

WAGNER NEWS

Wagner News is published by the TORONTOWAGNER SOCIETY

TWS CALENDAR

Monday, January 17

8.00 p.m.

Brayton Polka, philosophy professor at York University: "Philosophical Aspects of Wagner's Ring"

Wednesday, February 23,

8.00 p.m.

David Bourque, clarinet player, Toronto Symphony Orchestra, discusses Wagner orchestral instrumentation, with examples.

Monday, March 21

8.00 p.m.

Eric Domville, discusses Jon Vickers and his Wagner singing

ALL MEETINGS AT ARTS AND LETTERS CLUB,
14 ELM STREET

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Lotfi Mansouri ; new book review

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Wagner on Stage

TWS web site: www.torontowagner.org

E-mail: torontowagner@yahoo.com

A UNIQUE OPPORTUNITY TO ATTEND THE COMPLETE METROPOLITAN OPERA RING CYCLE IN 2012 !

In the spring of 2012, the New York Metropolitan Opera will present Richard Wagner's *Der Ring des Nibelungen*, in a brand new production designed by Robert Lepage and *Ex Machina*.

Esther Charron, President of *Pôles magnétiques, art et culture*, in collaboration with *Ex Machina*, the Metropolitan Opera and *Voyages PleinSoleil*, is offering you the chance to spend a little more than a week in New York City to immerse yourself into the magic universe of the *Ring*.

The production has received unparalleled attention, with record ticket sales: it will not be easy to attend Cycle performances. However, thanks to the already existing relationship between the Metropolitan Opera and *Pôles magnétiques* (Bernard Gilbert, the company's VP, is the production director for the four operas), the famous opera house has agreed to set aside a very exclusive block of tickets to allow 100 lucky people to live an unforgettable experience.

The first Cycle will be presented between April 26th and May 4th, 2012; the second from May 5th until the 13th. The package, specially put together by *Pôles magnétiques* and *Voyages PleinSoleil*, will include round-trip flights between Québec City, Montreal or Toronto and New York City, transportation in New York City between the airport and the hotel, eight nights at a 4-star hotel, excellent tickets to the *Ring* cycle, a backstage visit of the Met, as well as a series of four conferences with the principal designers of the operas, animated by George Nicholson. These conferences will be presented in Québec City during the fall 2011 and the winter 2012, the exact dates to be announced.

The definitive price for the package will be known within a few months, once the Met announces the ticket prices for the Cycle and will be included in the next issue of Wagner News, some time in April 2011.

However, it is possible, and advisable, to reserve now. For reservation contact Frances Henry at 416-203 7555, or at

franceshenry@sympatico.ca.

UNPAID MEMBERSHIPS – IMPORTANT!

Our records show that we have not received past or present membership fees from some members. A red dot has been attached to the right side of the mailing label for those members. Please check your records. If appropriate, please complete the renewal form and forward your remittance to bring your membership up to date.

Brayton Polka // Report on Bayreuth 2010

Wahn! Wahn! / Überall Wahn!

“Illusion! Illusion! / Everywhere illusion!” So observes Hans Sachs in Act III of *Die Meistersinger von Nürnberg*, one of the seven operas presented this past August at the annual Wagner Opera Festival in Bayreuth. Five members of the Toronto Wagner Society (Marcelo Catz, Jenny Heathcote, Venita Lok, Shirley Neuman, and Brady Polka) attended this year’s Bayreuth Festival (four of us stayed on to see, in addition to the *Ring* operas, *Parsifal*, *Lohengrin*, and *The Mastersingers*). As those familiar with Wagner’s unique, comic opera know, the young, Franconian knight (Junker), Walther von Stolzing, who has arrived in Nürnberg (the opera is set by Wagner in the sixteenth century), did not, in Act I, with his trial song please the Meistersingers of Nürnberg, all of whom are craftsmen and whose head is Hans Sachs, a shoemaker. But the stakes are high. The one who wins the annual song contest the next day will gain the hand in marriage of Eva Pogner, the daughter of one of the Meistersinger, a goldsmith (so long as she agrees). It is *Johannisstag* (Midsummer Day, in honor of John the Baptist); and, as the opera opens, Walther and Eva fall in love upon first seeing each other in the church where Nürnberg congregants are celebrating Christ’s precursor and baptizer. Act II descends into chaos when the good citizens of Nürnberg fall into drunken, if festive, conflict with each other and Sachs intervenes to prevent the elopement of Walther and Eva. (I find Act II of *Meistersinger* largely irrelevant and hugely boring. Is this the only act in Wagner’s ten major operas that is at once a musical and a dramatic failure?)

But what is *Wahn*? How do we recognize and account for illusion, including self-delusion? What is the relationship between illusion and reality and so between illusion (including fantasy and imagination) and art? Is art illusory? Is illusion artful? I raise these questions because, in my judgment, the Bayreuth production of *Meistersinger* was utter *Wahn*, without art, but with much self-delusion on the part of the director, Katharina Wagner, a direct descendent of Richard. This was no less true of *Parsifal*, with a mother screaming in much of the first act while giving birth. But both Shirley and Marcelo found Act III of *Parsifal* effective and moving. Shirley wrote to me as follows:

I thought the third act of *Parsifal* was very powerful – indeed the most moving hour of seven operas at Bayreuth – and it led me to forgive a lot of what preceded it. After all, the grail knights at the beginning of Act III are living in a wasteland,

they do plead with Amfortas to provide a leadership he refuses to give, they do turn from his baring of his wound, and their society is healed as Amfortas’ wound is healed by the returned lance, and a new leader is in place. The bombed out city of the video projection at the beginning of the act, the legislators shouting for leadership and turning their back on the displayed “wound” of nationalist socialism, the need for a leader to provide “redemption” – this all seems to me to work as a contemporary interpretation in the sense that it does not contradict either libretto or music and moves one – or me at least – as the music dictates.

Marcelo also wrote to me that he found “very interesting” “*Parsifal*’s approach to the Salvation/Redemption of Germany during the 2nd half of the performance after the utterly ridiculous Freudian digression [of the first part]. In this case, the characters and the plot fit well with Germany’s history of the last 150 years.” In *Lohengrin*, the Saxon and Brabantian nobles, whose sovereign is King Henry of Germany, were costumed as rats. (Or mice? Shirley suggested to me that they were lemmings, representing those Germans who, in the 20th century, rushed headlong into the sea of destruction in blindly following their leader.)

The *Ring* operas, directed by Tankred Dorst (this was their fifth and final year), were fairly conventional but lazy in execution and lacking in consistency and coherency. Canadian tenor Lance Ryan was warmly received as the new Siegfried. But, ineptly directed, he did not make the necessary transition from bumbling teenager terrorized by his passion to fearlessly heroic lover of Brünnhilde. Furthermore, we were distracted from attending to the action, the singing, and the music in the *Ring* operas by the weird appearance on stage, from time to time, of figures in modern, informal dress, who either paid no attention to what was happening around them or observed it uncomprehendingly: e.g., children running about, a meter man (?), a couple with a bicycle, a wall painter, campers, and even the Wanderer (Wotan in self-defeatist mode). It’s as if the director were telling us (ironically?) that the gods, giants, divinely begotten heroes, Rhine maidens, and dwarfs who constitute the world of the *Ring* have no relevance or meaning for those of us who are simply mundane mortals.

Venita wrote to me as follows, regarding Dorst’s *Ring*. “A number of the most dramatic scenes were so underplayed that the climatic moments were lost, leaving only the music and one’s imagination to

Wagner's drama: the removal of *Notung* from the tree trunk (or rather a fallen electric pole); the *Winterstürme* scene; the forging of the sword; Siegfried's funeral march; and the immolation scene (most disappointing and anti-climatic)." She commented on the singing in the *Ring* as follows:

To me, Johan Botha sang very well as Siegmund, but I think the voice is not typically heroic. Our Sieglinde, too, gave a strong vocal performance but somewhat icy and seemed to be holding back sometimes. Pieczonka is a far more engaging Sieglinde. Albert Dohmen started off almost non-committal, but improved significantly by the *Leb wohl* scene, and even better still with Erda in *Siegfried*, where he regained volume and dignity as befits Wotan. The giants were very respectable. Youn as Hunding, spat evil from his voice. The biggest criticism I have overall of the *Ring* is the lack of emotional engagement among the singers especially in *Die Walküre* which focuses heavily on relationships - Wotan/Fricka, Siegmund/Sieglinde, Sieglinde/Hunding, Brünnhilde/Wotan, the Walküries with Brünnhilde, even the Walküries with Daddy. The singers were not much in dialogue with each other. Watson and Dohmen tried, so did Botha and Haller, but their emotional engagement did not quite project. The long argument and farewell scene of Wotan and Brünnhilde did bring a lump to my throat but not the tears from the Morris/Behrens duo.

Regarding the Siegfried of Lance Ryan, Venita wrote to me that, "having now heard him, I can appreciate why he has become the darling of the Bayreuth gods. He has the physique, the boyish looks, the energy, the stamina, and the voice that's ALMOST, only almost, right, but not quite, perhaps not yet, for Siegfried. Like his hero Siegfried, Ryan was without fear, or at least he gave the appearance of fearlessness, that makes him right for Siegfried and endears him so to the audience. There were quite a number of occasions when he was not singing full throttle that hinted unsteadiness, e.g. in his insulting dialogue with Mime and in the last scene of *Siegfried* when he hovered around sleeping un beauty. The fact that he never quite matured is purely a matter of directorial interpretation." She commented further: "Linda Watson as Brünnhilde really sang her best, and her best was very good indeed on this occasion (compared to her Met performance last year). Mime and Alberich were wonderful as well. Andrew Shore rivaled Richard Paul Fink as the definitive Alberich. It seems as if they ALL woke up in *Siegfried* (it was a full moon on August 24!)."

To return, then, to *Die Meistersinger*, Hans Sachs proceeds to engage the paradox of *Wahn* as

preliminary to his encouraging the noble Walther to turn the wonder-dream that he has reported to him into poetic song (which the knight will do and so win the singing prize and the hand of Eva). Indeed, consistent with Ecclesiastes, who famously opens his biblical screed with the observation that "All is vanity," if everything were *Wahn* (or vanity), then, because there would be no distinction between illusion and truth (or art), all illusion would vanish. So Sachs goes on to observe that, on *Johannisstag*, in his beloved Nürnberg, his job is to direct *Wahn* as a fine art in order to do a nobler Work ("Jetzt schau'n wir, wie Hans Sachs es macht, / das er den *Wahn* fein lenken mag, / ein edler Werk zu tun...."). He then tells Walther that all creative art emerges from the true interpretation of the *Wahn* of dreams:

Believe me, the truest (*wahrster*)
illusion (*Wahn*) of man
is brought to him in a dream:
All creative art and poetry
Are nothing other than the true
interpretation of dreams
(*Wahrtraumdeuterei*).

Thus, illusion (*Wahn*) becomes true (*wahr*) art. It seems to me that what makes the illusion, or fantasy, of staging an opera – at Bayreuth, as elsewhere – truly artful is that the director remain faithful to the text as to the music (which does not mean their slavish or unthinking reproduction). It is astounding that at Bayreuth, at least in 2010, there was often little or even no interest on the part of the artistic directors in working through what the libretto says or means. So, in *Die Meistersinger*, Sachs is not a shoemaker (although he sings in constant reference to shoes) but a writer hammering away on an old typewriter; and Walther and his pretentious rival Beckmesser are visual artists who spend a lot of time on stage producing works of art, in utter disregard of the libretto. Indeed, Beckmesser (who, in contradiction of the libretto, does *not* obtain a copy of Walther's prize song from Sachs, who, contrary to the libretto, has not written it down) effects on stage a work of art – which consists of a pile of sand out of which emerges a naked man, who is then joined by a naked woman – while all the time (contradictorily) singing Walther's prize song in ridiculous fashion, consistent with the libretto. *Wahn! Wahn! Überall Wahn!*

As a closing aside, I wonder how many of the largely German-speaking Bayreuth audience know the operas well enough to be able to follow line by line Wagner's poetic (and highly inflected) German, when sung? I would guess very few. That Bayreuth (unique among major opera houses) refuses to use surtitles means that directors can indulge in *Wahn* without nobler purpose and get away with it. It is true, however, that the directors of the three non-*Ring* operas were loudly booed during the curtain calls, in stunning

contrast to the orchestra conductors, especially Christian Thielemann who conducted the four *Ring* operas and who received huge applause and foot-stomping, far in excess of the approval accorded to any of the singers. It is rather amusing, by the way, to *hear* this elegantly dressed and coifed audience – surely more than half the men were in black or white tie, while many of the women wore resplendent, often floor-length dresses, some with furs! – stomping their feet as if in a Munich beer hall!



Bayreuth; LOHENGRIN; Elsa / Annette Dasch
Photo: Enrico Nawrath

Frances Henry // Report from New York

I couldn't wait until 2012 to see the complete Robert Lepage directed *Ring* cycle so I hastened down to N.Y. to see *Rheingold* and, during the same weekend, the premiere of *Boris Godunov*.

Rheingold is not a complete success but perhaps that is too much to ask of any production. Technologically it was superb. The already famous set, made of 27 or so movable planks and weighing in at some tons, made all the newspapers and reports. It was really quite marvelous to watch the hydraulically controlled movements of this structure. The Rhinemaidens and Alberich had fun sliding down it and it made the journey of Wotan and Loge to *Nibelheim* really seem like they were going somewhere. At the end, it created a colourful bridge for the stand-in gods to cross over towards *Valhalla*.

Another important feature of this production is that not everyone on stage sings. In this production,

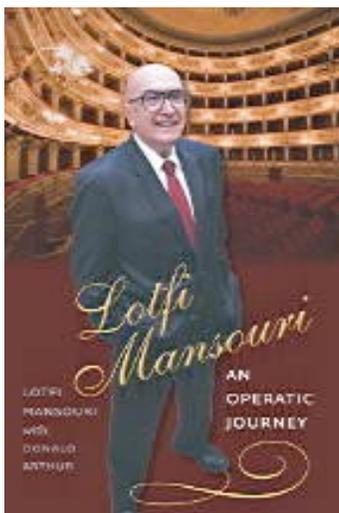
acrobats were used instead of the singers and no doubt in future operas, stunt people, dancers and mimes will also be used.

For me there were two vocal stars: a brilliantly evil but mellifluous Alberich, played by Eric Owens, and Stephanie Blythe, whose glorious soprano made much of Fricka. Bryn Terfel does not yet appear comfortable as Wotan. His voice was low and dry at times and his dramatic presence lacked stature. Perhaps he will come into his own in *Die Walküre*. All the others in the cast were very fine although Richard Croft's Loge left much to be desired. But a newcomer named Adam Deigel as Froh is a voice to watch!

Levine's conducting of the wonderful Met orchestra, despite his obvious frailty was superb. Drawing on his usual somewhat slow pacing, he brought out every minor nuance of sound. It was a sterling musical performance by one of the greatest living Wagnerian conductors.

René Pape said earlier in his career that he would wait until his forties to tackle Boris Godunov. I guess the time was right because his vocal and dramatic characterization of Boris was quite overwhelming. He wrenched every bitter moment from the role and accompanied by his absolutely glorious bass baritone voice, the performance was mesmerizing. All of the largely Russian cast were very good as was the fine tuned and often delicate conducting of Valery Gergiev. The Met used, for the most part, the version created by Mussorgsky rather than the later revised versions of Rimsky-Korsakov and others. It was a great pleasure to hear the less bombastic score as it was originally composed and conducted by a master like Gergiev. All told, this was an almost perfect evening somewhat dampened only by the traditional and nondescript production of Stephen Wadsworth.

Lotfi Mansouri: An Operatic Journey, by Lotfi Mansouri with Donald Arthur // reviewed by Leslie Barcza



You've probably noticed *Lotfi Mansouri: An Operatic Journey* in the Opera Shop in the Four Seasons Centre lobby. The grin on the cover looks the same as ever. Can this familiar figure really be in his 80s?

It is both a pleasure and a shock to read the story of Mansouri, one of the most important builders of opera in Toronto. The pleasure is in reconnecting with those wonderful moments I had almost forgotten, as well as discovering so much I never suspected about this icon. And it's something of a shock to read so many tales of conflict.

The book is a chronicle of cultural history, a reminder of how much the operatic world has changed since the 70s and 80s. In the short time-span of this book we see Mansouri as the innovative newcomer, ascending to more responsible and powerful roles in the opera world, and then his move to the sidelines. What seemed effortless on the exterior was achieved at a cost. The man who once seemed to be synonymous with opera, at least in Toronto (as well as a few forays into Hollywood, as well), now appears to be himself a disgruntled observer from the sidelines, out of step with a world of young talent and *Regietheater*.

The book is indeed a magical tale of transformation, opportunities and unlikely outcomes. Mansouri's remarkable life is a matter of public

record, yet the drama beneath the smiling surface took me by surprise. Perhaps that's one of the connotations of the subtitle "an operatic journey": that his life is as colourful as a good libretto.

This is not the first memoir from Mansouri, but it's far more comprehensive than his earlier *Lotfi Mansouri: An Operatic Life*, not just because that book appeared in the 1980s before Mansouri left the COC for San Francisco. Perhaps the key difference is that this time Mansouri has enlisted the aid of Donald Arthur. You may recall Arthur as a guest at the Toronto Wagner Society in 2007, and know his previous work as the writer who collaborated on memoirs from Hans Hotter and Astrid Varnay.

Having read all three memoirs, one can see that Arthur seems to be a positive influence. Never mind that the writing has an eloquence reminiscent of Arthur's own charming speaking voice, which he uses to great effect in his other career as a voice-over artist in Europe. The resulting prose is at times exquisite, a huge improvement over the relatively stilted writing in Mansouri's earlier book:

"My first professional operatic appearance and my first employment by the San Francisco Opera involved carrying a spear in a performance of *Otello* featuring the great Chilean tenor Ramón Vinay. My fee was one dollar, but I was becoming aware of the almighty power of make-believe. On my way to the stage, I saw a tall guy with blond hair whose face bore a remarkable resemblance to my own—I needed a second to realize I had been walking past a mirror".

Just as with Hotter and Varnay, Arthur encourages Mansouri to trace his artistic influences and development. We encounter far more than just biographical incidents, names and

dates. Arthur seems to bring out the best in his subjects, showing us their dreams and objectives, even when they fail. Whereas Mansouri's time with the COC was mostly a triumphant ascent, his experience at the San Francisco Opera is far more problematic, political, troubled. The fact that we are not always reading a happy whitewash of events lends credence to the story-telling, even if the honesty is at times painful to behold.

It's especially satisfying to read about the years Mansouri spent with the COC, to hear him mention familiar names from that era such as Geiger-Torel, Leberg, Tanenbaum, Southam, Bernardi. While it is probably true that the COC would have eventually established its own orchestra, improved its marketing and management, the change was positively revolutionary. If you imagine the COC without an orchestra, without surtitles, without its ensemble studio and current endowment, you are in effect imagining the COC without its current success.

There is one other unavoidable element to this volume, something that I suspect may be the most delightful aspect of all. Mansouri made many friends and more than a few enemies. Some memoirs take the high road, only saying kind things about people, but this is not that kind of book. I was surprised at some of the targets, such as Renata Scotto and Otto Klemperer. I would be a liar if I didn't also say that this is one of the chief delights of the book. Mansouri has known a great many celebrities from around the world, and doesn't suffer fools gladly; or is that Arthur peeking through?

Mansouri has led an amazing life, wonderfully captured in this elegantly written volume. The book is especially important to Canadian opera fans curious about how we got to where we are now. You must read this book, whether for what you can learn for purely for the fun of it.

NEWS

The opening night of Robert Lepage's new production of *Rheingold*, was broadcast live on one of the many giant screens in New York's Time Square. A reporter for The Guardian sat through it and tells of opera fans sitting in the drizzle, indifferent to the traffic noise, car horns and the usual bustle around them. To his surprise, he found it just as good, or even a better experience than the imperfect silence of the Lincoln Center.

Bayreuth-2011 will feature five non-Ring operas: *Tannhäuser*, (new production), *Die Meistersinger*, *Parsifal*, *Lohengrin* and *Tristan und Isolde*.

René Pape, Met's Boris Godunov, (see Report from New York), is also known for his Wagner roles. His repertory includes King Marke and Gurnemanz. It was in his plans to sing Wotan at the Milan La Scala's *Die Walküre* (see Wagner on Stage) with Waltraut Meier-Sieglinde, Simon O'Neill-Siegmund, John Tomlinson- Hunding, and Nina Stemme-Brünnhilde. All under Daniel Barenboim. The plans included reprise of the role in Berlin UDL, in April 2011, with a different crew but same staging and conductor. However, as of November, he has withdrawn from the La Scala engagement. He will go back to King Marke in Munich's *Tristan*, in July 2011, where, under Kent Nagano, he will share the stage with Ben Heppner and Nina Stemme.

RINGS and PARSIFALS to choose from. While in the period of September – November 2010, there

were no performances of the *Ring* and *Parsifal*, the first four months of 2011-January to the end of April- offer **six** complete performances of the *Ring*, and **fourteen** of *Parsifal* of which five will be new. This phenomenon is enough to christen 2011, *The Year of Parsifal*.

THE RING CYCLE (PART 1+2)

The theater group, *Performance Lab 115*, has shown at the Bushwick Starr in Brooklyn, a theatrical adaptation of the first two *Ring* operas. Shortened to 90 minutes, it translates the action into the world of 1980's professional wrestling. The main characters retain their names, Wotan, Fafner, Fasold, etc. while they play out the same conflicts, confrontations and resolutions that form the original. Unfortunately, 1980's "hair-metal" theme songs replace Wagner's music. According to the New York Times reviewer, despite the lurid, neon spandex costumes, and the "sweaty, smelling grappling",... "the final scene, in which Wotan condemns his beloved daughter, the brassy tomboy Brünnhilde (*Sara Buffamanti*), transcends cheeky parody to achieve a genuinely haunting potency". Richard Wagner imposes himself at the end.

CD's

In early October, ORFEO has issued another *Ring* recording from the golden age of Bayreuth in the 50's. This set of thirteen CD's features Clemens Krauss conducting his Bayreuth orchestra in the 1953 festival. The legendary cast includes Astrid Varnay-Brünnhilde, Hans Hotter-Wotan and Wolfgang Windgassen-Siegfried.

DIED

Joan Sutherland, coloratura soprano, in Montreux, Switzerland, at the age of 83. She is survived by her husband and collaborator, the conductor Richard Bonyngue.



Joachim Herz, renowned East German director, at the age of 86. He worked in Leipzig in 1957-1976, then at the Komische Oper in Berlin. In 1982 he took over in Dresden. He was a protégé of Walther Felsenstein and together they developed a style of production, known in its time as *Musiktheater*, the principle of which was that the action in opera should be treated as real drama, not just be a stylized concert-in-costume. Their production of *Die Meistersinger* in Leipzig, in 1960, was a major influence on Wieland Wagner's 1963 production in Bayreuth. In 1964, Joachim Herz came out with a film version of the *Dutchman*, which some claim to be the most outstanding film interpretation of Wagner's opera ever made until that moment. His intent, brilliantly achieved, was to make a real film, not a filmed stage performance.

Simon O'Neill, young New Zealand tenor, whose CD of Wagner recital "Father and Son" was listed in the last issue of Wagner News, is now sought by major opera houses. In Bayreuth, this past August, he filled in with much success for Jonas Kaufmann in the last performance of *Lohengrin*. He will sing Parsifal there in 2011. In *Die Walküre*, at La Scala and then in Berlin, he will sing Siegmund. And this just in Wagner. Then there are Otellos, Florestans and Samsons...



BOOKS

Wagner's Ring in 1848: New Translations of "The Niebelung Myth" and "Siegfried's Death". Edward R. Haymes. Camden House, 2010, 199 pp. \$20.00

Wagner's Eternal Ring, The Complete Production at the Metropolitan Opera. Nancy Ellison, Rizzoli International Publications, Inc. Preface-Ewa Wagner-Pasquier, foreword- Peter Gelb; book of photos; price not published.

Martin Humphreys, the son of our TWS member, Tony Humphreys, died tragically last December at the young age of 45. He was a noted pianist who began his career at the age of 19 at London's Festival Hall's stage and made numerous concert appearances in recitals, both in Canada and England.

A few of the older members of TWS may remember that he played a recital for them, consisting of all, or nearly all, Wagner's early piano music. He repeated this recital at the Wagner Society in London, at a concert where he shared stage with Alberto Remedios.

He has recorded two CD's of the music of Chopin, Schumann and Janacek.

If interested in acquiring any, call Anthony or Susan, at 416-267 2259, or 416- 269 7870.

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Membership runs from September 1, to the following August 31.

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WAGNER ONSTAGE

January - April 2011

Listings correct to December 2010. For further information check with opera companies via: www.operabase.com

Der Fliegende Holländer

Riga: 4 Feb.
Vienna: 12-25 Feb.
Vilnius: 14 Apr.
Duisburg: 16-23 Apr.

Tannhäuser

London (RO): 2 Jan.
Berlin (Deutsche): 16-22 Jan.
Bologna: 16-29 Jan.
Nürnberg: 23 Jan.
Zurich: 30 Jan.-26 Feb. **NP**
Eisenach: 22-24 Apr.
Dresden: 22-25 Apr.

Lohengrin

Regensburg: 7-15 Jan.
Munich: 16 Jan.-3 Feb.
Chicago: 11 Feb.-8 Mar.
Mannheim: 3 Apr. **NP**

Die Meistersinger von Nürnberg

Leipzig: 23 Jan.-9 Apr.

Das Rheingold

Ulm: 13 Jan. **NP**
Lubeck: 18 Feb.
Hannover: 16-20 Mar.
New York (Met): 30 Mar.-2 Apr.
Essen: 15 Apr.
Gelsenkirchen: 23 Apr. **NP**
Stockholm (Royal): 23 Apr.-29 Apr.

Die Walküre

Milano (Scala): 2 Jan.
Norfolk: 5-13 Jan.
Oldenburg: 26 Feb. **NP**
Berlin (UDL): 17-25 Apr. **NP**
New York (Met): 22-28 Apr. **NP**
Vilnius: 29 Apr.

Siegfried

Paris (Opera): 1-30 Mar.
Cottbus: 26 Mar.-17 Apr. **NP**
Essen: 26 Mar.
Hannover: 17-30 Apr. **NP**

Götterdämmerung

Karlsruhe: 30 Jan.
Strasbourg: 25 Feb.-12 Mar. **NP**
Lubeck: 20 Mar.

Essen: 13-20 March

The Ring

Freiburg: 3-8 Jan.
Lubeck: 19-27 Feb.
Hamburg: 13-27 Mar. & 1-10 Apr.
Karlsruhe: 20-25 Apr.
Karlstad: 18-25 Apr.
Vienna: 6-13 Apr.

Tristan und Isolde

Tokyo: 4-10 Jan.
Leipzig: 9-15 Jan.
Dresden: 23 Jan.-6 Feb.
Prague: 23 Jan.-20 Mar.
Oviedo: 27 Jan.-5 Feb.
Augsburg: 12 Mar.-30 Apr. **NP**
Berlin (Deutsche): 13 Mar.-3 Apr. **NP**
Gera: 8-17 Apr. **NP**

Parsifal

Hamburg : 9 Jan.-25 Apr.
Torino: 26 Jan.-6 Feb.
Bruxelles (Monnaie) : 27 Jan.-20 Feb. **NP**
Barcelona: 20 Feb.-12 Mar. **NP**
Stuttgart: 6 Mar.-3 Apr.
Prague (Narodni): 19 Mar.-22 Apr. **NP**
Zagreb: 26 Mar. **NP**
Basel: 3-30 Apr. **NP**
Helsinki : 9-22 Apr.
Munich: 14-24 Apr.
Paris (CE): 14 Apr. (**Concert**)
Köln: 17-25 Apr. (**Concert**)
Vienna : 21-27 Apr.
Leipzig: 22-30 Apr.

NP -New production

(Concert) - Concert performance

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INVITATION TO LISTEN

Radio NetherlandsWorldwide

has a classical webradio station
"RNW Classical"

(<http://www.rnwclassical.com>).

On this station they schedule non-stop classical music, with a focus on Dutch performers and/or artists.

They do play a lot of Wagner's music, often with world class recordings of the Royal Concertgebouw Orchestra with Bernard Haitink, Hartmut Haenchen, Gré Brouversteijn and other great vocalists and directors.