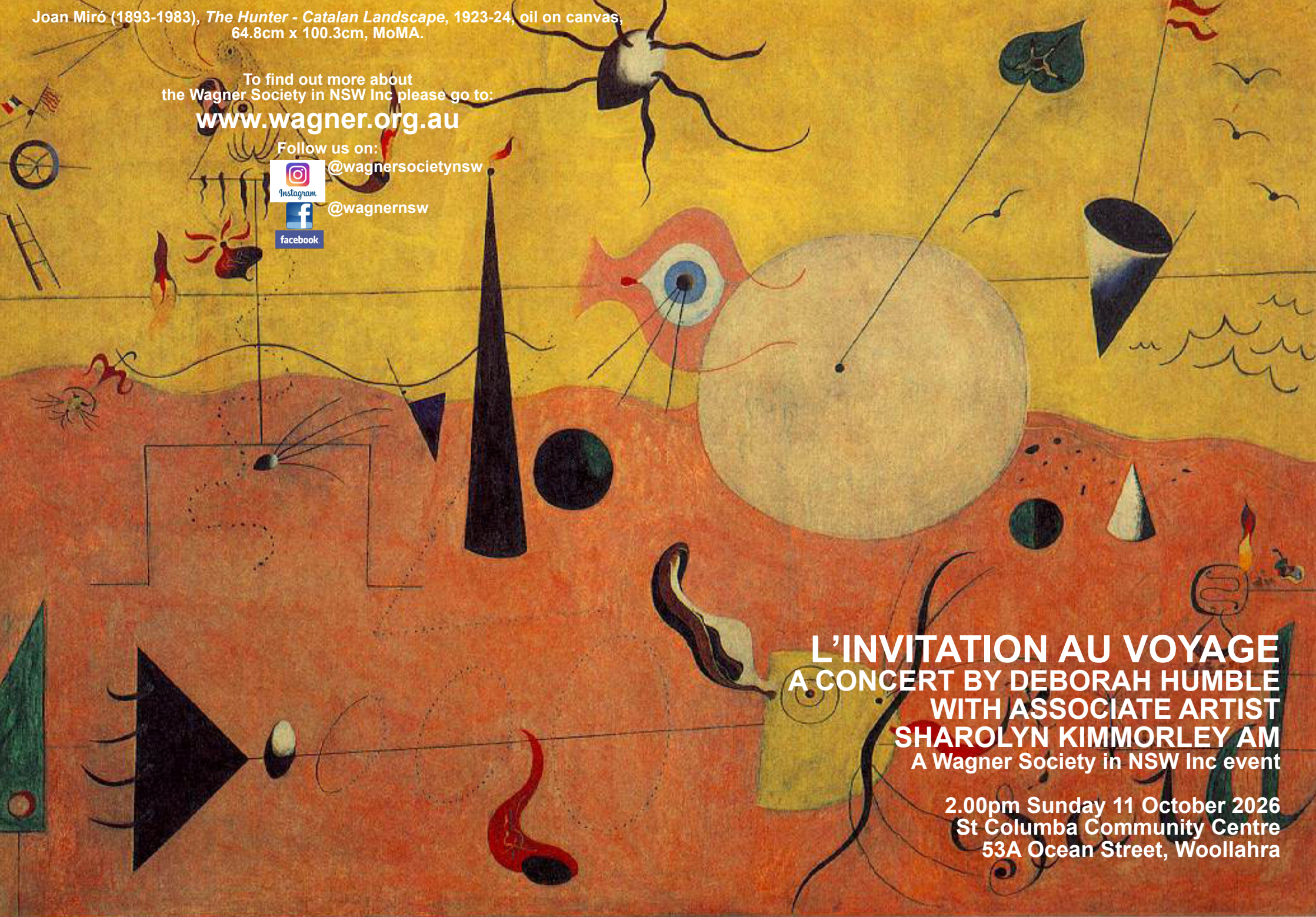


Joan Miró (1893-1983), *The Hunter - Catalan Landscape*, 1923-24, oil on canvas, 64.8cm x 100.3cm, MoMA.

To find out more about
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L'INVITATION AU VOYAGE

A CONCERT BY DEBORAH HUMBLE WITH ASSOCIATE ARTIST SHAROLYN KIMMORLEY AM

A Wagner Society in NSW Inc event

2.00pm Sunday 11 October 2026
St Columba Community Centre
53A Ocean Street, Woollahra

WAGNER SOCIETY nsw

Wagner Society in NSW Inc.
established 1980

WAGNER SOCIETY nsw

PROGRAMME

2.00 pm
CONCERT BY
DEBORAH HUMBLE and SHAROLYN KIMMORLEY AM

HENRI DUPARC (1848-1933)
L'invitation au voyage

MANUEL de FALLA (1876-1946)
From *Siete Canciones Populares Españolas:*
El pan moruno
Seguidilla murciana
Asturiana
Jota
Canción

GEORGES BIZET (1838-1875)
Habanera from ***Carmen***

ANTONIN DVOŘÁK (1841-1904)
Songs my mother taught me

CARLOS GUASTAVINO (1912-2000)
La rosa y el sauce

RICHARD WAGNER (1813-1883)
Träume

SHORT BREAK

JOHANNES BRAHMS (1833-1897)
Zigeunerlieder, Opus103, 1-8

LEONARD BERNSTEIN (1918-1990)
I am easily assimilated from ***Candide***

FRANZ LEHÁR (1870-1948)
Hör Ich Zymbalklänge

3.00pm (approx) REFRESHMENTS

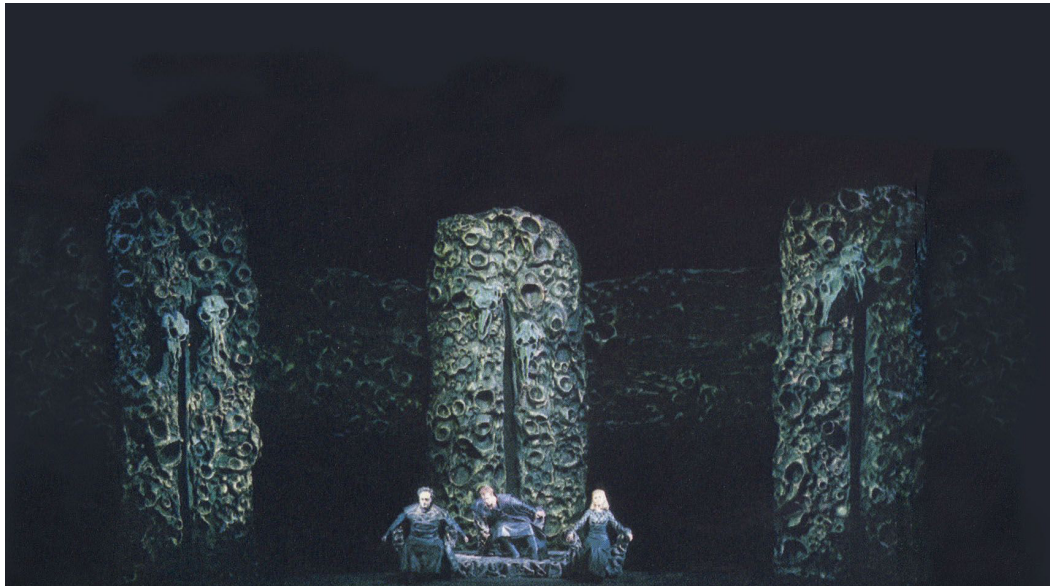
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GÖTTERDÄMMERUNG SYMPOSIUM

GOETHE INSTITUT - 21 NOVEMBER 2026

Starting at 10.00am

The symposium will feature papers presented by:

Antony Ernst
Michael Ewans
David Larkin
Daniel Linton-France
Alexander Voltz

and in conversation

Simone Young AM

The ticket includes lunch, refreshments and drinks to conclude the day.

Cost: Wagner Society members (from anywhere) - $110
Guests (all welcomed) - $130
Students - $50

For catering purposes we ask that you book ahead of time on Humanitix (link to come) or transfer the ticket price via EFT (Account name: The Wagner Society / BSB: 032040 / account number: 911323).

DEBORAH HUMBLE



The Australian mezzo-soprano is noted for her operatic and concert performances worldwide. The recipient of two Greenroom Award nominations, she has sung more than 70 operatic roles.

A former principal artist with both Opera Australia and the Hamburg State Opera, Humble was a recipient of the AOAC Joan Sutherland Award in 2004 and a finalist at the International Wagner Competition in Seattle in 2008.

Recordings include Erda in *Das Rheingold* and *Siegfried* (Naxos, Hong Kong Philharmonic conducted by Jaap van Zweden) Erda, First Norn and Schwertleite (Oehms, Hamburg State Opera conducted by Simone Young), Clarissa in *The Love For Three Oranges* (Chandos, Opera Australia conducted by Sir Richard Hickox), Marvellous Mezzo-sopranos and Contraltos (Naxos) and Mahler's *Symphony No. 2* conducted by Simone Young, released by Deutsche Grammophon in 2025.

Recent opera engagements for Opera Australia include La Cieca in *La Gioconda* alongside Jonas Kaufmann conducted by Pinchas Steinberg and Waltraute and Fricka for three *Ring Cycles* in Brisbane conducted by Philippe Augin. She sang Erda and Waltruate for three *Ring Cycles* in Bendigo for Melbourne Opera conducted by Anthony Negus, and made two further role debuts with the company as Magdalena in *Die Meistersinger von Nürnberg* and Dalila in Saint-Saëns' *Samson et Dalila*. For Victorian Opera she made two Strauss role debuts as Clairon in *Capriccio* and Klytamnestra in *Elektra*. Earlier this year this year she made two significant role debuts in the UK: Herodias in Strauss's *Salome* and as Madame de Croissey in Poulenc's *Dialogues of the Carmelites*.

Recent performances on the concert platform include Waldtaube in Schonberg's *Gurrelieder*, Waltraute in Wagner's *Die Walküre* and Beethoven's *9th Symphony* with the Sydney Symphony Orchestra conducted by Simone Young, Mahler's *8th Symphony* with the Western Australian Symphony conducted by Asher Fisch, Verdi's *Requiem* with the Queensland Symphony Orchestra conducted by Umberto Clerici, Mahler's *3rd Symphony* with the Auckland Philharmonia conducted by Giordano Bellincampi, Mozart's *Requiem* with the London Chorus at Cadogan Hall and Mahler's *Symphony No. 2* for the New Zealand and Dunedin Symphony Orchestras.

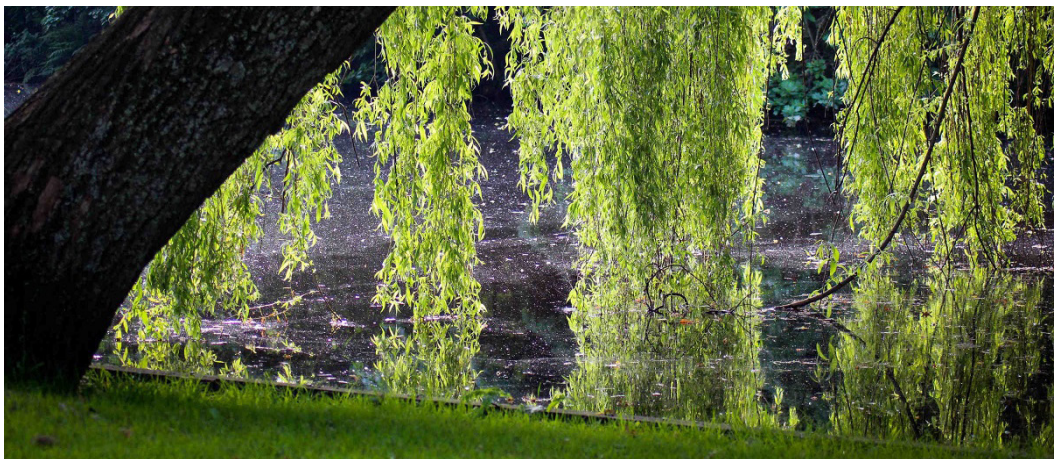
Further performances in 2026 include Verdi's *Requiem* with the Canberra Symphony Orchestra, Waltraute in *Die Götterdämmerung* for the Sydney Symphony Orchestra, a solo recital for the Elder Hall Recital Series in Adelaide and multiple performances of the one woman opera *Bon Appetit!* by Lee Hoiby depicting the famous chef Julia Child.

Deborah has been included in the Who's Who of Australian Women since 2009 and is Patron of both the Wagner Society of South Australia and the Newcastle Music Festival. She is a Music Board member for the Tait Memorial Trust in London and a Mentor for the Dame Nellie Melba Young Artists' Programme.



SHAROLYN KIMMORLEY AM
After studying at the Sydney Conservatorium of Music, Sharolyn Kimmorley joined the Music Staff of The Australian Opera and has assisted in the preparation of a vast range of works with many distinguished singers and conductors. In 1985 she became Principal Répétiteur for The Australian Opera and in 1987 was appointed Head of Music Staff. From 1994 to 1999 she was the company's Artistic Administrator, following which she was Opera Australia's Director of Music Administration until June 2003.

Sharolyn Kimmorley is regarded as one of Australia's finest vocal coaches and accompanists. She has recorded for ABC Classics, taken part in chamber music concerts and accompanied some of the world's most distinguished recitalists. In January 2009 Sharolyn became a member of the Order of Australia in recognition of her work as an accompanist and the nurturing and mentoring of emerging artists. Sharolyn is currently Artistic Manager and Artist Advisor to Melba Opera Trust and is a board member of Victorian Opera.



WHAT'S COMING UP

Wednesday 28 October, via zoom
7.00pm: **THOMAS LAUNIUS** on ***Parsifal*** (part 3)

Saturday 21 November, Goethe Institut
10.00am – 5.00pm: **SYMPOSIUM** on ***GÖTTERDÄMMERUNG***
with **SIMONE YOUNG AM**, **DANIEL LINTON-FRANCE**, **DAVID LARKIN**, **MICHAEL EWANS**, **ANTONY ERNST** and **ALEXANDER VOLTZ**.

Sunday 13 December, St Columba Community Centre
2.00pm: **CHRISTMAS CONCERT** and party

L'INVITATION AU VOYAGE

Every journey starts in the imagination

Long before we set foot on distant shores, we have travelled there in our minds - drawn by curiosity, memory, longing or the promise of discovery. Henri Duparc's *L'invitation au voyage*, inspired by Charles Baudelaire's celebrated poem, opens this recital with just such an invitation: to leave the familiar behind and embark on a voyage through music.

The first half explores landscapes both real and imagined. Manuel de Falla's *Siete Canciones Populares Españolas* and Bizet's *Habanera* evoke the colours, rhythms and irresistible spirit of Spain, while Dvořák's *Songs My Mother Taught Me* and Guastavino's *La rosa y el sauce* remind us that every outward journey is balanced by an inward one - towards memory, love and the places we carry within us.

At the heart of the programme lies Wagner's *Träume*, the final of the *Wesendonck Lieder*. Few composers understood longing more profoundly than Wagner, and in *Träume* desire seems suspended beyond time and place. Looking towards the world of *Tristan und Isolde*, it becomes not simply a song about dreams, but about the yearning that lies behind every great journey - the search for something forever just beyond our reach.

After a short break, the second half bursts into life with Brahms' *Zigeunerlieder*, whose vibrant melodies and Hungarian-inspired rhythms celebrate freedom, passion and the restless spirit of wandering. Bernstein's sparkling *I Am Easily Assimilated* offers a joyful reminder that travel changes us, allowing us to embrace new cultures with humour and delight, before Lehár's dazzling *Hör' ich Zymbalklänge* brings the recital to an exhilarating conclusion.

From France to Spain, Bohemia to Argentina, Germany to Hungary and beyond, these songs cross borders, languages and centuries. Each offers a different vision of the voyage: the excitement of discovery, the ache of remembrance, the exhilaration of freedom and the quiet hope of finding home. Together, they remind us that music can carry us effortlessly to places both real and imagined.

