

Fl. Lebhaft. (zu 3)

Hob. 1<sup>c</sup> ff

Engl. Hr. ff

Cl. 1 (A) ff

Cl. 2 (H) ff

Cl. 3 (B) ff

Bs. Cl. (A) ff

Hr. 1 u. 2 (F) ff

Hr. 3 u. 4 (F) (gestopft) f (offen) f

Hr. 5 u. 6 (C) f

Hr. 7 u. 8 (C) (gestopft) f (offen) f

Fag. ff

Bs. tromp. (C) ff

Pos. ff

Pauk. ff

Viol. Lebhaft. *piu f*

Hr. *piu f*

SIEGF. (Zwei Raben fliegen aus einem Busche auf, kreisen über SIEGFRIED, und fliegen dann, dem Rheine zu davon.)

ARM! GUNTH.

HAG. Was hör' ich!

Vc. Erräth'st du auch die, ser Ra. . . ben Gerann'?

The beginning and the end - pages from the full score (Dober) of *Götterdämmerung* when Hagen kills Siegfried. This is where Wagner started his work and where the *Ring* finishes.

To find out more about the Wagner Society in NSW Inc. please go to: [www.wagner.org.au](http://www.wagner.org.au)

Fl. (zu 3)

Hob. 1<sup>c</sup> ff

Engl. Hr. ff

Cl. 1 (A) ff

Cl. 2 (H) ff

Cl. 3 (B) ff

Hr. 1 u. 2 (F) ff

Hr. 3 u. 4 (F) ff

Hr. 5 u. 6 (C) *piu f*

Hr. 7 u. 8 (C) ff

Fag. ff

Tromp. ff

Bs. tromp. (C) ff

1 u. 2. *piu f*

Pos. *piu f*

CB. Pos. *piu f*

CB. Tub. *piu f*

Pauk. (C) *piu f*

Viol. *piu f*

Br. (trem.) *piu f*

SIEGF. (SIEGFRIED fährt heftig auf, und blickt, HAGEN den Rücken zukehrend, den Raben nach.)

GUNTH. (GUNTHER und die Mannen stürzen sich über HAGEN.)

HAG. (HAGEN stößt seinen Speer in SIEGFRIED'S Rücken.)

Vc. Rache riethen sie mir!

CB. *piu f*

**ANTHONY NEGUS and CARMEN JAKOBI**  
**In Conversation with Robert MacFarlane**  
 a Wagner Society in NSW Inc event

2.00PM Sunday 26 February 2023  
 Goethe Institut  
 90 Ocean Street (corner of Jersey Road), Woollahra





## PROGRAMME



12.00pm: DVD - *Global Wagner - From Bayreuth to the World* - a film by Axel Brüggemann.

2.00pm: In conversation with Anthony Negus and Carmen Jakobi, moderated by Robert McFarlane, continuing the briefing on Melbourne Opera's Ring Cycle.

3.30pm (approx) **REFRESHMENTS**

Production photo of a scene from Melbourne Opera's *Die Walküre*, beginning of Act 3, Valkyries with Brunnhilde and Sieglinde.



### **ROBERT MACFARLANE** tenor

Robert Macfarlane studied at the Elder Conservatorium in Adelaide and subsequently at the Hochschule für Musik, Leipzig 'Felix Mendelssohn-Bartoldy' with Prof. Dr. Jeanette Favaro-Reuter, as recipient of the prestigious Thomas Elder Overseas Scholarship. He undertook extensive study of the Baroque repertoire with tenor Howard Crook and has also studied and performed with world-renowned accompanist Malcolm Martineau. Robert Macfarlane was the winner of the Adelaide Critic's Circle award for best individual performance in 2012 (Bach *St. John Passion*), a finalist in the Lortzing Competition in Germany in 2013, and winner of the Royal Melbourne Philharmonic Aria competition in 2009.

Robert is also the winner of the Richard Wagner Society of Victoria's 2020 Young Artist Award, which enabled him to travel to Bayreuth and attend the Bayreuth Festival in 2022. Robert continues his association with Melbourne Opera this year as he performs the role of Mime in both *Das Rheingold* and *Siegfried* for the company.

### **WHAT'S COMING UP NEXT?**

A talk at the Goethe Institut by **Peter Bassett** - A new look at the *Ring* on **March 12** preceded by DVD **Richard Strauss - at the end of the rainbow**

Late March through April 3 cycles of **Der Ring des Nibelungen** by Melbourne Opera at the Ulumbarra Theatre in Bendigo.

**AGM and concert** to celebrate **Richard Wagner's birthday** at Robert Mitchell's Ampico Towers on **May 21**

### **DONATIONS TO WSNSW**

Your Society has a number of recurrent philanthropic projects for which we seek your help. One such project is the **Jane Mathews AO Scholarship**, named in honour of our former President, Justice Jane Mathews AO.

The Society joined with **PACIFIC OPERA** to establish a \$5,000 annual scholarship to help young potential Wagnerians. It also forges stronger ties between our two organisations.



### **CARMEN JACOBI** director

Born in Freiburg Germany of a German mother and French father, she read Modern Languages at Freiburg University, Drama at the Sorbonne, Paris, and trained at the Sherman Theatre Cardiff and Welsh National Opera.

She was Associate Director on Alan Privett's and Anthony Negus's legendary *Der Ring des Nibelungen* for Longborough Festival Opera 2013. Carmen has directed opera including *Die Tote Stadt*, *Tristan und Isolde* at Longborough, a semi-staged *Die Walküre* Act 1 for the

inaugural gala of Festival Theater Hudson NY; *Il Trovatore*, *Un Ballo in Maschera* and *Don Giovanni* for Winslow Hall Opera; John Harbison's *Full Moon in March* at the London Festival of American Music; the world premiere of Nicola LeFanu's *Dream Hunter* in Wales and London; Nicola LeFanu's *Dawnpath* for Cardiff Festival, Wales; for Royal Welsh College of Music & Drama, Cardiff: Luciano Berio's *Recital 1*, Dimitris Maramis's *The Women of Troy* – a chamber opera, Handel's *Tirsi Clori e Fileno*.

In the theatre she has recently directed a production of *Farinelli and the King* by Claire van Kampen for SouthWest Shakespeare, Arizona, and Strindberg's *Miss Julie* for the Goethe Theater Frankfurt, Germany.



### **ANTHONY NEGUS** conductor

As Music Director at Longborough Festival Opera in the UK, Anthony Negus has established himself as a highly perceptive and sensitive conductor of Wagner, exemplified by the highly acclaimed *Ring* cycles in 2013, *Tannhäuser* (2016), *Tristan und Isolde* (2017), *Der fliegende Holländer* (2018), also *The Magic Flute*, and *Ariadne auf Naxos*. In 2017 The London Wagner Society presented him with the Reginald Goodall Award for his devotion to the works of Richard Wagner.



In 2021, *Die Walküre* dominated Anthony's year: year: at Longborough in June 2021, ENO December 7, 2021, for Melbourne Opera in February 2022, all critically acclaimed and enthusiastically received. The association with Melbourne Opera began in 2018 with *Tristan und Isolde* (Green Room Award for Best Conductor), followed by *Der fliegende Holländer*, *Fidelio* and *Das Rheingold*.

Guest appearances: Lübeck for *Parsifal* and *Holländer*, Glyndebourne for a performance of *Die Meistersinger*, Wellington Festival *Parsifal*. Particular highlights of his 35 years with Welsh National Opera were *Tristan*, *The Valkyrie* with Goodall, *Pelleas* with Pierre Boulez, and conducting *Parsifal*. He has conducted more than 150 performances of a wide repertoire for WNO, especially Mozart.

Anthony read music at Christ Church Oxford, and gained opera conducting experience at the Else Mayer-Lismann Opera Workshop and the London Opera Centre. He studied conducting with Franco Ferrara in Sienna, and with George Hurst in the UK, and made his conducting debut in Wuppertal with d'Albert's *Tiefland*, and he worked at Bayreuth and Hamburg.



ich mich einbilden, es ginge mir gut!  
 Nun, Sie haben mir solche  
 Pluonen gemacht: das was ich  
 nicht so viel! Achören Dank.

Sie opfern der Liebe Alles:  
 heben Sie dabei: - opfern Sie  
 selbst die Möglichkeit der  
 Liebe wie auf! Ich darf Ihnen  
 predigen - glauben Sie mir! -  
 ich darf!

Also zum Gauß etwas Musik!

Rheingold! Rheingold! rei- nes gold! wie  
 lank und hell kucktest hold du und:  
 um dich, du Klauw, wird nun klagen: geht uns das gold,  
 geht uns das gold, o geht und das rei- nes gold?

Autograph manuscript by Richard Wagner with musical notation from his opera *Das Rheingold*, Zurich, 16 January 1854.

und noch etwas!

Rheingold! Rheingold! rei- nes gold! o

leuchte noch in der Tiefe der hohlen Land! Hor.

kan- den- und-ken ist's nur in der  
 kan- den- und-ken ist's nur in der

se: falch und feig (doch ist was dort oben)

etc.

und das Kind grüßen Sie mir  
 auch!

Zürich  
 16 Jan. 1854

Richard Wagner