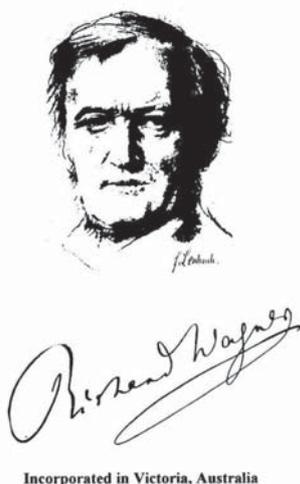


THE
RICHARD WAGNER
SOCIETY



WAGNER NEWS



NEWSLETTER OF THE
RICHARD WAGNER SOCIETY
OF VICTORIA INC.

JUNE 2008

VOL. 5, NO. 2

PRESIDENT'S REPORT

Our first function for the year was an address by Maestro Oleg Caetani, at the Melba Hall in Richmond, on 25th March.

Close to 100 members and guests were present, and everyone I spoke to enjoyed the evening. There were problems with the acoustics at this venue, in that there is an uneven distribution of the sound such that some areas are fine and others dreadful.

We were unable to have our preferred venue because of the Easter school holidays. Shirley Breese, one of our members has entered a short article on the event (see page 2).

On 28th April MLC was available for the second event, a short film *Wagner in Venice*, narrated by Orson Welles, followed by a selection of musical examples related to the Wagner/Mathilde Wesendonck affair, and its impact on the love music in the second act of *Tristan and Isolde*, which Wagner composed there, after the grand affair ended. The film was nowhere near as exciting as the

music, as it was more a travelogue.

On Sunday 25th May the annual Wagner birthday celebration lunch was held at 'Ramage' in South Melbourne.

Approximately 50 members attended and ate and drank heartily, and attempted with difficulty to unravel Aubrey Schrader's quiz. All reports to date have been favourable.

Our thanks go to Greg Reinhardt and Nicky Nixon for the organisation. Some photos of diners are included on following pages. All photos can be seen on the web site.

Our next event is a presentation by Chris Brodrick, the new president of the New Zealand Wagner Society, on Sunday 6th July, at Wesley College lecture theatre from 1.00 p.m. Chris is an expert on music in film and will talk about 'Wagner at the movies'. Details are included in following pages.

—Stan O'Loughlin



EDITORIAL COMMENT

2008 is election year, not only for the US presidency but for the committee and office-bearers of our society.

All positions are declared vacant at the Annual General Meeting and applications are invited from current financial members of the society.

The next and final newsletter for 2008 will be sent well before the AGM with information about proposing and seconding of interested parties.

The health of our society depends on the interest and participation of members. It is important for members to contribute new ideas, and this has been made easier by the excellent website, which is currently maintained and kept up to date by Tom and Ruth O'Dea.

Please make use of this.

**Yes, please use me:
wagnermelb.org.au**

Information, application forms, links to other Wagner societies and Wagner operas overseas. It is all on the website.

—Stan O'Loughlin

An evening with Oleg Caetani

The Melba Conservatorium in Richmond was comfortably crowded on 25th March 2008 to enjoy an evening with Oleg Caetani, chief conductor and artistic director of the Melbourne Symphony Orchestra.

It was most entertaining to hear how Wagner came in and out of Oleg's musical life from his first experience at around eight years of age at a performance of *Tristan and Isolde* through his journey as a conductor in Europe and then looking forward to the concert version of *The Flying Dutchman* with the MSO in August this year.

Oleg's warmth and passion for music was evident in the easy flow of his talk using non-technical language that made his comments accessible to all the audience.

As he described his career, eventually conducting many Wagner operas in various places, he spoke about singers and casting, presented observations about directors and production, and gave insights into his personal relationship with the music of Wagner.

Many interesting questions followed Oleg's stimulating presentation. These covered such topics as performing an opera in the original language of composition or that of the audience; re-setting operas away from the era and place chosen by the composer; working with idiosyncratic, director driven-interpretations and the local, Melbourne, audience reaction to opera in concert presentations within a symphony program.

Oleg Caetani displayed a comfortable connection with this large audience as he answered questions and elaborated on some points. The audience's appreciation was obvious from the long, enthusiastic applause.

— Shirley Breese

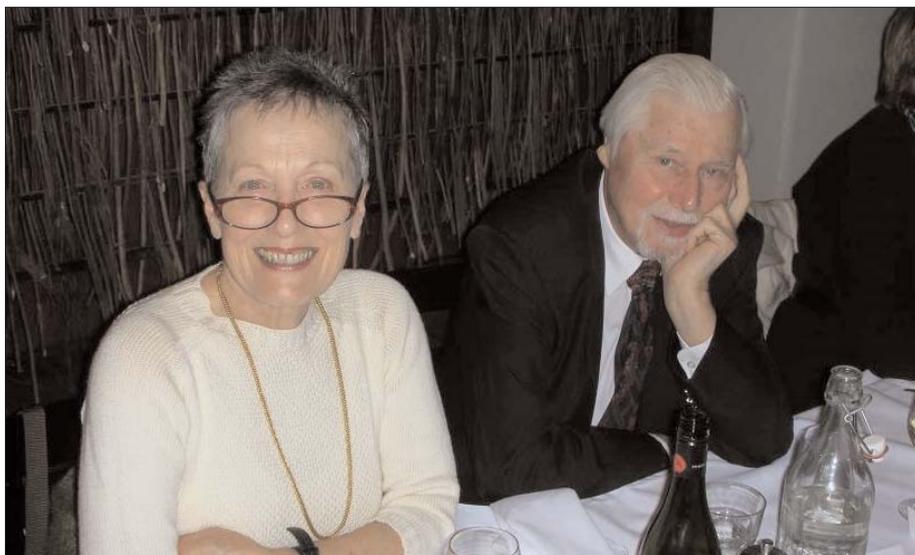
WAGNER LUNCH PHOTOS



The web masters, Ruth and Tom O'Dea. A special vote of thanks to Tom and Ruth for the excellent work they have done with the web site. It is very up to date, with information on society events and links to other Wagner societies, and opera schedules overseas. **Remember: wagnermelb.org.au**



Reinhild Robertson and Penelope Shehadah



"Old stagers", Maggie Cash and Pat Gordon

COMING EVENTS

WAGNER SOCIETY FUNCTION SATURDAY 23RD AUGUST

Meet Lisa Gasteen and John Wegner at Flockart Hall, Methodist Ladies College, 207 Barkers Road, Kew, 2.30 to 4.00 p.m.

This is an informal gathering, with John Wegner to talk for about 15 minutes, and then both he and Lisa Gasteen will take questions, followed by drinks and snacks.

The Melbourne Symphony Orchestra have allowed the Wagner Society access to these artists if we support their larger function on the following Sunday 31st August. Details below.

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MSO FUNCTION MEET THE STARS BRUNCH SUNDAY 31ST AUGUST

Wagner Society members have been invited to this function at reduced prices.

Details for the Melbourne Symphony Orchestra Meet the Stars Brunch are as follows:

Meet Lisa Gasteen, John Wegner, Sian Pendry, Maestro Oleg Caetani and members of the MSO who are starring in the Opera in Concert performance of *The Flying Dutchman*.

This exclusive event will be held at a stately Melbourne private home on Sunday 31st August at 11.00 a.m.

Renaissance Tours have very kindly offered a special discount to all Wagner Society members, as follows:

- A-reserve concert ticket and brunch package \$183 per person (The advertised price for the function is \$213 per person.)

- Brunch only ticket price of \$95 per person. (The advertised price for the brunch is \$125 per person.)

Call Renaissance Tours on 1300 727 095 for more details.



Chris Brodrick is the current president of the very vibrant New Zealand Wagner Society, having replaced Heath Lees, who has retired.

Chris has a special interest in film. After researching quite deeply into the relationship of music to film, he has concluded that Wagner would have been a great movie-maker if he were alive today, as his idea of *Gesamtkunstwerk* is really what film is about, uniting the visual, musical and other auditory and imaging disciplines in a single work.

Chris has seen how music was first used in film to enhance the drama, and in particular has noted that Wagner is the most used classical composer in film repertoire.

Come along to this most interesting presentation on Sunday 6th July 2008, at Wesley College Senior Lecture Theatre, at 1.15 pm.

The talk lasts for approximately two hours and will be followed by drinks and snacks.

WAGNER PRODUCTIONS OVERSEAS

JULY 2008

Aix-en-Provence: Siegfried - July 1, 4, 7
Baden-Baden: Tannhäuser - July 28, 31
Bayreuth: Parsifal - July, Tristan und Isolde - July 26
Bremen: Holländer - July 1, 3, 5
Freiburg: Die Walküre - July 3, 10, 12
Ghent: Götterdämmerung - July 3, 6, 9
Munich: Tristan und Isolde - July 4. Die Meistersinger - July 31
Nuremberg: Lohengrin - July 13
Weimar: Götterdämmerung - July 5. The Ring - July 9, 10, 12, 13

AUGUST 2008

Baden-Baden: Tannhäuser - August 3, 6
Bayreuth: Tristan und Isolde - August 5, 14, 18, 26.

SEPTEMBER 2008

Lübeck: Die Walküre
Vienna Staatsoper: Holländer - September 19, 22, 26

OCTOBER 2008

Bremen: Rienzi
Hamburg: Die Walküre - October 19

NOVEMBER 2008

Vienna Staatsoper: Lohengrin - November 16, 19, 23

DECEMBER 2008

Vienna Staatsoper: Götterdämmerung - December 8, 11, 14, 19, 28

FEBRUARY 2009

Strasbourg: Siegfried

MARCH 2009

Barcelona: Die Meistersinger
New York Met: The Ring
Stuttgart: Lohengrin

APRIL 2009

Barcelona: Die Meistersinger
Munich: Holländer - April 9, 12
New York Met: The Ring
Riga: Götterdämmerung - April 24
Salzburg Easter Festival: Siegfried - April 4, 13

MAY 2009

Bergen: Götterdämmerung - May 21

Munich: May 14, 17, 21

Vienna Staatsoper: Das Rheingold - May 2.
The Ring - May 5, 6, 8, 10 [2 other cycles but no dates]

JUNE 2009

Vienna Staatsoper: The Ring - 3 cycles

JULY 2009

Aix-en-Provence: Götterdämmerung - July 3, 6, 9, 12

AUGUST 2009

Seattle: The Ring - 3 cycles

SEPTEMBER 2009

Lübeck: Siegfried

SEASON 2009/10

Barcelona: Tristan und Isolde

OCTOBER 2009

Hamburg: Siegfried - October 18

NOVEMBER 2009

Vienna: The Ring - 2 cycles

FEBRUARY 2010

Berlin Deutsche Oper: Die Meistersinger - February 5, 13, 21

MARCH 2010

Salzburg Easter Festival: Götterdämmerung - March 27

Vienna: The Ring - 1 cycle

APRIL 2010

Berlin Staatsoper Fesstage: Siegfried, Götterdämmerung

Salzburg Easter Festival: Götterdämmerung - April 5

SEASON 2010/11

Amsterdam: The Ring - New production

Berlin Staatsoper: The Ring

Hamburg: The Ring - 2 cycles

Milan: The Ring

New York Met: The Ring - New production

SEPTEMBER 2010

Lübeck: Götterdämmerung

OCTOBER 2010

Hamburg: Götterdämmerung - October 17, 2010

(Many performance dates are yet to be confirmed.)

Furtwängler at Covent Garden



Tristan and Isolde

22nd May 1935

In a way we have to thank Sir Thomas Beecham for an experience of rare poetic beauty at Covent Garden last night, for it is not every conductor who is at any time prepared to vacate the desk and allow an opportunity to a distinguished colleague in opera in which he himself has been heard only an evening or two before.

There is no call for comparisons between the two artists' interpretations of the greatest of all music-dramas. There is one glory of the sun and another of the moon. Beecham gives us lyrical splendour and an excitement of rhythm that brings the tragedy actively in front of us. Furtwängler feels the sadness of it all reflectively; he strikes a graver note; he touches everything with the "pathos of distance".

His *Tristan and Isolde* belongs to romance and the night. He approaches Wagner through the text and the poetry; and that is the way Wagner composed the music. Sir Thomas is interested

mainly in the score as a gorgeous medium for so much sumptuous instrumental playing and fascinating conducting; in Furtwängler's conception the orchestra is an eloquent commentary, or Greek chorus, a miraculous and beautiful part in a larger whole. He never permits the singing to be overwhelmed by instrumental tone; the stage action and the orchestral playing are in his control sensitively and subtly related.

He has a genius for mingled quietness, roundness, and intensity. With Furtwängler tragedy is an internal idea, a spiritual experience, not a disturbance or upheaval of physical forces. Pulsation and not emphasis is the mark of his art; I have never heard the scene of the meeting of the lovers in Act 2 done with Furtwängler's proportionate power; we could hear every note and cry of the singers, yet the urge of the orchestral crescendo was grand and reckless, giving us a glorious sense of the primose path to the everlasting bonfire. The effect was achieved by passionate rhythmical stress and concentration—not by noise.

Furtwängler presents a comprehensive *Tristan and Isolde*. He

reveals not only the fate-ridden ecstasy of the lovers; he does grave and dignified justice to King Marke; the treatment of his music was moving indeed because of the unforced pathos, the noble tempo with its suggestions of manliness controlling the broken heart.

Also Furtwängler draws the humanity out of Kurwenal's devotion; it is no accident that at this performance Kipnis as Marke was magnificent, and that Janssen actually struck a deeper note than in his other presentations of the part of Kurwenal.

All the singers, indeed, seemed to enjoy an ease which seldom is to be felt in their work at Covent Garden; the unity of the performance was most satisfying, broken only by some scenery in Act 2 which vividly made me think that we were in Kensington Gardens not far from the Albert Memorial.

If we must stress the point of difference between Sir Thomas Beecham's and Herr Furtwängler's conceptions—and no matter how we seek to avoid comparisons the imp of sport will steal capriciously in—we might leave it at this: Sir Thomas loves the score of *Tristan* as a conductor's and a born lyrical musician's happy hunting ground, but does not love the music of Wagner itself, has no interest in the poetry behind it and might indeed deny that it is poetry at all; but Furtwängler loves *Tristan* for its own sake as a music-drama and finds in it something that calls to his own emotional nature and poetic idea of life.

Not for Furtwängler the common notion of Wagner the rhetorician. I am ready to read the criticism of Furtwängler's performance that it was emasculate or over-refined in tone, that he dallied too long over a phrase and thinned out the texture in consequence.

Admittedly the texture did lack richness in places; but the climax from "Die im Busen mir die Glutenmacht" to "Meines Lebens Licht" will not be forgotten by

some of us for years to come. The proud, reckless catch in the voice of Leier as she uttered the words "Lebens Licht" was beauty mocking life and death, kings and brothers, at the same time.

We could realize that we were about to go through a *Tristan* of uncommon romance and pathos as soon as Furtwängler began the prelude to the work at a daringly slow tempo and with some equally daring pauses.

The inevitable arch of the performance did not reveal itself all at once, and, of course, it would have been no great arch had it done so.

Furtwängler seemed to be able to attend to the fine art in Wagner without endangering the imaginative conception in its vast bulk. He revealed to us lovely inner parts of the score, parts which often get scant attention in performances that are dynamic rather than thoughtful.

But at the evening's end the noble stature of the work had emerged with an impressive inevitability.

The astonishing fact is that Furtwängler was able to get his conception expressed by a strange orchestra after inadequate time for rehearsal—with an orchestra, too, that has played *Tristan* under no conductor but Sir Thomas, who is by training and temperament at the extreme from Furtwängler.

No wonder there were moments of hesitation now and again; but these moments were few. The orchestra's adaptability was wonderful and it deserves the highest praise.

Furtwängler warmly congratulated the players at the close of a memorable night.

The orchestra voted him a master and applauded him with pride and enthusiasm.

—Neville Cardus,
Manchester Guardian,
1935

(Contribution by John Fawcett,
Society member)

MEMBER PROFILES



Hugh and Mary McCaig

Hugh and Mary have been members of the Wagner Society for almost 20 years—having first been attracted to the Society by listening to the 3MBS broadcasts of the Ring Cycle backgrounded by members of the Society.

They had always had a love of music, particularly chamber music, and Mary had previously been delighted over the years by the broadcast recordings of *Tristan and Isolde* and the radio programming of *Parsifal* on Good Fridays.

They would both be very glad if 3MBS could be persuaded to revive their broadcasting of Wagner's operas!

Highlights over the years of their membership have been

attending Bayreuth for the Harry Kufner 'Ring' and other operas, and the two later Adelaide productions of the 'Ring'.

They particularly enjoy the Society's practice of inviting distinguished guests, such as conductor Simone Young and leading Wagnerian singers Lisa Gasteen, Horst Hoffman and Elizabeth Whitehouse, to meetings and the willingness of the guests to provide stimulating background to their music and careers.

Mary's favourite opera is *Tristan and Isolde* conducted by Stuart Challender in Adelaide in 1990, while Hugh cannot forget John Wegner as Wotan in Adelaide.

And their favourite opera venues?

Hugh plumps for the Met in New York while Mary goes for the Festspielhaus at Bayreuth.

— Garnet Edwards

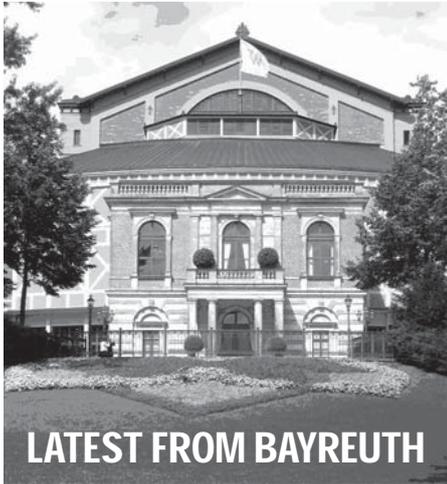


Tristan and Isolde at La Scala, on film:

On 30th and 31st August, at Village Cinemas, a televised version of this great opera will be shown. Daniel

Barenboim conducts a Patrice Chéreau production, with Waltraud Meier as Isolde and Ian Storey as Tristan. Michelle de Young is Brangane.

Details of screening times will be in the newspapers.



LATEST FROM BAYREUTH

Changing the guard at Bayreuth Palace

Wolfgang Wagner, 88 (born 30th August 1919) announced on 29th April that he will retire from the position of director, as from 31st August 2008.

Mr. Wagner, grandson of Richard Wagner, wrote to donors on April 8, 2008, to express his support for his daughters Katharina Wagner, from his second marriage, and Eva Wagner-Pasquier, from his first, as part of a group to succeed him.

He (or, more probably, his recently deceased second wife, Gudrun) had previously rejected the appointment of Ms. Wagner-Pasquier, who is supported by the Richard Wagner Foundation, which supervises the annual Bayreuth Festival. And he had insisted that he would step aside only if Katharina were allowed to succeed him. Fortunately, Wolfgang and Eva reconciled after the death of Gudrun.

The German-language television network reported that Mr. Wagner had suggested the half-sisters could be part of a team that included the German conductor Christian Thielemann and Peter Ruzicka, the former director of the Salzburg Festival.

And don't rule out a challenge from Nike Wagner, Wieland's daughter (see 'Whispering Woodbird'). Apparently the Festival Foundation board has given proposed applicants four months to apply with their plans.

SIMONE YOUNG IN HAMBURG

Ever since Simone Young took over the Hamburgische Staatsoper things have begun to move.

She took no time in getting a totally 'Ring' production up and running, with fairly much a local cast.

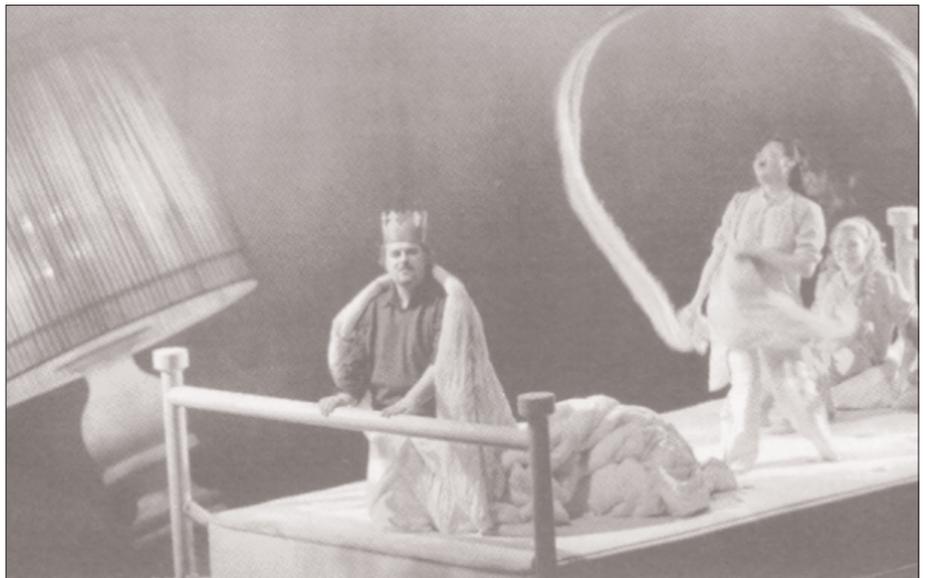
Das Rheingold was recently launched with Claus Guth, one of Germany's busiest and more radical directors.

According to reviews, this is a revisionist interpretation set in the present day, with Wotan as the head of a modern middle-class family.

The Rhine river bed is the real thing with three Lolita-like rhine-maidens, with their stuffed toys, teasing Alberich.



This is the first round of the Ring cycle which will be presented in full in 2010.



OBITUARY

CARLO FELICE CILLARIO

The Italian conductor died in Bologna on 13th December 2007, aged 92. He was born of Italian parents in Argentina and initially studied there before moving to Italy. He worked all over the world and had a particular attachment to Australia after his debut with the Elizabethan Opera in 1968 and later became the founding musical director of the Australian Opera in 1970. He became regular guest conductor after this and continued regularly to conduct in Australia until his farewell concert in the Sydney Opera House in 2003. His forte was the Italian repertoire, but he was well noted for his Wagner and conducted the *Rheingold* and *Die Walküre* at the Sydney Opera House. He has been a major influence on Australian opera.

WHISPERING WOODBIRD

A tale of three Wagners



EVA WAGNER-PASQUIER:

Born 14th April 1945, is the daughter of Wolfgang Wagner and Ellen Drexel, who were married for 33 years.

She is a consultant to the Aix-en-Provence Festival, having previously been a director at the Royal Opera Covent Garden, and the Bastille Opera in Paris. She has also worked for the Teatro Real in Madrid, the Metropolitan Opera in New York and the Houston Grand Opera. Obviously very experienced in the theatrical world.



NIKE WAGNER:

Born 9th June 1945, is the daughter of Wieland Wagner (Wolfgang's older brother, deceased 1966) and Gertrude Reissiger. She studied musicology, theatre and literature in Berlin, Paris, Vienna and Chicago, and currently is director of the Weimar Arts Festival.



KATHERINA WAGNER:

Born 21st May 1978, the only child of Wolfgang Wagner and his second wife Gudrun Mack (nee Armann). She has been groomed by her parents to take over from them. She studied theatre in Berlin and assisted at Bayreuth. She has staged *The Flying Dutchman* in Wurzburg, *Lohengrin* in Budapest and, recently, *The Mastersinger* in Bayreuth. Each of these has aroused debate.

...

Eva and her brother Gottfried fell out with Wolfgang after he divorced their mother. Nike has been a strong critic of Wolfgang and the current management of the Bayreuth festival.

In 2001 the newly-established Bayreuth Foundation suggested that Wolfgang stand down and hand the reins to Eva. Wolfgang and Gudrun refused, as they proposed that Katherina take over. At that stage she was only 23 and fairly inexperienced. So Wolfgang declared himself director for life.

Meanwhile, Eva teamed up with Nike, and it appeared this duo was the main threat to the 'dictator'.

Since the death of Gudrun some of the warring parties, namely Eva, Katherina and Wolfgang, have put forward an Eva-Katherina duo aided by conductor Christian Thielemann. Nike is not at all happy about this, having been taken out of the joint running team with her cousin, Eva.

Let's wait for the next exciting episode.

SIEGFRIED WAGNER:

Siegfried was overshadowed by his father and also his wife, Winifred. He did, however, possess considerable talent. He wrote the music and librettos for 14 complete operas (one more than his father!). He conducted 62 performances at Bayreuth, including 11 complete 'Ring' cycles, and countless others in opera houses and concert halls elsewhere.

He ran the Bayreuth Festival from 1906 when Cosima retired, and resumed it after World War I ended, when he had to compete with Adolph Hitler for the headlines. He died in 1930, aged 61, four months after Cosima, from failing health and probably overwork.

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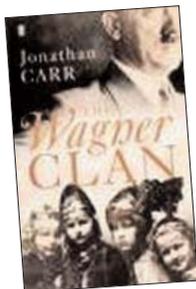
METROPOLITAN: Wagner fans are up in arms at the Metropolitan's new policy of giving preferential ticketing from the 2009 'Ring' to regular subscribers, ahead of those who had purchased tickets to previous cycles.

Fans were also upset at the polycasting of the recent 'Tristan and Isolde'. The 'dream team' of Ben Heppner and Deborah Voigt were due to sing it together for the first time. Heppner pulled out on opening night with a virus. He was replaced by John McMaster who struggled, only to be replaced by Gary Lehman, who hadn't sung the role before for the second performance. Then Deborah got sick in the middle of the Act 2 love duet, to be replaced by Janice Baird mid-opera. Voigt returned for the third, but in Act 3, Gary Lehman fell into the prompter's box. Fortunately he was not injured and returned after a 10 minute break. The next performance was the televised one we saw, in which Robert Dean Smith flew in from Berlin to do Tristan. On the fifth Heppner returned, but Voigt cancelled. Finally, on 28th March, the final performance saw Heppner and Voigt 'do their stuff' to great acclaim.

— Stan O'Loughlin

Book Briefs

Two excellent books about the Wagner family are available:



THE WAGNER CLAN by Jonathan Carr

Jonathan Carr is a long-time journalist who lives in Germany and has written extensively about German history and politics.

His writing is, in my opinion, a bit turgid, with complex words where simple ones would do better, and therefore is a little difficult to read in parts.

He does not appear to have a great appreciation of Wagner's music, and how Wagner influenced those who came after him, but the main strength of the book is the excellent account of the post-war history of the Wagner family and the Bayreuth Festival itself.

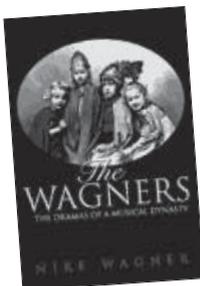
He is able to relate the family dynamics, intrigues, rivalries and numerous sexual infidelities, and interweave these into a scholarly study of the history as it unravels. He explores the tensions between Winifred and her two sons and daughters, and particularly between Wieland and Wolfgang.

In summary, *The Wagner Clan* is a study of Wagner family dynamics related to modern German history.

Both books are a little soft on the associations of many members of the Wagner descendants and their spouses, when it comes to anti-semitism and associations with Hitler and the Third Reich. Part of the reason for this is the difficulty accessing letters, records and documents, some of which have been destroyed, lost, hidden, or sanitised.

Both books are worth reading. Please send in any other slants, criticisms or ideas.

— Stan O'Loughlin



THE WAGNERS by Nike Wagner

Nike Wagner studied music, theatre history, and literature in the school of music in Cincinnati, USA, and Northern University Illinois, as well as in Berlin, Paris and Vienna.

She has published many reviews and essays on European and German history.

Her book is more personal and in my view, better written and easier to read than *The Wagner Clan*.

In the first part Nike examines her great-grandfather's operas from a musical and psychological slant, and obviously has a deep understanding of what he was about.

Her examination of the Wagner family dynamics is a bit more subjective and carefully trodden, and, in parts, apologetic, especially the family relationship to the extreme right wing ideologies.

It is interesting how she juxtaposes family members to Wagnerian characters, e.g. Wieland and Wolfgang as Alberich and Mime. There is some humour and irony and definitely more feeling in Nike Wagner's book.

WAGNER OVERSEAS

Metropolitan 2009:

3 cycles of the Levine 'Ring'
Cycle 1: March 28, April 11, 18, 25, with Waltraud Meier as Sieglinde.

Cycle 2: April 27, 28, 30, May 2

Cycle 3: May 4, 5, 7, 9

Both cycles 2 and 3 with Lisa Gasteen as Brünnhilde and Plácido Domingo as Siegmund.

Seattle 2009:

'Ring', 3 cycles:

Cycle 1: August 9, 10, 12, 14

Cycle 2: August 17, 18, 20, 22

Cycle 3: August 25, 26, 28, 30

Washington National Opera 2009:

'Ring', 3 cycles:

Cycle 1: November 2, 3, 5, 7

Cycle 2: November 9, 10, 12, 14

Cycle 3: November 16, 17, 19, 21

Vienna Staatsoper:

'Ring' cycles: May and June

Bayreuth 2009:

25 July to 28 August

'Ring', 3 cycles

Tristan and Isolde, Meistersinger and a new Parsifal.

RICHARD WAGNER SOCIETY OF VICTORIA OFFICE-BEARERS 2007-09

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Nan Gillies
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Wagner News Editor: Stan O'Loughlin
Please send articles to: 22 Greville Street, Prahran Vic. 3181 or email solust@iprimus.com.au

Wagner website: wagnermelb.org.au

Web manager: Tom O'Dea

Newsletter layout: Dawn Volz