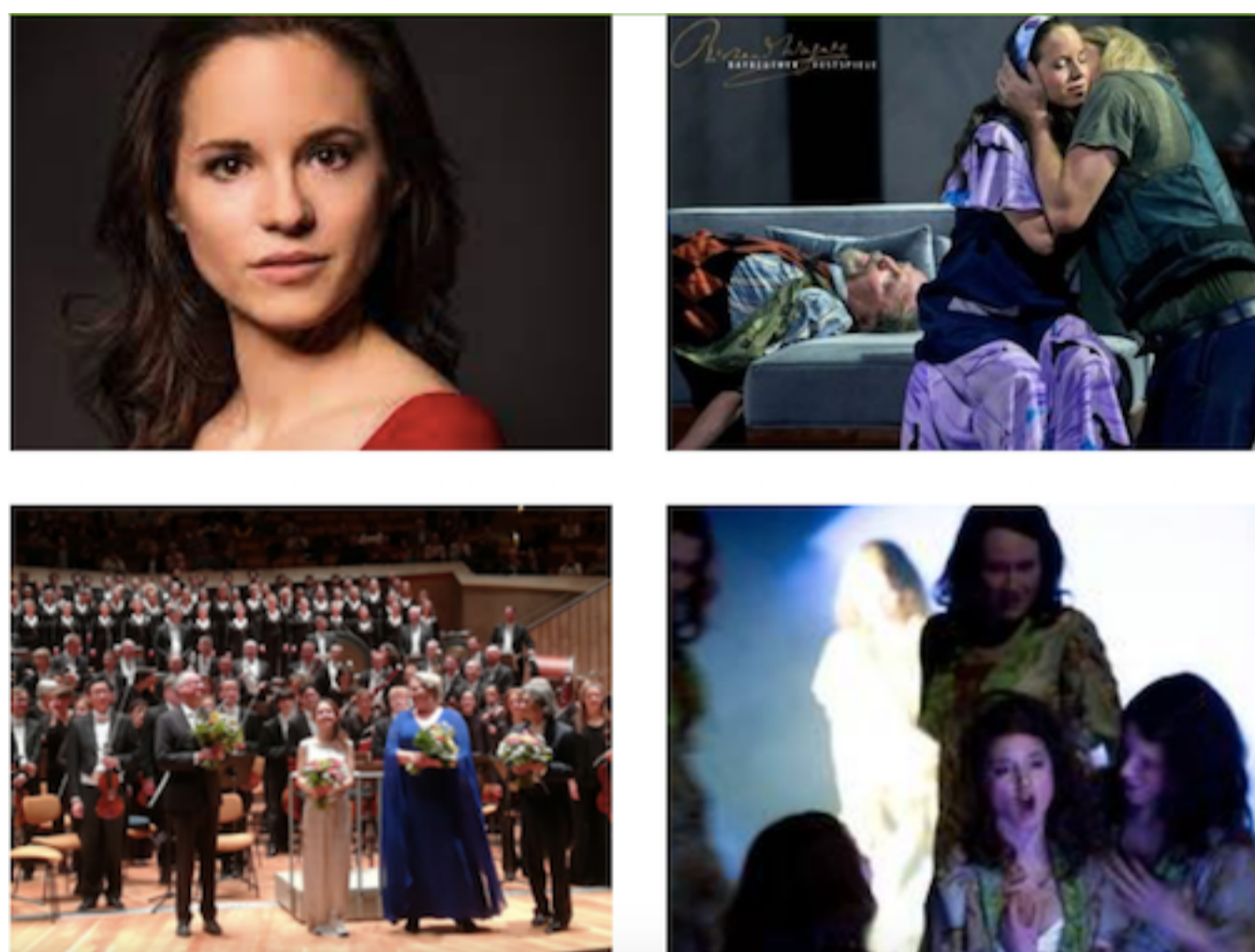


# Wednesday 21 February 2024 - Alexandra Steiner In Conversation From Germany With Ross Whitelaw Via Zoom

7.00pm [AEDT]: Our second event for 2024 - via zoom  
on Wednesday 21 February  
German soprano Alexandra Steiner in conversation from Germany  
with Ross Whitelaw, about Wagner, Bayreuth and more

\$10 AUD



Top L-R: Alexandra Steiner; and as the Woodbird in *Siegfried*, Bayreuth 2022 (and again in 2023), photo by Enrico Nawrath.  
Bottom L-R: soprano in Mahler 2, Deutsches Symphonie-Orchester Berlin 2018; and in *Elektra*, Deutschen Nationaltheater Weimar 2010

## ABOUT ALEXANDRA STEINER

The German soprano **Alexandra Steiner** was born in Augsburg. She studied at the music academies in Stuttgart and Würzburg and at the Wales International Academy of Voice. She received further important input from numerous master classes, including with Brigitte Fassbaender, Anna Reynolds, Kiri Te Kanawa and Richard Bonyngé.

The young singer's early roles include Olympia in *Les contes d'Hoffmann*, Gretel in *Hänsel und Gretel* and Norina in *Don Pasquale*, Pamina in *The Magic Flute* and Marzelline in *Fidelio*.

Wagnerian roles include a flower maiden in *Parsifal*, Woglinde in *Das Rheingold* and, most recently, the Woodbird in *Siegfried* at Bayreuth in 2022 and 2023.

In addition to her opera work, the soprano also has a busy concert career. She worked with conductors such as Christopher Hogwood, Peter Dijkstra, Sebastian Tewinkel and Michael Hofstetter. Her extensive concert repertoire includes works by Pergolesi, Bach, Handel, Mozart, Brahms and Mahler.

## REPORT



Alexandra Steiner with Ross Whitelaw

This was a delightful Zoom - German soprano **Alexandra Steiner** answered questions by WSNSW Secretary **Ross Whitelaw** about her career in general and her Wagnerian roles in particular. These include a flower maiden in *Parsifal*, Woglinde in *Das Rheingold* and, most recently, the Woodbird in *Siegfried* at Bayreuth. She described the special, joyful, atmosphere during rehearsals and performances at Bayreuth. She was inspired by the group of talented singers, musicians, directors, designers and technicians - all dedicated to creating the best possible experience. Even in controversial productions everyone is loyal to the director's vision. Alexandra took us through the Bayreuth auditioning process, which was a very nurturing and positive experience; working with the conductor and director to test each applicant's full range of attributes, not only their voice.. She described what it is like to sing on the great stage. "A beautiful experience, with waves of sound flooding the stage", but added how difficult it is for the conductor, who hears the singers after he has heard the orchestra. Alexandra first visited Australia as an exchange student when she was 15. Let's hope she can come back and perform here sometime soon. She is looking forward to working with Simone Young in Bayreuth this August.