

The Wagner Society



IN NEW SOUTH WALES INC.

Newsletter No. 116, July - August 09

In Memoriam

HILDEGARD BEHRENS, WAGNERIAN SOPRANO

President's Report

Dear Members

Welcome to our Spring Newsletter for September 2009.

Functions

Annual General Meeting

On Sunday 24 May 2009, following the screening of Act 3 of Katharina Wagner's current Bayreuth production of Die Meistersinger, we held our AGM. In an action-packed 25 minutes or so, we approved the audited accounts, amended the Rules, re-elected the Committee and had time for a robust discussion before raising the membership fees from the 2010 calendar year. I can hardly wait for next year!

From 1 January 2010, the annual membership fees for new and renewing members will be: single members \$60, single pensioner member \$35, shared memberships \$90, shared pensioner memberships \$55, with student members \$25.

After the AGM, we had recital by Alexandra Hutton (soprano) and Adam Player (baritone) accompanied by Sharolyn Kimmorley. This included In Dem Schatten (Wolf) and Ständchen (Schubert) sung by Lexi, and Frühlingsmorgen (Mahler) and Heiterkeit und Fröhlichkeit from Lortzing's comic opera Der Wildschütz sung by Adam, who clearly enjoys comic and character roles.

After the recital, we had a superb afternoon tea, for which I must again thank Renate and Herman Junker, who put so much effort into providing us with outstanding refreshments. Our AGM is held on the Sunday closest to the anniversary of Wagner's birth (which this year was on Friday 22 May),

and in past years we have wished the Meister "Alles Gute zum Geburtstag" (Happy Birthday) in song during our party. However this year the practice ended, much to the relief I suspect of members who found the tradition more than a little anachronistic.

July Recital

On Sunday 19 July 2009, following the re-screening of the DVD Katharina Wagner's Feuertaufer (Baptism of Fire) we were treated to a concert arranged by Stephen Whale, one of our student members and a pianist from the Sydney Conservatorium, with two fellow students Tom Johnson (piano) and Jared Lillehagen (baritone). Stephen Whale had been awarded a scholarship to enable him to study piano in the United States, where he will be for the next 2 years. Highlights for me included Jared Lillehagen singing Wolfram's aria O du mein holder Abendstern (Ode to the Evening Star) from Tannhäuser, and Tom Johnson playing Liszt's transcription of Mild und Liese from Tristan und Isolde.

PRESIDENT'S REPORT continued p.3 ▶

NEWSLETTER HIGHLIGHTS

In Memoriam – Hidegard Behrens	P5
"Winnie and Wolf" - Colleen Chesterman	P5
Katharina Wagner's Meistersinger - Patricia Baillie	P6
Bayreuth - A Personal History - Robert Lloyd	P7
A Polished Vienna Ring - Jan Bowen	P9
The Raven's Reporting	P12
Renewing Members	P14

PATRON:	Sir Charles Mackerras
HONORARY LIFE MEMBERS:	Prof Michael Ewans
	Mr Richard King
	Mr Horst Hoffman
	Mr Joseph Ferfaglia
	Mrs Barbara McNulty OBE

For Your **Diary**

	2009 see below for a number of performances in other states.	
October 7	London Philharmonic Orchestra conducted by Vladimir Jurowski: Prelude and Liebestod Tristan and Isolde	Sydney Opera House
Saturday 7, Tuesday 10, Thursday 12 and Saturday 14 November,	The State Opera of South Australia, with Nicholas Braithwaite conducting the Adelaide Symphony Orchestra, will stage a new production of The Flying Dutchman.	Adelaide

Meetings **Dates** & Coming **Events**

DATE	EVENTS - 2009	TIME & LOCATION
September 20	Panel discussion led by members of the Society, who have been to the 2009 Bayreuth opera festival. We also hope to have a guest speaker	Goethe-Institut - 2pm
October 18	TBC	Goethe-Institut - 2pm
November 8	Antony Ernst – The Ring Circle Revisited	Goethe-Institut - 2pm
November 29	Christmas Party - please bring a plate 2pm we will show the DVD "Simone Young - to Hamburg from Downunder"	Goethe-Institut - 2pm

Goethe-Institut address 90 Ocean Street Woollahra (corner of Jersey Road)

Paddington Unit Church address 395 Oxford Street, Paddington (parking behind in Gordon Street)

The Goethe Institut has advised the Society that their building will close for major reconstruction later this year or next year, and that they will let us know as soon as they have concrete dates. The Society will advise Members as soon as possible of any changes to the location for our 2009 events.

Committee **2008 - 2009**

President and Membership Secretary

Roger Cruickshank

Vice President

Julian Block

Treasurer

Michael Moore

Secretary

Alan Whelan

Members

Dennis Mather

Gabrielle Bremner-Moore

Julie Carroll

Newsletter Editor

Terence Watson

Public Officer

Alisdair Beck



President's Report continued

Lyndon Terracini

The appointment of Lyndon Terracini as Opera Australia's new artistic director was announced at the end of June. Mr Terracini takes up his four-year contract in October.

Corrie Perkin, national arts writer for The Australian, wrote on July 01, 2009 "A new chapter in Opera Australia's eventful 53-year history started yesterday when Lyndon Terracini was appointed the company's new artistic director. Terracini, artistic director of the Brisbane Festival until October, received warm applause when he was introduced to OA staff in Sydney. The 59-year-old former opera singer said he was moved by the company's response. "I feel privileged and, it's not too strong to say, extremely honoured to be asked to do this job," Terracini said later.

"His four-year contract follows an intense search for a new creative head, triggered by the death of British conductor Richard Hickox last November. Hickox's death prompted the board to review its management structure and reintroduce the role of artistic director to work with chief executive Adrian Collette and a new conductor. The appointment of a conductor is still several months away.

"Terracini has a long list of goals, such as taking opera to more people, commissioning new Australian work, nurturing young composers, using digital technology on and offstage, and -- rather ambitiously -- staging Wagner's Ring cycle. "It's one the great peaks you have to climb as an opera company, and one of the great challenges," Terracini said of the marathon opera. "I think it's time for the company to take on that great challenge, and it's absolutely ready to do it." "

In an interview some years ago, Terracini said of his political views "I think it's because of my Salvation Army upbringing. My great grand uncle wrote the Italian constitution and founded the Italian Communist Party... although they were about as far left as the Democrats. I've always had a strong connection to social conscience."

I'm sure we all wish him well, especially with his goal of staging the Ring in Sydney.

Bayreuth 2010

The application form for Bayreuth 2010 is available online and in this Newsletter. A new production of Lohengrin replaces Tristan und Isolde, with the current Meistersinger, Parsifal and Ring productions continuing. The programme for which we will book tickets is dependent in the dates chosen by the New York Wagner Society, but at this stage is likely to be:

Friday 20 August 2010	Das Rheingold
Saturday 21 August	Die Walküre
Sunday 22 August	(Free Day)
Monday 23 August	Siegfried
Tuesday 24 August	(Free Day)
Wednesday 25 August	Götterdämmerung

Thursday 26 August	Parsifal
Friday 27 August	Lohengrin
Saturday 18 August	Die Meistersinger von Nürnberg

[See also below for details of new productions at Bayreuth and their directors. Ed]

Bayreuth 2009

This year there was an internet broadcast of a closed performance of Christoph Marthaler's production of Tristan und Isolde on Sunday 9 August. Learning from last year's broadcast of Katharina Wagner's production of Meistersinger, the cost this year was 14, 90 Euro, around a third of the 2008 cost. I hope that there will be a DVD of the broadcast this year as well, so that those who find the Flash® format unhelpful can still enjoy the performance.

As those who went to Bayreuth this year will report at our next meeting on Sunday 20 September, Katharina Wagner and Eva Wagner-Pasquier have made very few changes to the traditional format at Bayreuth. One small but obvious change has been to replace the Festival Handbook with individual programmes for each work. Another was to introduce performances designed for children, the first being a cut-down performance of the Flying Dutchman lasting one hour. All 10 performances were sold out.

The New York Times of June 19, 2009, reported that the German government has pledged about US\$700,000 to renovate Wagner's Bayreuth home, now a museum, Wahnfried. The money will come from an economic stimulus package for improving infrastructure. "Sven Friedrich, the director of the Richard Wagner Museum, told The A.P. that the renovation would include new exhibitions on the composer's life and the role of the Wagner family during the Nazi era."

Rheintöchter dreaming

The current Opera Australia production of Aida has a permanent body of water (the Nile) located across the front of the stage. It's around 5 or 6 inches deep, and a foot wide, and characters dip their limbs languidly, splash, paddle, and even swim in it. Simple, but very effective. I kept wondering whether the same simple idea could be used for another river....

Membership renewals

Thank you again to those members who have renewed your membership for 2009. I apologise that because we no longer send membership cards and receipts for renewals, some of you are uncertain whether or not you've renewed your membership for 2009. For the avoidance of doubt, we're publishing a list of all those who have renewed up to 31 August 2009 in this issue, and in future we'll publish the names of renewing members in the next issue after their renewal, along with the new members and donations.

Ring Cycle in Melbourne 2012

As I mentioned in our last issue, there has been no more hard news about the Ring Cycle in Melbourne in 2012, which has been made possible through the generosity of "Lonely Planet" publishing co-founder Maureen Wheeler. The adage that no news in good news, if true, would mean that we can expect an announcement about the cycle soon, and that's what I'm hoping for. ▶



President's Report continued

If Mr Terracini is able to add the Ring operas to the repertoire of Opera Australia, we may see, as in the film *Deliverance*, duelling Ring Cycles in Sydney and Melbourne.

Flying Dutchman in Adelaide in November

There are still seats available for performances of the Flying Dutchman in Adelaide on 7, 10, 12 and 14 November. The cast is John Wegner (Dutchman), Margaret Medlyn (Senta), Stuart Skelton (Erik) and Daniel Sumegi (Daland), and the Adelaide Symphony Orchestra is conducted by Nicholas Braithwaite with a new production directed by Chris Drummond, with set and lighting designs by Geoff Cobham. The State Opera of South Australia's website says that the running time is around 3 hours, with one twenty minute interval. This is the Wagner event of 2009 in Australia which you should not miss.

Discount for Society Members

Wakefield Press is the publisher of three Wagner books edited by Peter Bassett - Parsifal, Tristan and Isolde and Nibelung's Ring. These normally retail at \$34.95 each, but for members of our Society, Wakefield Press is offering the full set of three volumes for \$60.00 (postage and handling inclusive).

Many of you will have collected these volumes separately over the years, but for anyone who doesn't have them this is an exceptional opportunity and a very realistic price. If you're interested, email the Society at info@wagner-nsw.org.au (info at wagner hyphen nsw dot org dot au) and we'll send you a flyer / order form.

Roger Cruickshank
7 September 2009

Donations

The Society welcomes all donations and they can be addressed to the Treasurer, Wagner Society in NSW Inc, at the Society's GPO Box address shown on the back page of this Newsletter. Such donations help us to carry out our objective "to promote the music of Richard Wagner and to encourage a wider appreciation of the significance of his achievements." Donations are tax-deductible and receipts will be issued.

Donations processed from Issue 115 (27 April) up to Monday 31 August 2009 were received from:

New Members

The following people joined the Society:

Email Addresses

Email is for many members the communication method of choice, and it's vital for us to have your current email address if you want to receive reminders about Society functions, or in the future to receive the Newsletter electronically. The Society's email address is info@wagner-nsw.org.au (info at wagner hyphen nsw dot org dot au).

If you'd like to receive reminders about forthcoming Society events and occasional matters of interest to members, just send us an email from your current email address, with "Email reminder service" in the "subject" line. If you'd like to take part in the pilot for electronic delivery of the Newsletter, make sure that we have your current address by enrolling (or re-enrolling) in the Email Reminder Service.

Some people have particularly avaricious anti-spam programmes which devour emails from nice people like us, and each different email programme (such as Outlook) has its own way of avoiding this. Some programmes let you nominate the Society as a "favourite" or "trusted address", to ensure that our emails do not suffer that fate, and if you take the time to make us "trusted" you'll ensure that you receive our emails for as long as you want to.

Bayreuth - New Productions

- 2010 - a new Lohengrin (directed by Hans Neuenfels and conducted by Andris Nelsons (the City of Birmingham's Symphony Orchestra's new Music Director from September 2008) with Jonas Kaufmann, Annette Dasch and Evelyn Herlitzius).
- 2011 - a new Tannhäuser directed by Sebastian Baumgarten and conducted by Thomas Hengelbrock.
- 2012 - a new Der fliegende Holländer conducted by Christian Thielemann with Adrianne Pieczonka
- 2013 - a new Ring (Thielemann will not conduct) - nothing new for 2014, in
- 2015 - a new Tristan und Isolde, directed by Katharina Wagner and conducted by Christian Thielemann.



In Memoriam

Hildegard Behrens, Wagnerian Soprano

On 18 August 2009, the widely admired Wagnerian and Straussian soprano Hildegard Behrens died at the age of 72 of a ruptured aortic aneurism while giving master-classes in Japan. She was born in Varel, not far from Hamburg, and graduating in law at Freiburg University while also studying singing. She made her debut in 1971 as the Countess in Mozart's Marriage of Figaro. In 1977, Herbert von Karajan travelled to Dusseldorf to see Behrens as Marie in Berg's Wozzeck and then contracted her to sing Salome at the Salzburg festival. Leonard Bernstein then chose her for his Tristan und Isolde recording, "which taxed her breath control to extremes with its slow tempi".

Behrens' first Brünnhilde was in the complete "Ring" at the Bayreuth Festival in Germany in 1983, conducted by Georg Solti. "It was a triumph for Ms. Behrens, which she repeated for the next three summer seasons there." Behrens also sang the role in the Met's 1986-87 season of Die Walküre, the first part of the Otto Schenk production, followed in 1989 when she sang in the Met's first presentation of the complete Schenk Ring Cycle. Behrens also stars in the video recording of the Cycle, conducted by James Levine and "when she was at her dramatic and vocal peak" — with James Levine conducting. "The release affectingly captures her uncommonly feminine and thoughtful portrayal of this rambunctious character."

One particular night in the 1990 season was memorable for Behrens and the audience who watched! "...Ms. Behrens sustained a severe injury when a piece of scenery fell on her during the final scene of "Götterdämmerung".... A beam of plastic foam and canvas stretched over wood fell prematurely and knocked Ms. Behrens to the floor, bruising her forehead and blackening her eyes. She had to miss subsequent performances. In a statement at the time, she said that if the beam had not struck her she might have taken a fatal fall into an open shaft created by a premature lowering of part of the stage floor."

Variouly feted as a singer "whose warm, textured voice could send phrases soaring" and whose "top notes could slice through any Wagner orchestra", "a mesmerizing interpreter of touchstone dramatic soprano roles" and "determined to sing her chosen roles with uncompromising intensity," Behrens was appointed Kammersängerin by the Vienna State Opera in 1995.

This notice was based by your Editor on obituaries in The Guardian, The New York Times and the UK The Times. The full versions can be read at the following websites:

<http://www.guardian.co.uk/music/2009/aug/20/obituary-hildegard-behrens>

<http://www.nytimes.com/2009/08/20/arts/music/20behrens.html>

<http://www.timesonline.co.uk/tol/comment/obituaries/article6802369.ece>

Review of **Winnie and Wolf** By A.N. Wilson

- Colleen Chesterman

In the Wagner Society newsletter this year there have been numerous apologies for delays in providing copy. This contribution should ease everyone's guilt. A. N. Wilson's novel Winnie and Wolf was published in 2007 and having read it in early 2008 I suggested to Terence Watson that it should be reviewed for our newsletter. A sensible man, he suggested I do it – and here at last is my review. I hope that many members of the Society have already read this book; if not I would like to recommend it for an original and lively introduction to the world of the Festspielhaus and the Wagner family.

The Winnie of the title is Winifred Williams, Richard Wagner's Welsh daughter-in-law. Wolf is the Führer, Adolf Hitler, who shares a close relationship for Winnie and is a regular visitor to Wagners' home and a genial uncle and friend of the Wagner children. The novel is narrated by Herr N., a Bayreuth local with an interest in

philosophy and music who becomes Siegfried Wagner's assistant. It emerges at the end of the novel that it is in fact a confessional letter to his adopted daughter, a resident of Seattle, who is the illegitimate child of the Hitler-Winifred relationship, although her parentage was not known to Herr N. until many years after the adoption.

In reviews at the time of its release, Wilson's book was criticised for presenting a human portrait of the Führer and by doing this to minimise the unspeakable nature of his policies. It is a reasonable criticism to make. I would argue that through his narrator, Wilson suggests criticisms of Hitler. Some go no further than making him a figure of fun, vigorously farting while delivering speeches and (Herr N. suspects) while making love, but then Herr N. is in fact consumed with jealousy of Hitler, because he himself is desperately in love with Winnie. Herr N. is explicitly critical of other Nazi leaders: he refers to the club-footed Goebbels



as Nosferatu and Göring as the Mad Gamekeeper. The most compelling reason for not seeing the book as a defence of Hitler is the fact that the only scenes that burn with emotion involve Herr N.'s principled family and their opposition to Nazism. His father, a Lutheran minister, links arms with Jews and non-Jews to protect a Bayreuth synagogue on Kristallnacht. His brother Heinrich is given a savage beating by Nazis and later hanged.

For those of us interested in Wagner, however, the pleasure of the book lies in its detailed picture of the cultural milieu of Bayreuth and the Festspielhaus. Wilson is clearly passionate about Wagner and his music and the book is full of detail – it is more a cultural biography of the history of the Festspielhaus and the people involved than a novel. This is a complex book, operating on many levels. It covers a number of periods as Wilson moves between Wagner's life, the Weimar Republic, the philosophies that interested Wagner, the struggle to establish the Bayreuth festival, the activities of Wagner's extended family and the horrors of the Second World War.

The novel is in sections named after Wagner's operas, and follows them in a loosely chronological pattern, though for reasons to do with the development and timing of the story Parsifal and Tristan und Isolde are followed by Gotterdammerung, in which the Allied bombs rain on Bayreuth and all except Winnie are aware of the destruction directed at the Nazi administration. Within each section there are passages following Richard Wagner's development as a composer together with sketches of his personal life. Wilson discusses for example how Tristan und Isolde relates to Wagner's love for Mathilde Wesendonck. He also involves Wagner's absorption of philosophical theories and religious beliefs. We get a vivid picture of Wagner as a theatre composer who loves working with "overwrought, egoistic, highly sexed thespians." Interestingly Wilson also emphasises Wagner's obsession with detail, even in the midst of his creation of a metaworld of myth.

These pictures of the past, which includes the planning and construction of the Festspielhaus, are mixed with contemporary stories dealing with Herr N.'s work for Siegfried Wagner, or Fidi. There is a clever portrait of the elderly Cosima Wagner. There is also much lively gossip. Fidi is a kindly and entertaining figure and also riotously gay, endlessly pursuing chorus boys. Toscanini is temperamental and so demanding that the musicians called him Toscanono. Tietjens is portrayed as able to ignore all that is happening around him as he focuses on details of music and character, in particular in his development of a production of Parsifal

In the centre whirls the determined figure of Winnie, ensuring that Bayreuth is developed and maintained and wheedling all around her to support this with money or special treatment. Hitler caves in to Winnie's demands. She knows that Jews and homosexuals, both victimised by the Nazis, helped create Bayreuth: "Half the chorus are pansies and one-quarter of the orchestra is Jewish." Despite her public anti-Semitism Winnie ensures that the Jewish musicians she needs at Bayreuth are left alone. The Bayreuth Festival, suggests Wilson, remained the one area of artistic freedom in all of Germany.

In the complex structure of the book Wilson (in the person of Herr N.) reflects on the characteristics of Wagnerian opera that could have attracted Hitler. Herr N. ponders on Wagner's late work, which he suggests provided for the Nazi leader a pre-Enlightenment "Gothic depth of the irrational", "a fertile, poisonous soil of mythology". But these were what Hitler wanted, not what Wagner had provided within his glorious sound. Herr N. is clear that Wagner should not bear blame for later vicious policies. Winnie and Wolf is not a perfect book, but it is fascinating in its depiction of Wagner, his intellectual, musical and personal development, the phenomenon that is Bayreuth and how it survived the turbulent period of the Nazi hegemony.

“Katharina Wagner Should Be Shot”

- A Personal Reaction to Meistersinger in the Flesh - Patricia Baillie

Katharina Wagner should be shot. Or at least removed from further productions at Bayreuth... Like other Society members I saw the woeful production of Meistersinger at the Goethe Institut. But it wasn't until I saw it in the flesh - and there certainly was flesh – at Bayreuth this year that I took in fully how ridiculous it was. She wishes to 'modernize' Bayreuth productions. Fine, but I do believe the action on stage should have some connection with the text and the music. Neither was evident. The absurd parade of composers with huge heads, including Wagner in his jockeys, doing what I can only call prancing was distracting, implausible, and simply laughable. Meistersinger is a comedy, and we are given plenty to laugh at in the music, in the libretto and in Wagner's stage directions. Interpretation is one thing, inane irrelevancies are another.

Perhaps the worst was to see the solemn beauty of the Act III quintet interrupted by an irrelevant piece of stage business, with a young boy needing to pee, crossing his legs, and finally, as the last notes of the quintet died, running urgently offstage.

The pity of it was that she had a splendid Walther in Klaus Florian Vogt. To see him placed at the back of that enormous stage, with the voice ringing across the orchestra and filling the auditorium was a memorable experience. And the voice lost none of its beauty for being so large. Ah well, we will, I hope, see more of Vogt, but less of Katherina Wagner. Patricia Baillie.



Bayreuth - A Personal History

- Robert Lloyd

Although the History of the Bayreuth Festival is well known and extensively documented, I feel it is worth a brief reassessment—especially in the light of Katharina Wagner's succession. It seems every member of this extraordinary dynasty has inherited at least one aspect of Richard Wagner's multi-faceted personality; and an almost desperate need to express his or her particular creative credentials.

Looking back, albeit fleetingly, to the period following her husband's death, Cosima, with an almost religious zeal, controlled the Bayreuth Festival demanding faithful adherence to the "rules" as she saw them, thus preventing any new or interpretative input. Hans Richter tactfully made some changes in orchestral emphasis and interpretation, but the naturalistic and traditional style of production remained unchanged. Even when illness ended her continuance as Director in 1906 and she relinquished the reins to her son Siegfried, Cosima still exerted an influential presence.

Siegfried was only 14 years old when his father died, denied the guidance and leadership a sensitive boy needs at this impressionable age. Could his dual sexuality be explained by the absence of a father's influence? Perhaps. Cosima made him fully aware of his dynastic destiny; surrounded by adoring sisters and the daughters of Cosima and Von Bülow, Siegfried's youth appeared to be happy, the Festspielhaus, his playground.

A conductor and composer in his own right, he faithfully interpreted his father's works, which were still presented in the rigid tradition that tradition demanded. With the outbreak of World War I, the Bayreuth Festival ended and was not to re-open again until 1924. At the age of 45, Siegfried fell in love with Winifred Klindworth who was just 18 and one year later, in 1915, they married. He revelled in married life and was overjoyed with the births of their four children. It couldn't have been easy for Winifred to have the now reclusive Cosima as her mother-in-law: female Fafner protecting the Hoard!

By 1924, after 10 long years of the Festival's closure, the world had changed. The new forms of art, music, opera and particularly ballet production and design, which had emerged in the early 20th century, by-passed the Festspielhaus. In this same year, the designer, Adolphe Appia, designed a Ring Cycle in Basle using abstract-sculptural sets which, with subtle lighting, stimulated the audience's imagination and enhanced and supported the orchestral structure. These innovations were not to be seen in Bayreuth until after 1951. To Cosima, these innovations were anathema. Siegfried, who might have wished to incorporate new ideas into his productions, dutifully bowed to his mother's authority. He had only six short years to re-establish the status of the Bayreuth Festival before his death in 1930. And in a few months later, Cosima also died.

Again, we see Winifred Wagner's four children losing the loving and protective influence of their father; Wieland and Wolfgang, at the tender ages of 13 and 11 respectively. A capable and efficient mother, Winifred, a young woman of only 33, took over the onerous directorship of the Bayreuth Festival and gathered about her a creative and progressive "team" She appointed Heinz Tietjen as Artistic director and Emil Preetorius as Designer. These two men became friends and guardians to the boys and greatly influenced and stimulated their individual and different creative talents.

Winifred Wagner's allegiance to the politics of the Nazi regime is still difficult to fully understand. Was it Idealism on her part, a restoration of Germany's national identity, pride in its arts, the decisive leadership that Hitler promised? Whatever her motive, she embraced his philosophical vision completely and they became close friends. Frequently visiting Bayreuth, Hitler's almost paternal affection for Wieland and Wolfgang was touching, but in retrospect, disturbing.

Digressing a little; I was able to glean valuable insights into Hitler's personal characteristics and social behaviour when I met in Sydney, Frau Traudl Junge. She had been his last Private Secretary. Being trapped in the Berlin Bunker with Eva Braun and the remnants of the Nazi hierarchy—and the tragic Goebbels children—Traudl barely escaped with her life. She wrote her memoirs in 1947 as a healing exercise, still bewildered at Hitler's appalling and personal betrayal. The memorable film *Downfall* was based on her memoirs. In a number of visits I made to Munich, we became close acquaintances: many questions asked and answers given. What was it that caused those who came into personal contact with him to fall under his Rasputin-like spell? Traudl's answer "dangerous charisma."

Under Hitler's patronage, the Bayreuth Festival prospered and Winifred assumed a position of influence and authority. The demands from Berlin for a distinct and conventional style of production often frustrated both Tietjen and Preetorius, with Winifred steering a middle course. She enlisted the conductors Toscanini and Furtwängler to present Wagner's music dramas and these productions reached musical standards many say have never been equalled.

In those supposedly Halcyon pre-World War II days, the now formidable Winifred Wagner was firmly in control, though not always successful in controlling her complex, creative and often quarrelsome children. One would have wisely pleaded a prior engagement if invited to Wahnfried for a bratwurst sizzle.

It all came to an end in 1945 and Germany, in ruin, resembled the final scenes of *Götterdämmerung*. The chaotic aftermath, the recriminations, the show trials and political loyalties questioned can only be imagined.



Because of her staunch support of Hitler's political regime, Winifred Wagner was tried and exiled from Bayreuth. Did she also feel betrayed and isolated from reality? She bravely endured the ignominy and developed an inner strength, to survive it. This chaotic period must have had an enormous impact on her children—torn between filial duty, political confusion and survival in an unfamiliar, even alien world.

It fell to Wieland Wagner, a creative and visionary director/designer, to re-forge Nothung and restore the Bayreuth Festival: the Festspielhaus re-opened in 1951. He seized the opportunity to enlarge and modify the stage, and had a new lighting system installed. Gone were the sets and props of the past productions. Inspired by the Appia concepts of 1924, he designed abstract sets and shaped rostrums that enabled greater audience focus on the individual artist. With lighting designed to enhance changes in action and mood, it literately harmonised with the orchestra in tones and colour.

Wieland Wagner's revival of the Bayreuth Festival was a prodigious achievement. The harsh economic conditions of the time imposed severe restrictions on the German people—their recovery slow. But amid the chaos, the need to once again express their creative identity became a vital part of the healing process and, indeed, artistic survival. With determination, Wieland restored the Festival's prestige, realising that its importance in the musical world, crossed all political and geographical boundaries. His concepts in design and innovative staging have filtered down throughout the theatre world and influence us to this day. Accepting, indeed embracing change, he created a new and fresh approach in presenting his grandfather's works. The Festival's artistic survival is testament to his creative vision. Wieland Wagner died in 1966 and left us a precious legacy.

Appointed Director, Wolfgang Wagner took over a now well-established and successful organisation. The expectations on him and the responsibility of maintaining the standard demanded made this transition of authority additionally challenging. The two brothers were different in temperament and comparisons and rumours of sibling rivalry surfaced making his leadership, both personally and professionally, more onerous and emotionally draining. More conservative than his idealistic brother, Wolfgang was probably a better manager in the business sense. He dared to make the Bayreuth Festival a commercial and financial success. As both a Director and Designer of extraordinary ability and experience, he bridged the gap that so often divides the seemingly opposing forces of commercial and artistic creativity.

Many found difficulty in reconciling this duality—the astute business acumen and the innate musicality and passion that always underpinned his own beautiful productions.

In consolidating the Bayreuth Festival's reputation, he sought to reach a global audience well beyond the boundaries of Franconia. Using accepted but selective marketing techniques, he encouraged live broadcasts,

recordings, videotaped productions and DVDs, which enabled music lovers to study the Wagner repertoire in detail. By giving us broader terms of reference, he created a potentially well-informed, well-prepared future audience.

With innate understanding and a deep respect for the works, his approach to his own productions was truth and upholding the integrity of the score. He once said "the Conductor has 90% of the votes." He enthusiastically engaged conductors and allowed them to select Directors and Designers of their choice. The Boulez/Chéreau Ring Cycle was a good example of Wolfgang Wagner's policy. Encouraging new and innovative interpretations, he gave many the expertise and superb facilities of the Festspielhaus stage—a perfect arena in which they could excel. Not so successful was his engaging Sir George Solti who recommended Sir Peter Hall as the Director and the latter's choice of designer, the remarkable William Dudley. With commitments in England, Sir Peter seriously underestimated the enormity of producing a complete Ring Cycle in the limited time available. And Solti, so used to the controlled environment of the recording studio, had great difficulty coping with the Festspielhaus pit. A great deal of money was wasted and the relationship between Sir Peter Hall and Wolfgang Wagner was, to put it politely, strained. But those of us who attended this production in 1983 will never forget its impact—an interpretation so close to the composer's dream. The opening scenes of the Rheingold were unforgettably beautiful—never to be forgotten. That this production was not videotaped is a tragedy. Dudley's ingenious and spectacular sets exploited the technical facilities of the stage to the limit, but never dominated or "up-staged" the action or, more importantly, the Music. Indeed, a lesson for all designers! The book/diary *The Ring—Anatomy of an Opera* is a blow by blow description of the hazards of opera production. But, regardless of the real life drama, the Peter Hall Ring was a prodigious achievement.

In Bayreuth, new productions are considered Works in Progress and usually stay in the repertoire for four or five years, some much longer. Directors and Designers are expected to return to oversee and possibly change or correct details in their productions. But neither Solti, Hall nor Dudley returned. Although Wolfgang nibbled at the edges, the Cycle I attended in 1986 had lost a little of its magic. I think this was the Cycle we kept running out of Siegfrieds and Wolfgang loudly berated the audience for our impatience. We deserved it. He gave new meaning to the term Music-Drama.

Harry Kupfer's concept for his Ring Cycle, set in a post-nuclear world was equally memorable. Stark and challenging, its impact was immediate and made a passionate statement. Establishing Wotan's presence in Act 2 of Siegfried controlling the Woodbird, a puppet, was an inspired concept and made this usually idiotic scene at least logical. Instead of mechanical metal claws or heaving inflated garbage bags, at last we had a Dragon to be reckoned with—a Fafner to terrify the bravest or stupidest of Heroes.



Wolfgang Wagner's range as a Designer never ceased to astonish me. His Parsifal was just one example of his extraordinary ability. The opening scene had tall, reflective crystalline structures that, with subtle lighting, resembled trees with changing time of day and mood.

Moving in the transition to reveal the Grail Temple—a timeless, Memphis [Egypt not USA – Ed]-style interior, simple and pure in form. Again, with imaginative lighting, the stage took on a deeply spiritual quality—the total impact was overwhelming. As if the music isn't enough. The score and orchestration was the foundation of his production and revealed a Designer of great sensitivity and confidence.

But it was Meistersinger that seemed to be Wolfgang's personal domain and I suspect his most precious inheritance. His production, which stayed in repertoire for

A Polished Vienna Ring

- Jan Bowen

Given the current global financial crisis, Wotan's difficulties in coming up with the ready to pay for Valhalla almost certainly struck a chord with many modern day cash-strapped members of the audience. The enduring relevance of Wagner's magnum opus was strikingly evident in the Vienna Staatsoper's recent Ring Cycle if for no other reason than its timing.

The joy of this [new] production was that director, Sven-Eric Bechtolf didn't even try to turn it into an excuse for ideological axe-grinding or pseudo-political aggrandising. There were no Nazi stormtroopers, no white shoe brigade, no scenes from Abu Graib. But nor were there outmoded sylvan glades and bearskins, and there was plenty that was thought-provoking for a contemporary audience. Bechtolf's striking achievement was to illuminate the work rather than institute a takeover.

A few jarring touches notwithstanding [most of us could have done without the wolf carcass in Walküre, although that might have been undue squeamishness since the reference to the Volsungs was clear enough], this was a Ring that was timeless in approach with restrained staging and simple costumes that suggested both tradition and contemporary fashion.

The heroes dashing around the stage trying to dodge the Valkyries also generated some audience 'anti' sentiment, although personally I enjoyed the humour - their heroism didn't quite extend to being dragged off to the afterlife by a mob of bullying sheilas! Other touches were unequivocally brilliant. Encasing Brünnhilde in a gauzy cocoon to be reborn when an impatient Siegfried tears and finally uses Nothung to cut it away as the music builds to a frenzied climax, was one.

The vocal star of this Ring was unquestionably the American tenor Stephen Gould as Siegfried. In a role that is regarded by many present day tenors as unsingable, Gould not only looked good, he

I believe 12 years was a glorious experience. Conducted by Horst Stein, it had beautiful period sets and costumes and embraced humanity with warmth and compassion. Even the videotape production glows with this quality. In replacing this production with his new interpretation, he designed simpler sets and costumes. Conducted by Christian Thielemann, musically this has been the most completely satisfying performance I've ever attended. The opening scenes of Act 3 were sheer poetry; we, the audience, were no longer passive observers, but engaged participants. I suspect Thielemann had 90% of the votes.

Dare I say that Katharina Wagner has huge shoes to fill—her father is a hard act to follow. Do we have unfair expectations? I expect we do. Watch this space.

acted intelligently and convincingly and he sang with a rich, pliant voice, finishing as strongly as he started. It can often be hard to feel much sympathy for Siegfried, boorish youth that for the most part he is, but Gould left no doubt as to his heroic status.

Eva Johannsen could perhaps best be described as a satisfactory Brünnhilde although she is unlikely to go down as one of that role's great exponents. On the plus side, she had plenty of power and, with her long blonde hair and swashbuckling gait she was every inch a Valkyrie. On the downside there was often an uncomfortably hard edge to the voice and she never really got inside the persona, was never really able to convey the wisdom and warmth and passion that makes Brünnhilde the greatest female character in all opera, never, in other words, set the stage alight. Still, she did a great line in fury, spitting out her anger at her betrayal by Siegfried and the Gibichungs with vituperative venom. Vocally, however, she was well and truly upstaged by Nina Stemme, whose luscious-voiced Brünnhilde, when she took that role in Siegfried, followed an exquisitely melting Sieglinde. It augurs well for her scheduled full Brünnhilde in Los Angeles next year.

Excellent at his best, but less consistently so was the Wotan of Finnish bass baritone, Juha Uusitalo. It will be interesting to see if the hopes that are held for him as a new Ring star are realised, in particular whether he develops the necessary stamina to last the distance. Having had to be replaced half-way through opening night in the 2007 run-up performance of Walküre, in this production he noticeably tired at the end of Rheingold. However, by the next night he had recovered and his great Walküre Act 2 monologue, Was keinem in ich künde, had all the power and presence it needed to make it unforgettable.

In this star cast, Johan Botha as Siegmund, remained problematic. Liquid-toned as he is, the days of "the opera isn't over til the fat lady [man, in this case] sings" are well



and truly over; Botha's girth and total lack of acting ability put paid to any hope of even simulated passion with Sieglinde.

In other roles, humorously swaggering, general wise-guy Adrian Eroed as Loge, stole the show whenever he was on stage, Tomasz Konieczny was a powerful Alberich and American bass, Eric Halfvarson, a rich-voiced and malevolent Hagen. I had seen Mihoko Fujimura as an impressive Fricka in Bayreuth a few years ago and this time she was a stand out Waltraute.

The real star of the show though was Franz Welsler Möst conducting the Vienna Philharmonic like a man possessed. Occasionally his enthusiasm got the upper hand and the singers struggled to be heard, but we were sitting six rows from the front and I suspect there would have been a more even blending of sound in seats further back. In any event, for me, an occasional lapse into volume overdrive was more than compensated for by the almost visceral passion. The Vienna band is sometimes accused of being a bit on the cool side. Not under this leader.

We were part of Renaissance Tours' most recent 'Ring trip'. Most of us had seen many previous productions. All in all, a few gripes and flaws notwithstanding, vocally, visually and above all, musically, this was a Ring to relish and to remember – for a lifetime!

The Truth About Bayreuth's Links With Hitler

A number of media outlets reported Katharina Wagner asserting that "Adolf Hitler's links to the Bayreuth Festival are to be fully investigated." She made her announcement at a press conference to launch Bayreuth's 2009. According to one report "Bayreuth has struggled to shake off its Nazi associations: Hitler's friendship with the Wagner family is well documented. He attended the festival every summer and it seems certain that Bayreuth's ethos in the early 20th century played a part in shaping his personal political ideology. He had a close relationship with Katharina's British-born grandmother Winifred (excellently recounted in Brigitte Hamann's book, *Winifred Wagner: A Life at the Heart of Hitler's Bayreuth*), and the Nazi regime generously supported the Festival at a time when many other areas of Germany's cultural life were being squeezed."

"However some commentators feel that there is little left to unearth about the Hitler's links to the Wagner family and that Katharina's comments are another indication of her media-savvy approach to running the Festival. Ms Wagner's gesture certainly has more than a ring of a publicity stunt about it, at a time when Bayreuth is actively seeking sponsors and is opening out its audience base for the first time. Meanwhile, Katharina's has insisted that 'every nook and cranny' of the festival's archives will have to be investigated so that Bayreuth can come to terms with a dark chapter in its history. 'There's a shadow hanging over Bayreuth,' she said, 'and I feel a responsibility to try to get some clarity'."

Germany to Renovate Wagner's Bayreuth Villa

The ever vigilant Colin Baskerville has also drawn your Editor's attention to the following good news.

Dave Itzkoff reports for the New York Times that "the German government has devised a stimulus plan for the final resting place of Richard Wagner, The Associated Press reported. On Thursday, the government there said that it had pledged about \$700,000 to renovate the composer's Wahnfried villa, where he and his wife, Cosima, are buried and his archives are stored. The money to renovate the house in Bayreuth, which has been turned into a museum, will come from an economic stimulus package for improving infrastructure. Sven Friedrich, the director of the Richard Wagner Museum, told The A.P. that the renovation would include new exhibitions on the composer's life and the role of the Wagner family during the Nazi era." The report was at the website: <http://artsbeat.blogs.nytimes.com/tag/wahnfried/?scp=1&sq=renovate%20Wahnfried%20&st=cse>.

Editor

Royal Opera House to Release Recordings of Wagner Operas From Bayreuth Festival On DVD

Entertainment Daily has reported a deal between the Bayreuth Festival and the production arm of Britain's Royal Opera House "to produce and sell DVD recordings of composer Richard Wagner's operas recorded at the annual festival". Katharina Wagner announced that the first recording would be Christoph Marthaler's production of *Tristan and Isolde* conducted by Peter Schneider at the 2009 festival – probably from the video broadcast to the outdoors audience in Bayreuth. The recording is reported to be scheduled for release in November 2009. Opus Arte is also reported to be ready to release an audio recording of the complete Ring Cycle, conducted by Christian Thielemann in 2008, with *Die Walküre* released in 2010. [Why not a video recording as well!! Editor]



Hans Von Bülow: A Life and Times By Alan Walker

Colin Baskerville has drawn your Editor's attention to this publication that might be of interest to members.

Alan Walker is Professor Emeritus of Music at McMaster University and author of several books, including a three volume biography of Franz Liszt. He is a former staff member of the Music Division of the BBC. "Hans von Bülow is a key figure in 19th century music whose career path was as broad as it was successful. Music history's first virtuoso orchestral conductor, Bülow created the model for the profession-both in musical brilliance and in domineering personality-which still holds forth today. He was an eminent and renowned concert pianist, a respected (and often feared) teacher and music critic, an influential editor of works by Bach, Mendelssohn, Chopin, and Beethoven, and a composer in a variety of musical genres. As a student and son-in-law of Franz Liszt, and estranged friend of Richard Wagner (for whom his wife Cosima famously left him), Bülow is intricately connected with the canonical greats of the period. Yet despite his critical and lasting importance for orchestral music, Bülow's life and significant achievements have yet to be heralded in biographical form.

"In Hans von Bülow: A Life and Times, Alan Walker, the acclaimed author of numerous award-winning books on the era's iconic composers, provides the first full-length English biography of this remarkable musical figure. Walker traces Bülow's life in illuminating and engaging detail, from the first piano lessons of his boyhood days, to his first American tour, to his last days as conductor of the Berlin Philharmonic. Unearthing Bülow's extensive and previously unavailable correspondence and writings, Walker conveys amusing and informative anecdotes about this unique musical legend- from his sardonic and clever personality to his meticulous devotion to his work-and reveals enlightening insights on the still-contested sensibilities of musical-compositional style and "idea" at play in the vibrant musical world of which Bülow was a part." \$US39.95 from the Oxford University Press website:

<http://www.oup.com/us/catalog/general/subject/Music/MusicHistoryWestern/NineteenthCentury/?view=usa&ci=9780195368680#Description>.

Wieland Wagner's Only Surviving Recorded *Tristan Und Isolde*

Nilsson, Töpfer, Windgassen, Andersson, Hotter, Nienstedt, Paskuda, Feiersinger; Boulez, conductor.; Osaka Festival. In German, no subtitles. (April 10, 1967). 206m. B&W. (2 cassettes). The Bel Canto website asserts that "Although no stage director is credited in connection with this Tristan, the director in fact is none other than Wieland Wagner, who had died October 17, 1966. A replication of his second Bayreuth Tristan, this is his only production of any opera to have survived on film or video."

Mike V. Ashman, reviewing in International Record Review points out the bad points of this recording – poor packaging, poor black and white picture, variable sound quality – then gives the good news: "...this is, to date, the only surviving record of a complete production by Wieland Wagner and it is, quite simply, a great, great artistic experience, unmissable even if the quality were twice as bad."

Paul Thomason, reviewing in Opera News, considers that "Watching this Tristan is an overwhelming experience. Sets are stark and monumental, props are almost nonexistent, characters often seem like individual megaliths from Stonehenge. Tristan and Isolde are archetypes, not two teenagers in love. But when it works,

the visuals are haunting. (Brangäne sings her warning to the lovers while silhouetted, half in and half out of the light; Tristan sings the beginning of Act III lying flat on his back on the floor, his arms outstretched as if crucified.). "Birgit Nilsson is in astonishing voice. Even by her own Olympian standards, her high Bs and Cs are dispatched with almost scornful ease.

The recording, NTSC VHS Only, #462: \$US17.95 can be ordered from the Bel Canto website: http://www.belcantosociety.org/store/product_info.php?products_id=388.

Seattle Opera Announces 2010 *Tristan und Isolde* Production

This production will have Asher Fisch as the conductor, Peter Kazaras will undertake the stage direction, sets and costumes will be by Robert Israel, with the lighting by Duane Schuler. Annalena Persson will make her Seattle opera debut as Isolde with her Tristan being Clifton Forbis, Margaret Jane Wray will be Brangäne, Stephen Milling will be King Marke, and Greer Grimsley will sing Kurwenal.



The Raven's Reporting - Compiled by Camron Dyer

There is a regularly updated comprehensive list on the Society's Website <http://www.wagner-nsw.org.au> that takes the list to 2013.

September 2009

Berlin Deutsche Oper
Tannhäuser – September 20, 26,
Bonn **Tannhäuser** – September 18, 2009
[no other dates].
Darmstadt **Die Meistersinger** – September 20,
[no other dates].
Dresden **Holländer** – September 12, 20, 27,
Enschede **Das Rheingold** – September 26, 29,
Hamm **Lohengrin** – September 5,
Lübeck **Siegfried** – September
[no actual dates].
Speyer **The Ring** – [no actual dates].

Season 2009/10

Freiburg **The Ring** – [no actual dates].

October 2009

Dessau **Lohengrin** – October 3, 10,
Detmold **The Ring** – October 3, 4, 7, 10,
Dresden **Lohengrin** – October 7, 11, 14,
Enschede **Das Rheingold** – October 3, 6, 9, 11.
Freiburg **Götterdämmerung** –
[no actual dates].
Hamburg **Siegfried** – October 18, 2009
[no other dates].
Houston **Lohengrin** – October 30.
Munich **Lohengrin** – October 15, 18, 25, 29.
Vienna Staatsoper
Lohengrin – October 4, 7, 11.

November 2009

Berlin Staatsoper
Lohengrin – November 1, 8, 15.
Deutsche Oper
Tristan und Isolde – Nov 22, 28.
Dessau **Lohengrin** – November 22.
Dresden **Lohengrin** – November 15, 18, 22.
Houston **Lohengrin** – November 1, 8, 13, 15.
Vienna **The Ring** – November 7, 8, 11, 14; 21,
22, 25, 28.

December 2009

Copenhagen **Tannhäuser** – December 20, 22, 29.
Dessau **Lohengrin** – December 27.
Munich **Holländer** – December 2, 5, 8, 12.
Vienna Staatsoper
Tristan und Isolde – Dec 14, 18, 22.

January 2010

Barcelona **Tristan und Isolde** – Jan 23, 27, 31.
Berlin Deutsche Oper
Tannhäuser – January 10, 31.
Rienzi – January 24, 30.
Lohengrin – January 29, 2010

Copenhagen **Tannhäuser** – Jan 3, 10, 14, 20, 24.
Madrid **Holländer** – January 12, 14, 15, 17,
19, 20, 22, 23, 24, 26, 27, 28.
Munich **Tannhäuser** – January 13, 16, 19.
Nice **Parsifal** – January 15, 17.

February 2010

Amsterdam **Holländer** – Feb 4, 7, 12, 16, 19, 22,
25, 28.
Barcelona **Tristan und Isolde** – February 4, 6, 8,
10, 12, 16, 18, 20.
Berlin Deutsche Oper
Holländer – February 4, 11.
Die Meistersinger – February 5, 14, 21.
Lohengrin – February 6, 9, 13, 2010
Rienzi – February 7, 10.
Tannhäuser – February 12.
Copenhagen **Tannhäuser** – February 1.
Dessau **Lohengrin** – February 4.
Dresden **The Ring** – February 21, 27, March 2, 7.
Tokyo **Siegfried** – February 11, 14, 17, 20, 23.

March 2010

Berlin Staatsoper
Tristan und Isolde – March 21, 28.
Darmstadt **Parsifal** – March 28.
Detmold **The Ring** – March 28, 30, April 1, 4.
Dresden **The Ring** – February 21, 27, March 2,
7; 10, 12, 14, 17.
Geneva **Parsifal** – March 18, 21, 24, 27, 30.
Milan **Tannhäuser** – March 17, 20, 24, 27, 30.
Oslo **Tannhäuser** – March 6–April 10, 2010
[no other dates].
Paris Opéra Bastille
Das Rheingold – March 4, 10, 13, 16,
19, 22, 25, 28.
Salzburg Easter Festival
Götterdämmerung - March 27.
Vienna Staatsoper
The Ring – March 20, 21, 25, 28.
Holländer – March 11, 14, 17.

April 2010

Berlin Staatsoper Fesstage
Tristan und Isolde – April 5.
Deutsche Oper
Rienzi – April 5, 11.
The Ring – April 17, 18, 21, 25; 28,
29, 30, May 2.
Darmstadt **Parsifal** – April 2.
Dessau **Lohengrin** – April 3.
Detmold **The Ring** – March 28, 30, April 1, 4.
Dresden **Parsifal** – April 2, 5.
Geneva **Parsifal** – April 2.
Milan **Tannhäuser** – April 2.



New York The Met
Holländer – April 23, 26, 30, 2010
 Oslo **Tannhäuser** – March 6 – April 10,
 [no other dates].
 Salzburg Easter Festival
Götterdämmerung - April 5.
 Vienna Staatsoper
Parsifal – April 1, 4, 7.

May 2010

Berlin Deutsche Oper
The Ring – April 28, 29, 30, May 2.
 Dessau **Lohengrin** – May 13.
 Los Angeles **The Ring** – May 29, 30, June 3, 6.
 Milan **Das Rheingold** – May 13, 16, 19, 22,
 26, 29.
 New York The Met
Holländer – May 3, 6, 10, 14.
 Paris Opéra Bastille
Die Walküre – May 31.
 Vienna Staatsoper
Lohengrin – May 30.

June 2010

Cardiff **Meistersinger** – June 19, 23, 26, 29.
 Glyndebourne **Die Meistersinger** – no actual dates.
 Los Angeles **The Ring** – May 29, 30, June 3, 6; 8,
 10, 13, 16; 18, 20, 23, 26.
 Paris Opéra Bastille
Die Walküre – June 5, 9, 13, 16, 20,
 23, 26, 29.
 San Francisco **Die Walküre** – June 10, 13, 19, 22,
 25, 30.
 Vienna Staatsoper
Lohengrin – June 3, 6.
Tannhäuser – June 16, 20, 24, 27.
Parsifal – June 30.

July 2010

Birmingham WNO
Die Meistersinger – July 6, 10.
 Cardiff **Die Meistersinger** – July 3.
 Düsseldorf **Tristan und Isolde** – July 18.
 Munich **Lohengrin** – July 25, 29.
Tannhäuser – July 28, 31.

Season 2010/11

Amsterdam **The Ring** - New production begins.
 Berlin Staatsoper
The Ring [no actual dates].
 Hamburg **The Ring** – 2 cycles [no actual dates].
 Milan **The Ring** [no actual dates].
 New York The Met
The Ring - New production begins.

September 2010

Enschede **Die Walküre** – [no actual dates].
 Lübeck **Götterdämmerung** – September
 [no actual dates].

October 2010

Enschede **Die Walküre** – [no actual dates].
 Hamburg **Götterdämmerung** – October 17
 [no other dates].
 Milan **Die Walküre** – December
 [no other dates].

December 2010

Milan **Siegfried** – December
 [no other dates].

2011

Baden-Baden **The Ring** – [no actual dates].
 Barcelona **Parsifal** – [no actual dates].

June 2011

Lübeck **The Ring** – June [no actual dates].
 San Francisco **The Ring** – 3 cycles [no actual dates].

Season 2011/12

New York The Met
The Ring - 3 cycles [no actual dates].

September 2011

Enschede **Siegfried** – [no actual dates].

October 2011

Enschede **Siegfried** – [no actual dates].

September 2012

Enschede **Götterdämmerung** –
 [no actual dates].

October 2012

Enschede **Götterdämmerung** –
 [no actual dates].

2013

Amsterdam **The Ring** - [no actual dates].
 Baden-Baden **The Ring** - [no actual dates].
 Milan **Götterdämmerung** – Spring 2013
 [no actual dates].

June 2013

Milan **The Ring** - [no actual dates].

August 2013

Seattle **The Ring** - 3 cycles [no actual dates].

September 2013

Enschede **The Ring** - [no actual dates].

October 2013

Enschede **The Ring** - [no actual dates].



Application Form for Tickets to the Bayreuth Festival 2010
Through the **Wagner Society in NSW Inc.**

Holding Deposit	\$3,100 incl \$100 handling fee*	\$3,100 incl \$100 handling fee*
	Applicant 1	Applicant 2
Name		
Address		
Phone(Day)(Night)(Mobile)	
Email Address		
Membership No		
Signature/s		
<input type="checkbox"/>	Tick the box if you wish to be allocated the less expensive tickets of those allocated to the Society.	
*Based on the average cost of last year's allocation of sets of tickets plus 10% to cover ticket price increases. The Society levies a \$100 charge to cover administrative and related costs.		

At the AGM on 21 May 2006, Members agreed to change the process for balloting the sets of tickets the Society receive from the Bayreuth Festival Office. Preference will now be given to Members of two or more years standing who have not, within the past five years, received tickets to Bayreuth through the Society. Otherwise, the process for applications for sets of tickets for the Festival in 2010 has not changed, and is:

1. any member of the Society may apply for 1 set of tickets in her or his own name and must forward a cheque for \$3,100 with their application form.
2. two members with a shared membership may apply for one set of tickets in each of their names (ie two sets of tickets for the two members) and must forward a cheque for \$6,200 with their application form;
3. application forms and cheques must reach the Society (at its GPO Box address) by Thursday 8 October 2009.
4. in December, the Society expects to receive advice of the number of sets of tickets that have been allocated. It's imperative that we are able to contact you quickly. If we phone and email you and do not receive a response with 48 hours, your name will be removed from the list and we will approach the next applicant.

If the Society receives all the tickets that were applied for, then a ballot will be held to allocate the seats among the successful applicants as follows:

- a. Applicants who are members of two or more years standing who have not within the past five years received tickets through the Society will be balloted first;
 - b. other applicants of two or more years standing will be balloted second; and
 - c. the remaining applicants will be balloted last.
5. Cheques from successful applicants will be banked, and each successful applicant notified of their seat numbers (and given a refund or asked for further money as required.).
 6. if the Society receives fewer tickets than were applied for, then a ballot will be held to determine which applicants will be successful, and their seat allocation. The same process will be followed as in "4", except that cheques will be returned to unsuccessful applicants.



ADDRESS

Please note our permanent address for all correspondence

The Wagner Society in New South Wales Inc

GPO Box 4574 SYDNEY NSW 2001

Telephone: 9357 7631 (Roger Cruickshank, President)

Website: <http://www.wagner-nsw.org.au>

Website enquiries: webmaster@wagner-nsw.org.au

(most website addresses used in this Newsletter will be on the Wagner Society's website in the relevant article)

Address for Sunday Functions

Goethe Institut

90 Ocean Street Woollahra (corner of Jersey Road)