersinger* - January 29, February 1, 5, 8, 11, 14, 17, 20, 23, 2000.
- Antwerp *Holländer* - April 16, 18, 21, 24, 27, 29, 2000.
- Baltimore *Tannhäuser* - March 16, 18, 19, 22, 24, 26, 2000.
- Barcelona *Lohengrin* - March 18, 23, 25, 28, 29, 31, April 2, 5, 2000.
- Berlin Staatsoper  
*Tannhäuser* - November 27, December 12, 1999.  
*Die Meistersinger* - April 27, May 1, 2000.
- Copenhagen *Tannhäuser* - October 5, 8, 18, November 29, December 2, 13, 21, 1999.
- Dresden *Parsifal* - November 21, 28, December 5, 1999, April 9, 2000.  
*Tannhäuser* - February 27, March 8, June 25, 29, July 4, 13, 16, 2000.  
*Lohengrin* - September 26, October 10, 1999.  
*Tristan und Isolde* - November 7, 11, 14, 1999.
- Edinburgh *Parsifal* - March 4, 7, 2000.
- Geneva *Die Walküre* - May 3, 6, 9, 12, 15, 18, 21, 2000.
- Ghent *Holländer* - March 29, April 1, 4, 7, 9, 2000.
- Glasgow *Parsifal* - March 11, 15, 18, 2000.
- Honolulu *Tristan und Isolde* - January 28, 30 and February 1, 2000.
- Houston *Tristan und Isolde* - January 27, 30, February 2, 5, 8, 11, 2000.
- Knoxville *Holländer* - January 28, 30, 2000.
- London The Royal Opera  
*Holländer* - March 21, 24, 27, 30, April 1, 8, 11, 2000.  
*Die Meistersinger* - May 16, 19, 22, 25, 27, 31, 2000.
- Mulhouse *Tristan und Isolde* - February 25, 27, 2000.
- Munich *Lohengrin* - March 9, 12, July 13, 17, 2000.  
*Parsifal* - April 16, 20, 23, 26, 2000.  
*Die Meistersinger* - June 11, July 31, 2000.
- Nashville *Holländer* - April 29, May 2, 2000.
- New York The Met  
*The Ring* - March 25, April 1, 15, 22; 24, 25, 27, 29; May 1, 2, 4, 6, 2000.
- Orlando *Holländer* - November 19, 21, 23, 1999.
- Palm Beach *Holländer* - March 3, 7, 2000.
- Paris Bastille  
*Holländer* - June 20, 23, 26, 29, July 2, 5, 8, 11, 15, 2000.
- Prague National Theatre  
*Tristan und Isolde* - May 19, 21, 27, June 18, 2000.
- St Petersburg *The Ring* - June 2000. The cycle[s] begins with *Das Rheingold* on June 27, 2000. Part of Stars of White Nights Festival.
- San Diego *Lohengrin* - February 13, 16, 19, 22, 2000.
- San Francisco *Parsifal* - June 18, 21, 24, 27, 30, July 2, 2000.
- Seattle *Das Rheingold* - August 4, 11, 2000.  
*Die Walküre* - August 5, 8, 13, 16, 19, 22, 25, 2000.  
*The Ring* - August 5, 6, 8, 10; 13, 14, 16, 18; 21, 22, 24, 26, 2001  
Also announced; August 2005 [3 cycles], August 2009 [3 cycles] & August 2013 [3 cycles]