

WAGNER NEWS



NEWSLETTER OF THE
RICHARD WAGNER SOCIETY
OF VICTORIA INC.

FEBRUARY 2012

VOL. 9, NO. 1

PRESIDENT'S REPORT

We celebrated the 30th Anniversary of the founding of the Richard Wagner Society of Victoria Inc. with a recital after the AGM on November 28th 2011. A vote of appreciation was given to Aubrey Schrader and David Gale, two of the founding fathers of the society.

Judith Lambden, a society member, played the "Wesendonck Lieder" on piano and Helen Gordon sang the poems. Before this, Belinda McGlynn played the Liszt transcription of the "Spinning Chorus" from *The Flying Dutchman*, and afterwards the mighty "Liebstod" from *Tristan and Isolde*. The performances were of high quality and greatly appreciated by the 100-plus attendees of the meeting (see photos page 3). After the musical entrée we all enjoyed Christmas nibbles and drinks.

With the New Year we were

greeted with the bad news from Bayreuth that ticketing arrangements which had been in place since 1988 were to cease. Special interest groups such as Wagner Societies are no longer going to receive ticket allocations. Wagner societies have always been involved with, and essential to, the Bayreuth Festival, and quite probably the first festival in 1876 may never have happened if the first Wagner societies had not been founded. The societies, unlike tour operators, are not profit-making organisations, but rather are dedicated to promoting the work of Richard Wagner. Wagner societies throughout the world have risen up and made their feelings felt. We fully support the letter from the NSW society, which is published in this newsletter, and which was endorsed by other Australian and the New Zealand societies. Further infor-

mation can be found on the website and its links.

Our society has planned a full year of functions beginning with Heath Lees instructing us on "The Ring—How the Music Changed and Why" at Flockart Hall, MLC, on Sunday February 26th at 2 pm. The Valencia "Siegfried" will be screened on Sunday March 25th at Tatoulis Hall, MLC. Wagner's 199th birthday lunch is booked for Sunday May 20th at the German Club. Other dates to remember are: July 22nd and September 9th (the Valencia *Götterdämmerung* on one of those dates), and the AGM is booked for November 26th. There may also be another function held in early November.

—Stan O'Loughlin
President



THE CHANGING FACE OF OPERA AND WAGNER

There are many, especially Wagner fanatics, who believe that Wagner should not be messed with. On the other hand, opera is being seen as an outdated and elitist art form.

Wagner's mature operas concern heroes who move in a realm of myth, and are prompted by emotions and philosophies which have been lifted above the mere human and are endowed with cosmic significance. Wagner's aim was not to fill his stage with fairy stories and fantasies, but to create a distance between audience and drama that would endow the drama with universal significance. Hence the use of myths and legends which depart from realism only in order to create universal truths about the human condition. For the monumental *Ring* he constructed his own original myth out of a potpourri of Icelandic, Nordic and German myths and legends.

Myth dawned on Wagner as a form of social hope and thinking that could restore the lost sense of the ideal. This idea was taken up later by Jung and Freud. The heroic ideal enshrined in the love of Siegfried and Brünnhilde, and the love-death of Tristan and Isolde is only superficially hidden by a veil of religious renunciation in *Parsifal*. In summary, love as a summons to sacrifice is a sacred redeeming force. And the magnificent music works in unison to touch the soul of the audience. What makes Wagner's operas intolerable to many critics is their appeal to the heroic and the sacred, rather than alleged anti-semitism.

Contemporary productions often domesticate the dramas in an attempt to lower them from the exalted sphere in which the music places them down to the world of human trivia, usually to make some sort of political statement. Unfortunately, many fail to appreciate that Wagner melded myth and music to create unequalled artworks, and also to penetrate the human mind and

attempt to understand it, if that is ever possible.

Unfortunately also, modern society is losing interest in opera, and many companies are folding up throughout the world. Opera is often seen as elitist and old-fashioned, and companies are looking at new ways to get "bums on seats". Lyndon Terracini, Opera Australia's artistic director, in the Peggy Glanville-Hicks lecture of November 2011, made an impassioned plea for companies, including his own, to connect with audiences rather than serve elitist clubby patrician opera-goers, or face extinction. OperaUpClose, founded by Australian Adam Spreadbury-Maher, won the 2011 Olivier award in Britain with a shoestring budget production of *La Boheme*, with young singers and musical accompaniment by one piano, which started in a pub theatre in London before transferring for two sell-out seasons to the West End's Soho Theatre.

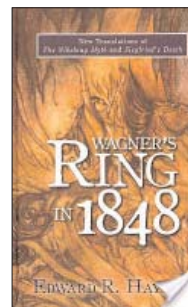
Another Australian, Julie Edwardson, is taking opera out of the opera houses into pubs and bowling clubs, with her Melbourne-based company Emotion-works Cut Opera. She is currently contemplating a one-hour version of the *Ring*, which has the blessing of Terracini and is being considered for the Melbourne *Ring* festival.

Professor David Kram also has a one-hour animation of the *Ring* which is being set for the same festival. Katharina Wagner is involved with a seven-hour version of the *Ring* scheduled for the Colon opera house in Buenos Aires next September, and there are plans for children's versions and even a rap version of Wagner, in Bayreuth of all places.

One has to look at this with an open mind and attempt to see all sides. It would be a pity if the only original full-length Wagner *Ring* existed on records and CDs.

—Stan O'Loughlin

Book Review



Wagner's Ring in 1848: New translations of The Nibelung Myth and Siegfried's Death

Edward R. Haymes, Camden House, 2010

In 1848 Richard Wagner began what would become the largest stage work of his career, *The Ring of the Nibelung*. In preparation for the task he composed an overview of or essay on the Nibelung myth designed to lead to a drama; he then composed the verse "libretto" *Siegfried's Death*.

Although he abandoned the idea of a single opera on Siegfried in favour of the huge project that developed out of it in the succeeding years—the *Ring* cycle—he did consider the two early documents important enough to include them in his collected works. The present volume seeks to inform the English-speaking reader in three ways: by providing modern, reliable translations of the two Wagner texts, which are otherwise not available (the German original is provided on facing pages); by furnishing an overview of German scholarship available to Wagner and others working on the Nibelung legend in the first half of the 19th century; and by making available a bibliography of further reading.

The volume will be useful to students of musicology, to students and historians of myth and legend, and to all Wagnerians interested in the genesis of the *Ring* cycle.

Accessible to the general reader, it maintains scholarly rigour and provides information about materials not available in English.

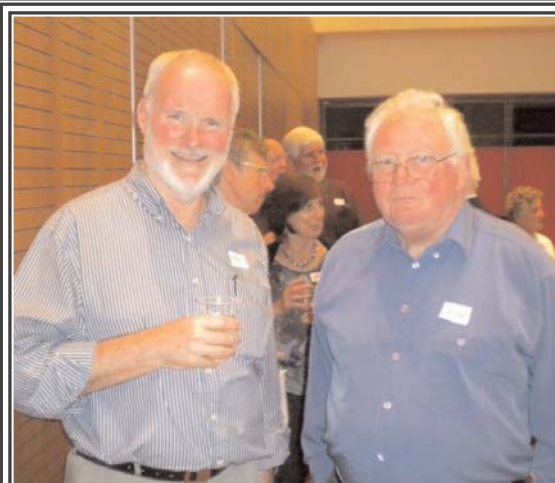
Author Edward R. Haymes is Professor in the Department of Modern Languages at Cleveland State University.

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Seen at the Annual General Meeting...



Helen Gordon, Belinda McGlynn
and Judith Lambden



Financial wizards: Tom O'Dea
and Gamet Edwards

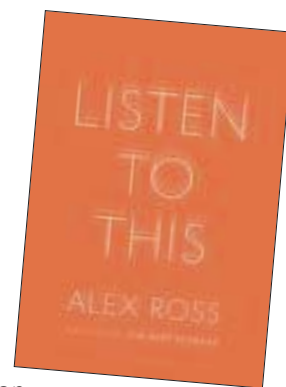


Bob Garlick and Denis Robertson

Book Review: Wagner & Brahms

Listen to This

Alex Ross, Fourth Estate, London, 2010



This is the second book from Alex Ross. I have quoted from his first, *The Rest is Noise*, in a previous newsletter, when I wrote of Wagner's views on German nationalism. This volume follows a similar pattern of very well-written essays on classical, contemporary and popular music. These are mostly expanded versions from his contributions to the *New Yorker* where he is the music critic.

In this book the classical composers featured are Mozart, Schubert, Verdi and Brahms. I thought that a part of the Brahms essay concerning Brahms and Wagner worth quoting directly.

"Brahms' relationship with Wagner was deliciously complex. By the 1870s the two composers represented opposing poles of German music, the classicist and the futurist. Everyone had to answer the question 'Brahmsianer oder Wagnerianer?'

"Brahms' chief critical ally, Eduard Hanslick published reams of anti-Wagnerism in the *Neue Freie Presse* of Vienna. Wagner responded by laying into an unnamed but easily recognisable composer who dressed up 'tomorrow in Handel's Hallelujah wig, another time as a Jewish czardis player'. Still, Brahms made a point of praising his rival. For some years he had the original manuscript of the Paris version of the Venusberg scene from *Tannhäuser*, and when Wagner asked for it back Brahms only agreed to return it if he could have another score as a replacement. *Das Rheingold* arrived in the mail and Brahms wrote back as follows: 'I give the best and most appropriate thanks daily to the work itself—it does not lie here without being utilized. Maybe this section is not, at first, such a great inducement to the thorough study which your entire great work demands; this *Rheingold* did pass through your hands in a very special way, however, and so let the Walkyrie radiate her beauty brightly so as to outshine its accidental advantage'. The tone is friendly, although one can imagine Wagner puzzling over the particulars of the phrases. One possible translation: 'The *Ring* turns out to be magnificent, though one would never guess as much from seeing nothing but E-flat-major chords on the first page.'"

Ross goes on to write, "In the third symphony, which was sketched in the summer of 1883 [Wagner had passed away several months earlier], Brahms nods several times to the Wizard of Bayreuth. The Venusberg music floats in before the second theme of the first movement and one scholar hears *Götterdämmerung* near the end of the Andante. And the finale of Brahms fourth symphony is a *Götterdämmerung* in nine minutes. And what did Wagner think of Brahms? In the privacy of their home Cosima relates that he thought Brahms (and Schumann) bereft of musical ideas. There is nothing of the old style of symphony with theme and counter-theme speaking to each other. One really can't wonder that such things (as Brahms' first symphony) get written; there is nothing in it, but the public cheers! The symphony, with all its triviality blown up by orchestral effects, its tremolando theme which might have come from the introduction to a Strauss waltz, we find utterly shocking."

—Richard Reed

SURVEY OF WAGNERIAN ART



John Charles Dollman's "Ride of the Valkyrs" (1909 Western Australia)

In searching for Wagnerian pictures on the web, I was surprised to find no catalogue. As members may be interested, I offer my own starter's list, compiled with small first-hand but considerable second-hand acquaintance with the artworks.

Locations of the artists' output in Australasian galleries are indicated: SA, Adelaide; Q, Brisbane; BH, Broken Hill; NGV, Melbourne; NSW, Sydney; WA, Perth; NZ, Auckland. Significant content is rated by *, ** or ***.

The survey commences in the year 1809, with the founding of the German "Nazarene" movement. It ends with the First World War (1914–18).

This was a time in which serious artists could take the warrior hero and romantic love as exemplars of all that was glorious in the medieval past and disappearing from the inglorious present. They turned for inspiration to an

idealised medievalism.

This epoch ranges from the Napoleonic Wars to World War I: from Goethe's *Faust* (1809) to Eliot's *Wasteland* (1922); from Hegel's *Phenomenology* (1809) to Wittgenstein's *Tractatus* (1918); from Gauss's *solar system* (1809) to Einstein's *General Theory* (1916); from Beethoven's *Fifth* (1808) to Stravinsky's *Rite of Spring* (1913); from Rossini's *Barber* (1816) to Berg's *Wozzeck* (1914–22). It saw the protracted gestation of Germany as an industrial powerhouse.

In 1809, Germany is a disunity of semi-feudal kingdoms—the object of French designs in the aftermath of the Revolution. The dualist view of Napoleon—enemy but modern, republican but emperor—galvanises the heroic imagination.

In 1848–49, Germany plunges into social chaos (Europe's equivalent of the Arab Spring of 2011) that embroiled Wagner's circle of friends. The European revolution's

defeat re-establishes the absolutist rule of the monarchs. The imagined past becomes more alluring as the desired future becomes unattainable.

In 1919, Germany finally becomes a republic [the fragile Weimar Republic] following the forced abdication of the Kaiser and its scattered sovereigns. Military defeat and economic reparation no longer lend themselves to romancing the warrior hero, past or present.

The final decades of our survey are the heyday of Wagner-inspired art when Wagner emerges as a world force.

PART I: NAZARENES

The German "Nazarene" colony was founded by 20-year-old youths Johann Overbeck (1789–1869) and Franz Pforr (1788–1812). They sought inspiration from the world prior to the mature Raphael (c. 1510) before the materialistic

Renaissance sullied him and it.

Their imaginings accorded with Bavarian King Ludwig I's dynastic aspirations, and he bestowed major public commissions upon later Nazarenes.

(Another recipient of Ludwig's largesse was Miss Lola Montez between her break-up with Franz Liszt and her spider-dance tour of the Ballarat diggings.)

Nazarenes with Wagnerian associations include:

- Julius Schnorr von Carolsfeld (1794-1872). Painted the *Nibelung Saga* murals (1843-67) in Ludwig I's Munich Residenz. His son, hel-dentenor Ludwig Schnorr, was Wagner's first Tristan.

- Moritz von Schwind (1804-71). He painted the *Nibelungen* scenes in Ludwig's Hohenschwangau, where grandson Ludwig II grew up under the spell of Lohengrin's swan. At the medieval fortress of the Wartburg, he painted the *Tannhäuser* murals in the renovated Singers' Hall.

- Peter von Cornelius (1784-1867). Another *Nibelungen* painter. He was uncle to Wagner's fellow musician-of-the-future Peter Cornelius.

- Anselm Feuerbach (1829-80). More Raphaellesque than medieval. He was nephew of the philosopher whose humanism infuses much of what we love about the *Ring*.

Of course, nobody knew at the time that satisfaction of the special demands of Wagnerian drama would eventually revolutionise all stage design, especially through the work of Adolphe Appia (1862-1928) and later Wieland Wagner.

PART 2: A WAGNERIAN ELEVEN

These works, unlike those of the Nazarenes and most Pre-Raphaelites, are directly (or indirectly) inspired by Wagner's works.

The first is a West Australian surprise. Others will be discussed in future *Wagner News* issues.

Canvas I

Ride of the Valkyrs (1909; 112x183cm; oil on canvas; WA) John Charles Dollman (English: 1851-1934)

The nine valkyries are shown in mission formation upon Wotan's errand. The aerial formation dominates the painting. Only one rider is distinguished from anonymity by a raised arm, which is all that is needed to indicate Brünnhilde directing her sisters.

Our observation point is extraordinary. We observe the ride from an underneath vantage that convinces us of the troupe's unquestionable buoyancy in the air. The billowing formation enhances the illusion.

Although the riders stretch across the entire painting, they also recede from front to back, so that Brünnhilde still appears in the lead. The brandished spears, flowing capes and horses' headlight eyes and flaring nostrils insist on forcing our attention away from the receding formation toward the direction of its destined path. These are great gestalts.

Of course, the painting can be criticised for not depicting Wagner's ride, in which the valkyries return to their rock with the chosen slain and Sieglinde. Instead we see them heading out toward the battlefield. But that is essential to the painting's greatness. Dollman focuses solely on the ride, and instinctively avoids the pitfalls that beset every other depiction.

Above all, this is a mood painting. The storm clouds and lightning flash show that Nature is in harmony with the protagonists. Dollman has pared everything to the essentials of conveying mood.

Celebrated Wagner scholar Ernest Newman wrote that Dollman's painting embodied "much of the spirit which Wagner has infused into [Act III of *Die Walküre*]".

Very few paintings depict lightning. Perhaps the best known is

The Tempest (1508) by Giorgione (1477-1510) for his patron Vendramin, in whose Venetian palace Wagner died centuries later. By contrast, Dollman's lightning is a rift valley that rends the firmament into the bright world of Valhalla whence they came and the dark world of human conflict they must pursue.

We are fortunate indeed to have such a Wagnerian artwork across the Nullarbor from us, though it languishes in the gallery vaults. The *Ride* was donated by Dollman's celebrated zoologist son, along with *Crusoe* [NVG**]; *Temptation of St Anthony* [NSW***]; *Creditors* [Q], and the nationally popular *The Immigrants' Ship* (1884) [SA***].

There was a time when good British Empire boys were brought up to contemplate selfless heroism through Dollman's emotionally charged *A Very Gallant Gentleman*—"I am just going outside and may be some time"—Captain Oates' suicide walk into the Antarctic blizzard to unburden Scott's fateful homeward march (1913) [Cavalry and Guards Club, London***].

Dollman knew how to choose a subject whose emotional charge brought out his best, so much so that we find it difficult to disentangle the emotion we associate with the original from that expressed in the painting—surely a tribute to his art.

Furthermore, he could, as called upon here, establish the intrinsic mood of the subject by doubling it with Nature's mood—see his most famous mood painting: *London Cab Stand* (1888).

I take *Ride of the Valkyrs* as a serious artwork indeed, subject of course to viewing it on a gallery wall. For the moment, it strikes me as the finest *Ring* painting of them all. The NGV should request it for the bicentenary year before it is too late.

—Trevor Clarke

Letter sent from the NSW Richard Wagner Society in response to the new Bayreuth ticketing policy

Eva Wagner-Pasquier

Katharina Wagner

Bayreuther Festspiele

Toni Schmid, Referat, B2

Abteilung B, Kunst, Kunsthochschulen,

Bayerisches Staatsministerium für

Wissenschaft, Forschung und Kunst

Dr. Michael Bauer, Under-Secretary

Bayerisches Staatsministerium der Finanzen

Lord Mayor Dr. Michael Hohl

Neues Rathaus

Martin Eifler, Referat K22

Abteilung Gruppe K2, Musik, Darstellende

Künste, Sonderbereiche, 44207, Der

Beauftragte der Bundesregierung Für Kultur

und Medien, Dienststz des Kulturstaats-

ministerium, Bundeskanzleramt

Minr. Bjorn Deicke, Referat K14, Abteilung

Gruppe k1. Haushalt, 3595, Der Beauftragte

der Bundesregierung Für Kultur und Medien,

Dienststz des Kulturstaatsministerium,

Bundeskanzleramt

Dr. Carsten Hillgruber, Referent

Referat Für Sociales und Angelegenheiten

Friday 6 January 2011

Dear Minister, Lord Mayor, Ladies and
Gentlemen,

We write to express our concern at the decision to cease the allocation of tickets for Bayreuth to all Wagner Societies and to request a review of this decision. Representing as we do countries that are extremely remote from German culture and with limited performances of Wagner's great operas, we are shocked and disappointed by this sudden reversal of a longstanding practice.

The Wagner Societies represented in this letter fulfil an important role in focusing attention on the music of Richard Wagner and maximising interest in it. Run entirely by volunteer committees, we provide lectures and conferences, discussions, concerts, presentations by visiting singers, conductors and performers and show DVDs of productions from overseas. We lobby local opera companies, orchestras and radio stations to present Wagner's music dramas. We also provide financial assistance for young musicians so that they can travel overseas and gain experience in performing Wagner.

We are particularly energetic in seeking to recruit new members so that more are

involved in our endeavours. Indeed, most societies have been making successful efforts to increase membership and to support performances of Wagner's operas in the lead-up to the bicentenary in 2013.

The Bayreuth Festival performs a vital role in these efforts, and our experience has been that members who go to Bayreuth forge close links with members of their own Society as well as with other visitors who are there. Many use the visit to Bayreuth as the centrepiece of a much longer trip through Germany, given the extremely long distances they have to travel in order to attend the Festival. This of course contributes significantly more to the German tourist industry than domestic or European Festival attendees. After their return, our members share their Bayreuth experience with other members by reporting back to meetings of the Society and often by writing reviews in our newsletters.

Thus it is that information about and enthusiasm for the Festival has become widely spread amongst our members. The possibility of obtaining tickets to the Festival, and thus sharing the unique Bayreuth experience, has become a significant motivation for people to join and support the Societies.

We encourage members to apply for tickets through the Societies, and we then allocate the tickets through a fair and transparent public process. In fact, mindful of concerns about those who profit inappropriately through ticket sales, Societies have introduced measures to achieve even higher levels of transparency and fairness by giving priority to longer standing members who have not yet had the benefit of the extraordinary Bayreuth experience.

We are therefore extremely concerned that, without access to Festival tickets, we would have difficulty in building and sustaining our membership. As a result, our work in encouraging and promoting the glorious works of Richard Wagner and in assisting young performers, would suffer irreparably.

Wagner Societies have been crucial in supporting the Bayreuth Festival. Indeed as far back as 1871 Mannheim's Emil Henkel created the idea of Wagner Societies so that people could share in contributing to Bayreuth and thereby gain access to performances. We entirely understand your concern about the need for transparency in the



allocation of Festival tickets, and your desire to eliminate the "blackmarket" which has sometimes developed in relation to tickets. We would at any time welcome scrutiny of our processes in managing the allocation of tickets to ensure transparency, fairness and consistency with the goals of the Societies.

A separate but related issue is that we have been put into a very difficult position by the delay between the decision of October 18 and our receipt of the information on December 15. Our Societies advertised the possibility of tickets in October. Many members applied, and Societies used a ballot to create a priority list of applicants. Based on previous experience, those on the top of the lists were told that they could reasonably expect to obtain tickets for the 2012 Festival. It is likely that some of them have already taken advantage of this advance notice in order to book reasonably priced tickets to Europe.

Our primary request is that the decision of October 18 be revised, so that Wagner Societies can continue to fulfil a significant role in spreading knowledge of and support for Wagner's work. We would also ask that 2012 tickets be allocated as in previous years, so that the reasonable expectations of those near the top of the list can be met.

We trust that you will accept this letter as a demonstration of our commitment to the Bayreuth Festival and that we can continue to work together to spread knowledge and appreciation of the work of Richard Wagner internationally.

Yours sincerely,

The Hon Jane Mathews AO
President

Wagner Society of New South Wales

And on behalf of:

Wagner Society of Queensland

Wagner Society of Western Australia

Wagner Society of South Australia

Wagner Society of Victoria

Wagner Society of New Zealand

WAGNER PERFORMANCES AROUND THE WORLD



March 2012

Berlin Berlin Radio Symphony Orchestra in the Philharmonie: *Tristan und Isolde*, March 27
 Berlin Staatsoper: *Das Rheingold*, March 30; *Tristan und Isolde*, March 10, 18, 25
 Braunschweig: *Tristan und Isolde*, March 3
 Budapest: *Tannhäuser*, March 3
 Copenhagen: *Parsifal*, March 22, 26
 Cottbus: *Siegfried*, March 26
 Detmold: *Parsifal*, March 10, 18
 Essen: *Götterdämmerung*, March 3; *Die Walküre*, March 24
 Frankfurt: *Götterdämmerung*, March 3
 Freiburg: *Lohengrin*, March 3, 10
 Hamburg: *The Ring*, March 1, 4, 7, 11
 Kiel: *Lohengrin*, March 4, 24
 Leipzig: *Parsifal*, March 24
 Lyon: *Parsifal*, March 6, 9, 11, 14, 17, 20, 23, 25
 Mannheim: *Die Walküre*, March 25 [no other dates]
 Meiningen: *Tannhäuser*, March 4, 10; *Das Liebesverbot*, March 17
 Munich: *Die Walküre*, March 11, 15, 18, 25
 Nuremberg: *Holländer*, March 4, 8
 Oslo: *Tristan und Isolde*, March 4, 8, 12, 18, 21, 24, 28, 31
 Paris Théâtre des Champs-Élysées: *Parsifal*, March 6, 9 [concert performance]; *Tristan und Isolde*, March 11 [concert performance].
 Saarbrücken: *Parsifal*, March 10, 17
 Tokyo: *Holländer*, March 8, 11, 14, 17, 20
 Vienna Staatsoper: *Tannhäuser*, March 18, 21, 25
 Warsaw: *Holländer*, March 16, 18, 20, 22
 Würzburg: *Tristan und Isolde*, March 31
 Zagreb: *Parsifal*, March 30

April 2012

Berlin Deutsche Oper: *Lohengrin*, April 15, 19, 22, 25, 28; *Rienzi*, April 20, 26, 30
 Berlin Staatsoper: *Die Walküre*, April 1
 Budapest: *Parsifal*, April 6, 9
 Cologne: *Die Meistersinger*, April 1, 8, 15, 29
 Copenhagen: *Parsifal*, April 11, 14, 18, 22, 30
 Cottbus: *Siegfried*, April 29
 Darmstadt: *The Ring*, April 5, 6, 8, 9
 Düsseldorf: *Die Walküre*, April 1
 Essen: *Siegfried*, April 7
 Freiburg: *The Ring*, April 2, 3, 5, 7
 Halle: *Siegfried*, April 28
 Hamburg: *Parsifal*, April 6, 22
 Karlsruhe: *Lohengrin*, April 1 [no other dates]
 Kassel: *Parsifal*, April 6 [no other dates]
 Kiel: *Lohengrin*, April 6, 29
 Leipzig: *Parsifal*, April 6; *Die Meistersinger*, April 9
 London: *Holländer*, April 28 [no other dates]
 Mannheim: *Lohengrin*, April 3, 6, 25; *Parsifal*, April 14 [no other dates]
 Munich: *Parsifal*, April 5
 New York The Met: *The Ring*, April 7, 13, 21, 24; 26, 28, 30, May 3
 Nice: *Tristan und Isolde*, April 3, 6, 8, 11
 Nuremberg: *Holländer*, April 7, 16
 Paris: Bavarian State Opera at Théâtre des Champs-Élysées: *Die Walküre*, April 24 [concert performance].
 Prague National Theatre: *Parsifal*, April 4
 Saarbrücken: *Parsifal*, April 6, 15
 Vienna Staatsoper: *Parsifal*, April 5, 8, 12
 Vilnius: *Die Walküre*, April 20
 Warsaw: *Holländer*, April 25, 27, 29
 Wiesbaden: *Lohengrin*, April 28 [no other dates]
 Würzburg: *Tristan und Isolde*, April 5, 8, 15, 22, 27
 Zagreb: *Parsifal*, April 6, 14

May 2012

Aachen: *Tristan und Isolde*, May 20, 26

Berlin Philharmonic: *Die Walküre* [concert], May 20, 23, 27
 Berlin Radio Symphony Orchestra in the Philharmonie: *Tannhäuser*, May 5
 Deutsche Oper: *Lohengrin*, May 1; *Die Walküre*, May 25, 28
 Cardiff: *Tristan und Isolde*, May 19, 26
 Cologne: *Holländer*, May 4, 9, 11, 13, 18, 20, 23, 26, 28; *Die Meistersinger*, May 5
 Copenhagen: *Parsifal*, May 4, 8, 13
 Cottbus: *Siegfried*, May 20
 Dessau: *Götterdämmerung*, May 12, 20
 Detmold: *The Ring*, May 12, 13, 17, 20
 Duisburg: *Holländer*, May 4, 11, 16
 Freiburg: *The Ring*, May 25, 26, 28, 30
 Halle: *Siegfried*, May 1
 Hamburg: *Parsifal*, May 6, 2012; *Tristan und Isolde*, May 28, 31
 Hannover: *Die Walküre*, May 12, 28; *Götterdämmerung*, May 26
 Kiel: *Lohengrin*, May 19, 27
 Madrid: *Rienzi* [concert], May 21, 24, 27
 Mannheim: *Lohengrin*, May 14, 22
 Meiningen: *Das Liebesverbot*, May 13, 27
 Munich: *Siegfried*, May 27, 31
 New York The Met: *The Ring*, April 26, 28, 30, May 3; 5, 7, 9, 12
 Prague National Theatre: *Parsifal*, May 18
 Saarbrücken: *Parsifal*, May 16, 25
 Sofia: *Siegfried*, May 18, 2012 [no other dates]
 Vienna: *Holländer*, May 19, 22, 25
 Würzburg: *Tristan und Isolde*, May 6, 13, 19

June 2012

Aachen: *Tristan und Isolde*, June 1, 7, 17, 24
 Amsterdam: *Parsifal*, June 12, 15, 18, 21, 25, 28
 Augsburg: *Holländer*, June 23 [no other dates]
 Berlin Komische Oper: *Die Meistersinger*, June 10, 17, 24
 Birmingham: WNO at Birmingham Hippodrome: *Tristan und Isolde*, June 16
 Opera North at Symphony Hall: *Die Walküre*, June 30 [concert performance]
 Cardiff: *Tristan und Isolde*, June 2
 Cologne: *Die Meistersinger*, June 7
 Cottbus: *Siegfried*, June 16
 Dessau: *Götterdämmerung*, June 3, 30
 Essen: *The Ring*, June 26, 28, 30, July 1
 Frankfurt: *The Ring*, 2, 7, 10, 17; 22, 24, 28, July 1
 Gateshead: Opera North at The Sage: *Die Walküre*, June 23 [concert performance]
 Hamburg: *Holländer*, June 9, 13; *Tristan und Isolde*, June 3
 Hannover: *Das Rheingold*, June 4, 28; *The Ring*, June 14, 17, 21, 24
 Karlsruhe: *Lohengrin* [no actual dates]
 Kiel: *Lohengrin*, June 9
 Leeds: Opera North at Leeds Town Hall: *Die Walküre*, June 16, 20, 27 [concert performance]
 Meiningen: *Das Liebesverbot*, June 2, 21, 23
 Munich: *Siegfried*, June 3; *Götterdämmerung*, June 30
 Saarbrücken: *Parsifal*, June 6
 Tokyo: *Lohengrin*, June 1, 4, 7, 10, 13, 16
 Toulouse: *Tannhäuser*, June 17, 22, 24, 26, 29
 Valencia: Festival del Mediterrani: *Tristan und Isolde*, June 23, 27, 30
 Würzburg: *Tristan und Isolde*, June 3

July 2012

Aachen: *Tristan und Isolde*, July 1, 7
 Amsterdam: *Parsifal*, July 2, 5, 8
 Bayreuth: *Holländer*, July 25, 31; *Tristan und Isolde*, July 26; *Lohengrin*, July 27; *Tannhäuser*, July 28; *Parsifal*, July 29
 Berlin Komische Oper: *Die Meistersinger*, July 8
 Erl: *Lohengrin* [no actual dates]

Essen: *The Ring*, June 26, 28, 30, July 1
 Frankfurt: *The Ring*, 22, 24, 28, July 1
 Karlsruhe: *Lohengrin* [no actual dates]
 Mannheim: *Lohengrin*, July 17
 Meiningen: *Tannhäuser*, July 1; *Das Liebesverbot*, July 6
 Munich: *The Ring*, July 3, 4, 6, 8; 10, 11, 13, 15; *Siegfried*, July 6, 13
 Salford Quays Opera North at The Lowry: *Die Walküre*, July 14, 2012 [concert performance]
 Savonlinna: *Holländer*, July 20, 23, 26, 28

August 2012

Bayreuth: *Holländer*, August 6, 12, 18, 24; *Tristan und Isolde*, August 1, 7, 14, 20, 26; *Lohengrin*, August 2, 8, 13, 19, 25; *Tannhäuser*, August 3, 9, 15, 21, 27; *Parsifal*, August 5, 11, 16, 22, 28

September 2012

Enschede: *Götterdämmerung*, September 30
 London Royal Opera: *The Ring*, September 24, 26, 29, October 1

October 2012

Berlin Staatsoper: *Siegfried* [no actual dates]
 Enschede: *Götterdämmerung*, October 3, 6, 9, 13, 16
 London Royal Opera: *The Ring*, October 2, 4, 7, 9; 16, 18, 21, 24; 26, 28, 31, November 2
 Ludwigshafen: *Siegfried*, October 26, 28
 Milan: *Siegfried* [no actual dates]

November 2012

Berlin: Berlin Radio Symphony Orchestra in the Philharmonie: *Das Rheingold*, November 22; *Die Walküre*, November 24
 London Royal Opera: *The Ring*, October 26, 28, 31, November 2
 Ludwigshafen: *Götterdämmerung*, November 30
 Milan: *Siegfried* [no actual dates]

December 2012

Ludwigshafen: *Götterdämmerung*, December 2
 Milan: *Siegfried*, December 7 [no other dates]

2013

Amsterdam: *The Ring* [no actual dates]
 Baden-Baden: *The Ring*, [no actual dates]
 Cottbus: *The Ring* [no actual dates]

January 2013

Munich: *Siegfried* [no actual dates]

February 2013

Frankfurt: *The Ring* [no actual dates]
 Geneva: *Das Rheingold* [no actual dates]
 Halle: *Götterdämmerung*, February 23

March 2013

Berlin Staatsoper: *The Ring*, March 22 [no other dates]
 Berlin Radio Symphony Orchestra in the Philharmonie: *Siegfried*, March 1; *Götterdämmerung*, March 15
 Halle: *The Ring*, March 3, 5, 7, 9

April 2013

Berlin Staatsoper: *The Ring* [no actual dates]
 Munich: *Holländer*, April 14, 17, 20

May 2013

Milan: *Götterdämmerung*, May 18 [no other dates].
 Sofia: *Götterdämmerung* [no actual dates]

June 2013

Milan: *The Ring* [no actual dates]
 Munich: *Holländer*, June 28; *Tannhäuser*, June 29

July 2013

Munich: *Das Rheingold*, July 13

August 2013

Seattle: *The Ring*, August 4, 5, 7, 9; 12, 13, 15, 17; 20, 21, 23, 25

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Whispering Woodbird



Changing of the guard in Australia opera companies

There has been quite a change of the guard at a number of Australian Opera companies recently.

Timothy Sexton took over the reins of the State Opera of South Australia from July 2011 after a 20-year association with the company where he worked as an administrator, chorus master and conductor.

Lindy Hume has joined Opera Queensland as artistic director.

Richard Mills has left the West Australian Opera after 15 years and will replace Richard Gill as head of the Victorian Opera, which has just unveiled a new graduate programme in collaboration with the University of Melbourne's Conservatorium of Music, selecting eight of the country's brightest young singers for its first intake.

Bayreuth to broadcast live to cinemas

The Bayreuth Festival plans to broadcast opera live to cinemas, Katharina Wagner has said in an interview with *Welt am Sonntag*. More than one hundred German movie houses are included in the plans, and there are discussions with cinemas in Switzerland, Austria and (yay!) Great Britain too. The first broadcast will be Stefan Herheim's *Parsifal* on August 11th, accompanied by a break feature with Klaus Florian Vogt and Katharina Wagner. She expects tickets to cost 27–32 euros.

Casdorf named director of 2013 Bayreuth Ring

Frank Casdorf, a provocateur of the German theatre, has been confirmed as the director of the 2013 Ring (see last newsletter for more information).

Bayreuth has unveiled further plans for the Wagner bicentenary year. These include performances of the composer's three early works, *Die Feen*, *Das Liebesverbot* and *Rienzi*. The operas won't be seen at the Festspielhaus itself, but at the Oberfrankenhalle in Bayreuth.

All three will be given in co-operation with the Leipzig Opera

where Ulf Schirmer will conduct *Die Feen* in February 2013 and again in concert in Bayreuth in July. Christian Thielemann will conduct *Rienzi* in Bayreuth on July 7th, and Constantin Trinks will conduct *Das Liebesverbot* on July 8th.

Thielemann is also to conduct a gala concert at the Festspielhaus on May 22nd 2013, Wagner's birthday. Katharina Wagner has set up a 'rap' project inviting young people to create a rap based on a Wagner libretto. Interesting stuff?

Union loses Bayreuth ticketing privileges

The German Union DGB has criticised the Bayreuth ticket pricing after they also lost their ticketing privileges. Up until 2009 there were two 'closed' performances at Bayreuth where tickets were allocated to members of the German Workers Union DGB, at heavily discounted prices. In 2009 this was dropped from two performances to one. Along with Wagner Societies, Bayreuth announced the end of this remaining day and the end of discounted tickets to members of the DGB. The union has responded with criticism stating that the festival management has turned its back on its founder's principles. Wagner intended the festival to be for the people, not the rich.

Swan dive forces chickens off German theatre menu



The swan that dived into the orchestra pit in a recent Freiburg *Lohengrin* has been relieved of his duties following complaints from disgruntled theatregoers, orchestra members and animal activists. It has not yet been decided who or what his replacement will be. His handler says the swan was perfect in rehearsals and blames the incident on the chorus, who she says approached him too quickly.

—Stan O'Loughlin

(Continued from previous page)

September 2013

Berlin Deutsche Oper: *Die Walküre*, September 22; *Siegfried* [no actual dates]; *Götterdämmerung* [no actual dates]

Enschede: *The Ring* [no actual dates]

October 2013

Enschede: *The Ring* [no actual dates]

Geneva: *Die Walküre* [no actual dates]

November 2013

Dresden: *Tristan und Isolde*, November 16, 2013 [no other dates]

Melbourne: *The Ring*, three cycles [no actual dates]

Valencia: *Götterdämmerung* [no actual dates]

December 2013

Melbourne: *The Ring*, three cycles [no actual dates]

Valencia: *Götterdämmerung* [no actual dates]

January 2014

Berlin: Deutsche Oper: *Siegfried* [no actual dates]

Geneva: *Siegfried* [no actual dates]

March 2014

Geneva: *Götterdämmerung* [no actual dates]

May 2014

Vienna Staatsoper: *Die Walküre* [no actual dates]

June 2014

Barcelona: *Die Walküre* [no actual dates]

Geneva: *The Ring*, June 13, 18; 20, 25, 2014 [no other dates]

Vienna Staatsoper: *Die Walküre* [no actual dates]

August 2014

Seattle: *Die Meistersinger*, August 2, 7, 10, 13, 17, 20, 23

Covent Garden 'Ring'

September-October 2012

Cycle One: 24, 26, 29 September, 1 October

Cycle Two: 2, 4, 7, 9 October

Cycle Three: 16, 18, 21, 24 October

Cycle Four: 26, 28, 31 October, 2 November

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