

WAGNER NEWS

Wagner News is published by the TORONTOWAGNER SOCIETY

TWS web site: www.torontowagner.org

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TWS CALENDAR

Monday, January 22
at 8.00 pm

**Chuck Giles and his
production team at COC**
will discuss technical aspects of
opera production

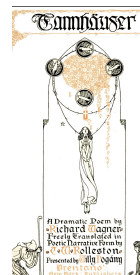
Monday, February 12
at 8.00 pm

**Q. and A. Session with
Johannes Debus**

**ALL MEETINGS AT ARTS
AND LETTERS CLUB
14 ELM STREET**

Wagnerian Triptych; *Lohengrin, Tannhäuser, Der fliegende Holländer,*

by *Richard and Susan Horner* page 2



Parsifal and its incipient German nationalism

by *Pierre Couture* page 5



Toronto Wagner Society; fall season 2017 - notes on our program

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Wagner on stage

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A Wagnerian Triptych *Richard and Susan Horner*

For our first trip to Berlin the Wagnerian gods were looking down on us or was it just mere coincidence that the Deutsche Oper's schedule enabled us to fit in two performances each of Lohengrin and Tannhäuser, plus one performance of Der fliegende Holländer. In keeping with the equine flavour of the Tannhäuser, we unfortunately did not come away feeling we had won the trifecta at the Deutsche Oper racecourse.



Klaus Florian Vogt - *Lohengrin*
Photo: Bettina Stöss

Lohengrin

The production was by Kasper Holten and conducted by Donald Runnicles. Although not an unbiased observer, Donald Runnicles did comment when he spoke to the Wagner society that the cast was first rate. We did not hear anything to dispute Donald Runnicles' assessment.

Lohengrin - Klaus Florian Vogt
Elsa - Rachel Willis-Sørensen
Heinrich der Vogler - Günther Groissböck
Ortrud - Petra Lang
Telramund - Simon Neal
The Herald - Thomas Lehman

A recurring theme was the matter of faith not so much as trust in one's partner but rather religious faith, or in war why soldiers would be willing to go over the top for their leader. Religious faith was evident in Lohengrin's costuming and the use of a cross in the staging. The enthusiastic way in which the soldiers greeted the arrival of Lohengrin did make one think they would unhesitatingly follow out his orders without questioning their legality. It is no comfort to us to hear military commanders today stating they would assess the legality of an order before ordering the firing of a nuclear device. As shown in the prelude, no amount of faith in one's commander or god will preserve the combatant from paying the ultimate price. Or, as Wilfred Owen wrote, "What passing-bells for these who die as cattle? Only the monstrous

anger of the guns. Only the stuttering rifles' rapid rattle can patter out their hasty orisons."

Our performances were on November 9 and 12 with the latter appropriately Remembrance Sunday. The stage for the prelude was filled with the bodies of soldiers fallen in battle. A few women inspect the bodies as if they are trying to identify a loved one. In Act 1, the soldiers have been resurrected and their uniforms seemed to go from World War I back to a time at least 100 years prior to that conflict. A chalk outline of a small body is downstage left. A blindfolded Elsa enters with chains on her wrists and ankles. Lohengrin appears upstage wearing swan or angel wings; dressed in a cassock and at times wearing what appeared to be a cross necklace. Prior to his ritualised sword fight with Telramund, Lohengrin upstage seems to pass through fire. A silhouette of a burnt swan often appears on the back scrim during the production. The victorious Lohengrin removes Elsa's blindfold and chains. The soldiers appear to view Lohengrin as a talisman who will lead them into battle and victory with, of course, surprisingly few casualties on their side. We were reminded of the Lord's Resistance Army whose leader encouraged his followers to draw oil crosses on their chests as a protection against bullets. Also, Shakespeare's comment by Henry V upon hearing of the small number of English dead at the battle of Agincourt "O God, thy arm was here".

In Act 2, a large cross is suspended above the stage and its shadow is seen on the stage. Ortrud caresses green (envy?)

luminous ropes hanging down to the stage. Elsa walks on the suspended cross and Ortrud talks to her from below. Whilst Elsa comes down to continue her discussion with Ortrud the cross is lowered onto the stage. The cross is used for entry onto the stage, and later, for the bridal couple to enter the cathedral, the entrance to which is shown on the back scrim, for their marriage ceremony. Elsa appears to be a distracted if not reluctant bride and her bridal party have to remind her on several occasions of the big day. When eventually the couple are set to enter the cathedral, Elsa rushes downstage to retrieve her bouquet. This proves to be a wrong move as she encounters Ortrud retracing the chalk outline of the small body. After the wedding a white bed is downstage. The happy couple arrive for their wedding night. Lohengrin removes his swan or angel wings so they cannot be the reason Elsa proves to be a less than passionate bride. Of course, she has the question that she must not ask rather than consummation on

her mind. Lohengrin is showing signs of being frustrated by his virginal bride. After Elsa asks the forbidden question Telramund and four accomplices enter the bedchamber to kill Lohengrin. Perhaps after his less than successful first sword fight with Lohengrin, Telramund thought a few extra combatants would carry the day or he might have anticipated Lohengrin would be in a post-coital state of weariness. The slain Telramund was covered with the top sheet from the bed. The Herald holds up the bottom sheet from the bed to show Heinrich der Vogler that it did not show any signs of blood. We do not think the Herald was implying Elsa was not a virgin but rather the marriage was not consummated. Having now stripped the bed, it is transformed into a white coffin. Elsa comes in with a small body which she lays on the coffin. At the conclusion Lohengrin is standing behind the coffin with the inference he will be remaining in Brabant – well now his Uber swan service is no longer available!

Tannhäuser

The production was by Kirsten Harms and conducted by Michael Boder.

Tannhäuser – Andreas Schager

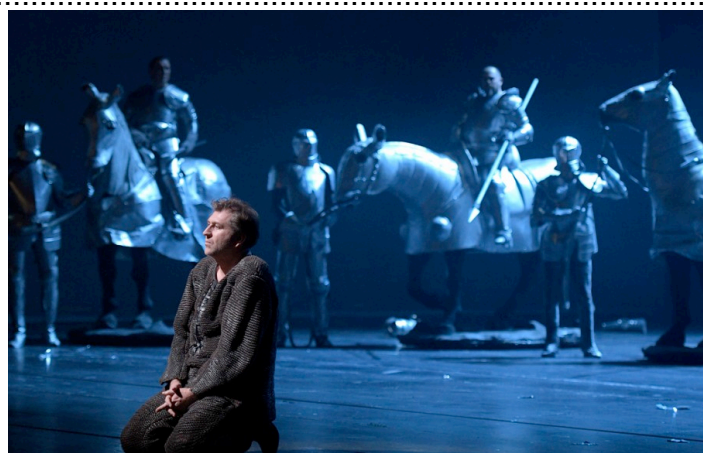
Venus/Elisabeth – Emma Bell

Wolfram – Markus Brück / Christoph Pohl

Landgrave – Albert Pesendorfer

In the production Venus and Elisabeth were performed by the same singer. This does allow one to view the piece partly as an exploration of Freud's Madonna-whore complex.

A set of lighting fixtures hovers over the stage. It would be a relief to be able to state that the apparently pointless fixture sheds some light on the production, but it was not to be. The fixture rose as Tannhäuser descended from the heavens as if he were an astronaut caste adrift in space. It was only when Tannhäuser reached Venusberg and discarded his armour did we realize he was a knight. This Venusberg was not the Venusbassin we accidentally discovered walking in the Tiergarten after Richard misread the map. Rather than a place of tranquility the openings in the stage enabled the rather voluptuous inhabitants (and Tannhäuser) to rise and sink with the prelude's music. We concluded that the enhanced nature of the ladies was the result of costuming rather than cosmetic surgery. If we are incorrect, there must be a very affluent plastic surgeon residing in Berlin. Venus and Tannhäuser blissfully embrace on a downstage slab. The most effective



Andreas Schager - Tannhäuser

Photo: Bettina Stöss

staging was the subsequent pilgrim's journey where they are seemingly naked in a pit illuminated in red. The visual picture was stunning but did seem to contain more of Dante's Inferno than a journey to Rome. The Landgraf and his knights arrive in armour mounted on wooden horses led by servants. This staging was literally clunky.

At the start of Act 2, a stage full of suspended knights in armour ascend. Elisabeth is on a bare stage. There seemed to be little or no chemistry between her and Tannhäuser. Perhaps he sees Elisabeth as the Madonna and hence cannot desire her. The singing contest takes place on tiered sections of the stage. The chorus seemed to have walked in from the second scene of the third act of Meistersinger with odd things on the top of their headwear. Armour clad contestants line up downstage. Tannhäuser is impatient during Wolfram's song and very much in the manner of Trump's treatment of the Prime Minister of Montenegro pushes himself forward to respond. At the start of Tannhäuser's song several of the lady choristers get up and move forward as if they are being seduced by his song. They get restrained by their male partners. Whilst singing his song Tannhäuser must have transported himself back to Venusberg as he jumps on Elisabeth as if she were a whore.

Act 3 has a field of hospital beds filling the stage. It does seem odd that as Elisabeth refers to the pilgrims that are yet to arrive back from Rome that she is surrounded by them – or is it to quote Shakespeare again ‘Love is blind’. As she moves through the stage looking at the patients is she not aware of their presence? Wolfram arrives upstage on his horse. We have heard of therapy dogs visiting hospital patients to aid their recovery, but doubt a horse would be tolerated. The dead Elisabeth is covered by one of the bedsheets. After Tannhäuser passes through the hospital beds and expresses his wish to return to Venusberg, Venus emerges from under the bedsheet covering Elisabeth. At the conclusion the suspended armoured knights descend together with those perplexing lighting fixtures.



Emma Bell - Elisabeth
Photo: Bettina Stöss

Der fliegende Holländer

The production was by Christian Spuck and conducted by John Fiore.

Senta – Elisabeth Teige
Holländer – Alexander Krasnov
Daland – Tobias Kehrer
Erik – Clemens Bieber

Erik is on stage for most of the performance. The production would seem to be a memory play without narration.

During the prelude Erik is sat on the stage with a model ship, which he eventually throws against one of the side walls. The performance space has walls on either side with ropes hanging down with shallow water upstage and two large doors. Except for the doors it had the appearance of a dry dock or possibly a lock. Downstage was a large object covered with a tarpaulin. When the Holländer appears with his crew his face and head are mostly covered. The Holländer uses an illuminated ivory model ship to convince Daland of his wealth. The covered object proved to be the set for sewing machines and the sewing circle. When told of their men returning from the long voyage the sewing circle showed no indication that they would be satisfying anything but the sailors’ stomachs. However, their actions did not suggest in the slightest that they could be potential members of Marlene Dietrich’s sewing circle. A white canopy with damp mould (consistent with the watery set) hung above the women. The staging for the final scene required the recovering of the sewing machine set and moving its two sections upstage. All very cumbersome and distracting. The sewing circle bring in crates of wine. The Holländer and his crew appear in sou’westers. Erik grabs Senta’s knife but she pulls it towards herself to commit suicide. A crowd gathers and when it parts Erik is again sitting on the stage with a model ship.



Alexander Krasnov - Holländer
Photo: Bettina Stöss



Elisabeth Teige - Senta
Photo: Bettina Stöss

We wish to express our thanks for Frances Henry’s synopsis of the director’s notes in the German language programmes for Lohengrin and Tannhäuser. Any conclusions, incorrect or otherwise, we have drawn are our responsibility.

PARSIFAL and its incipient German nationalism

Pierre Couture



London ROH, 2013 PARSIFAL, Gerald Finley - *Amfortas*, and Robert Lloyd - *Titirel*
Photo: Clive Barda

When I was initially introduced to Richard Wagner's Parsifal, judging by the productions seen then, the themes that prevailed were mostly religious, psychological and even transcendental. Recently, during the 2013 bicentenary Stephen Langridge production at the Royal Opera in London, and even more so during the last two years of the new Bayreuth Uwe Eric Laufenberg production, I discovered some nationalistic elements as new facets in this enigmatic masterpiece.

I don't pretend to offer a fundamental reassessment of the genesis of Richard Wagner's final work or to demolish some traditional views on Parsifal, but merely to suggest some opinions leading to further questions. This is a positive response to some "deconstructionism" often encountered nowadays amongst theatre and opera directors of the "Regietheater" school. Interestingly enough, some fresh analytic perspectives are revealed and shed light on the overall dramatic meaning of Parsifal.

The inventive London staging shows the agony of Amfortas personified by a white pubescent boy dressed in a loincloth, who is stabbed by Titirel in the abdomen as the climax of the first act. Considering Wagner's renewed interest with the German nationalism during the 1870's while he was composing Parsifal, this de-sanctified production illustrates how the pure blood of a young aryan male could ultimately empower the recently unified German state and feed the "holy German art" (*Die heil'ge deutsche Kunst*) as alluded in *Die Meistersinger*. The effect could certainly not have been achieved should a non-white man or woman have been chosen.

The current Bayreuth production - now available commercially on BLU RAY and DVD - boasts a very handsome American baritone in his 30's (Ryan McKinny)

stripping down to a loincloth in a daring performance of the ritual ceremony in the transformation scene where a Knight punctures his lower left torso with a knife. His father Titirel, often absent from the stage at this point, insists on being the very first one to drink the collected blood hoping to be reenergized in a symbolic gesture of German national communality. It becomes a powerful message for compassion and reconciliation of the German nation. Although it is fairly obvious that extreme nationalism and possibly some racism have been associated with Parsifal, it stands somewhat in contradiction with the prevailing theme of compassion and salvation.

Once again, the cultural nationalism effect would be totally different with an aging, non aryan looking baritone singing the role of Amfortas. The text at this point is particularly revealing when the Knights sing at the beginning of the transformation scene at the end of Act I:

"As on the last occasion, may it refresh us today" / *Gleich ob sum Letzten Male... es heut uns letzten mag...*

"The meal will renew" / *ihm wird das Mahl erneu't...*

While referring to the text, it is fascinating to note that of all the operas composed by Richard Wagner it is one of the longest, while its libretto is the shortest.

Richard Wagner could not help being consumed by the prevalent strong nationalist and imperialist European movements against Bismarck's German Realpolitik which he strongly despised. His artistic renewal with the financial support of Ludwig II of Bavaria became part of his somewhat incredible plan to save people from politics; and the axis love / power always played an important part in his creative output. Parsifal, a young boy in the recently unified Germany

and in search of identity, is presented here as an image of the young kingdom that longs to take part in the great power games in the world.

Throughout his formative years in the earlier part of the 19th century, Richard Wagner was fully absorbed by the old pagan Germanic and Greek gods. That helped him create this wonderful intersection between music and Germanic nationalism by infusing a myth into opera based on German myths and heroes. The combination of these elements and his new notoriety as an important influence on literature and philosophy as well, was ripe to spur emotions that would re-energise the build up of German nationalism. Described by some scholars as “Wagner’s final farewell to the world” and by Wagner himself to Cosima as “his last card”, this great swan song cannot possibly be deprived of his cherished expression of German nationalism. That is why I believe that we have to look at Parsifal in the context of German history which certainly influenced Wagner’s perception of reality.

The Knights’ society is about to collapse and its survival is threatened; they are desperately searching for a saviour who can redeem them and are hoping that the Grail announces a liberator who will set a new order, a pure fool made wise through compassion. In that perspective, it is easy to understand that Parsifal, considered by many scholars as “a charismatic vehicle for utopian politics” could prove Wagner’s legacy with National Socialism existed long before the arrival of Hitler in the last century.

P.S.: Allow me to draw some interesting comparisons to a current exhibit recently visited at the Victoria & Albert Museum in London: “Opera: Passion, Power and Politics”. This fascinating display “dramatically lit, boldly theatrical and graphically vivid” according to The Telegraph’s Rupert Christiansen opened in late September 2017 and runs [until February 25, 2018](#). Intended to mark the opening of the new Sainsbury Gallery, it establishes a strong parallel between opera composers and political power throughout the history of this art form.

Composers Verdi and Wagner were closely associated with the unification movements in their respective countries. Check the photograph titled: “Italy united by music and the arts” where it is stated that “opera was the popular music that united Italy” and “The art form had become a collective voice for the new republic.”



Bayreuth - PARSIFAL
Ryan McKinny - *Amfortas*
Photo: Enrico Nawrath



London ROH, 2013 - PARSIFAL
Gerald Finley - *Amfortas*
Photo: Clive Barda

Toronto Wagner Society fall season 2017: Notes on our programs

Frances Henry.

Meistersinger At Bayreuth (Video)

We began our season in September with a complete video showing over two nights of the new production of Die Meistersinger directed by Barrie Kosky and conducted by Phillipe Jordan which opened the Bayreuth Festival in 2017. This eagerly awaited production was shown on German television and made accessible to me by a fellow Wagnerian in Germany. It was a momentous occasion as Kosky is the first Jewish director to present this work and his very masterful and innovative interpretation recognizes and accepts its inherent anti-Semitism.

The subtitles were in German and this apparently put off some of our members, as did perhaps the showing over two evenings. Only about two dozen or so members attended this marvellous production.

Tomasz Konieczny, Bass-Baritone



Frances Henry with Tomasz Konieczny

Our next event featured a Q. and A. with Tomasz Konieczny who was in town to sing Mandryka in Strauss' Arabella. This wonderful bass-baritone sings primarily in Europe and though not known to most of our audiences his performance here was very well received. For our meeting Konieczny had earlier indicated that he did not want to answer questions in English in public but we were able to assure him that I could translate if he spoke in German and our newsletter editor, Richard Rosenman of Polish origin himself, could certainly translate his Polish. As it turned out, Konieczny would start an answer in English but as soon as his thoughts became somewhat more complex he would hastily switch to German to express himself more fully. I was then able to roughly translate the gist of what he was saying into English and the meeting went very smoothly. I think everyone present found it to be a very successful and informative evening. Now what did he say?

He was born in Łódź, Poland and at first wanted to be an actor having studied at the Film, TV and Theatre Academy there. At that stage he worked in many films as an actor and director. Later he began vocal studies in Germany and quickly rose through the ranks to be engaged by the Mannheim opera where he took on many roles but he began to specialize in the Wagnerian repertoire, singing everything from Alberich to Wotan. In the immediate future he will be Telramund to Waltraud Meier's Ortrud in Bayreuth in 2018. Presently, he identifies the Vienna State Opera, where he has had some outstanding successes, as his 'home' company.

He made some particularly interesting points about the relationship between singers, conductors and the orchestra. These relationships are very intimate because each needs to understand and listen to the other. He feels that this has been achieved particularly strongly in the Vienna Philharmonic because the orchestra members and the singers can almost face each other. He also noted that this orchestra sits very high, almost on par with the audience which also allows for a kind of intimacy between them. When all this comes together he describes it as a 'magical moment'. This is not a power play moment in that it doesn't make the orchestra play louder. When the orchestra is able to show their interest by looking at the stage, then you know 'you've won'.

However, orchestras can be very hostile and it is not everyone they like. They can undermine performers by playing louder or too loud. He identified three styles of orchestras playing with different conductors. Under those they respect they do their best to play well; or, when the concertmaster takes the conductor's place, they try to make it work; and, in the worst case, when they play with the conductor they do not like and 'make a mess of it'. For the second case, he gave an example of Franz Welser-Möst becoming suddenly ill and the management not being able to find a quick replacement. The last two acts of *Parsifal* were played with the pianist-coach conducting the singers and the concertmaster of the orchestra conducting the orchestra and together they provided a 'brilliant performance'. When asked to compare Thielemann and Schneider, he described the latter and their kind as 'old school Kapellmeister like Kleiber' who don't think of themselves as creators but as servants of the music. Thielemann, in turn, whom he admires enormously is a creator. Conductors need a 'big personality'. Konieczny does not like modern productions and describes them as 'a big problem especially in Germany'. He called them 'kind of a terror' and suggested that sometimes a concert is better. He prefers to sing in Salzburg, Vienna, or France. He also said that he likes Toronto as a city very much, had high praise for our opera house and enjoyed working with the COC.

Donald Runnicles, Conductor



Donald Runnicles
Photo: Jim Warrington

We added an event in November to take advantage of world famous conductor Donald Runnicles' visit to Toronto to conduct the Toronto Symphony Orchestra. The TSO generously provided their help in making a meeting with us possible. We were invited to attend his rehearsal with the orchestra in Roy Thomson Hall at 1 p.m. followed by a private meeting with him in a small studio. Maestro Runnicles met with us for forty five minutes. Despite the daytime scheduling a substantial number of our members attended this very memorable event and ended up absolutely mesmerized by this compelling and articulate man. I did not formally introduce him since the TSO had provided biographical information. All I said was we were here to listen to Maestro Runnicles discuss Wagner and before I even had a chance to ask my first question, he said 'yes, and now Wagner...' and off he went for nearly fifteen minutes answering my first four unasked questions!

Runnicles' father was a choir master and organist and young Donald was introduced to music at an early age by singing in the church choir. He studied music and opera and began his professional career in Mannheim as a singer's coach. Now 63, he is the music director of the Deutsche Oper in Berlin, has directed many opera festivals in Germany and all over the world, and most notably spent 17 years as director of the San Francisco opera. He has also coached and conducted at Bayreuth and was assistant to Solti. His credits are far too numerous to list here. Suffice to say that Runnicles is a fervent, even passionate devotee of Richard Wagner's music dramas. His lifelong passion with Wagner began for him at age 17 on a school tour to see a performance of *Rheingold* in Glasgow. He had only been given a brief synopsis of the story, neither spoke nor understood German but he was 'grabbed into it by the throat...'. This experience led to learning German, studying Wagner's music and exploring his world and the German musical repertoire as well as its literature. Runnicles is also somewhat unusual among conductors for being equally comfortable in both the operatic and symphonic repertoire but he does specialize in the romantic period where Wagner is supreme in opera and Mahler in the symphonic genre.

Maestro Runnicles had some profound things to say about the music of Richard Wagner. He maintained that one of its most profound effects is that it brings one into another level of reality... into another world populated by gods, and dwarves and mythic beings. It is not so much an addiction in a drug related sense but the power of living through another reality. For five hours you leave

your own self behind. At the same time, however it can affect and even help one in understanding one's own life. He cited a few examples. Among them, he mentioned a case in point from the life of noted Wotan singer, James Morris. Morris and his wife had for some years of marriage yearned for children without success. Then, fortunately, twins arrived unexpectedly. One day at a piano rehearsal of Wotan's Farewell, Morris began to cry because he unconsciously related this incredibly moving piece to his young twins. In another event, the Maestro held an audition of a very promising young soprano who sang the *Liebestod* without too much conviction. When he suggested to her that she think of someone she had lost recently, the music and her emotion just poured out of

her. Runnicles thinks Wagner is far more than a drug; it is, in fact, an obsession.

Maestro Runnicles continues to work on both sides of the pond and has no interest in retiring. He accepts the *Regietheater* but only if a director is trying to tell the story in a new and relevant way. He also notes that Wagner always wanted new productions and he would never have been satisfied to see his productions done the same way again!

News and comments

Why *Der fliegende Holländer*?

As the new year begins, as one can see on page 10 of this newsletter, the first three months show a very uneven choice in the staging of Wagner opera productions.

In that period of time there are scheduled 17 productions of the *Holländer* of which 4 are new, and 12 productions of *Parsifal*. If we look for similarities of the whole 2017, there were also many *Holländers* and fewer *Parsifals*. On the other hand, in the coming three months there are only 3 *Tristans* and just 1 *Meistersinger*.

There may be different reasons for not doing a particular opera title, perhaps because it was done frequently,

or the unavailability of the right voices, or just plain caprice of the all powerful director or whoever runs the opera house. The exact opposite of these conditions may also drive the choice of putting on one work and not another.

In the particular case of the *Holländer*, being short and one act it may be the simplest and most economical to stage. Not all opera houses can count on as generous subsidies as the German houses.

Live broadcast of *Die Walküre*

Munich's Bayerische Staatsoper will live broadcast *Die Walküre* from **STAATSOPER.TV**, on Monday, January 22, at 5.00 pm (CET).

Andreas Kriegenburg production, with Kirill Petrenko conducting and the cast of Simon O'Neill, Anja Kampe, Nina Stemme, Wolfgang Koch and Ekaterina Gubanova.

WAGNER ONSTAGE

January - March 2018

Listings correct to March 2018. For further information check with opera companies via: www.operabase.com

Die Feen

Kosice; Mar.3

Der fliegende Holländer

Detmold; Jan.12 - Mar.3
Darmstadt; Jan.14 - Feb.10
Koblenz; Jan.20 - Mar.25 NP
Bari; Jan.21 - 28
Ekaterinburg; Jan.23
Zagreb; Jan.26 - Feb.26 NP
Vilnius; Feb.8
San Jose; Feb.10 - 25
Dresden; Feb.11 - 23
Hamburg; Feb.13 - Mar.2
Tallinn; Feb.14 - 16
Bergen; Mar.10 - 16 NP
Minsk; Mar.17
Erfurt; Mar.17 - 25 NP
Wiesbaden; Mar.18 - 25
Zurich; Mar.18 - 28
Rome; Mar.26 - 30 CP

Lohengrin

Moscow; Jan.10
Krefeld; Jan.20 - Mar.25
Prague; Feb.9 - Mar.11
St. Petersburg; Feb.24

Tannhäuser

Wiesbaden; Jan.10 - Mar.30
Riga; Feb.1
Chemnitz; Mar.4
Goerlitz; Mar.17 - 24 NP
Leipzig; Mar.17 - 24 NP

Das Rheingold

Philadelphia; Jan.20 - 30
Chemnitz; Feb.3 - Mar.3 NP
Karlsruhe; Feb.3 - Mar.28
Bielefeld; Mar.3 - 22

Die Walküre

Hamburg; Jan.7 - 20
Dusseldorf; Jan.28 - Mar.25 NP
Toulouse; Jan.30 - Feb.11
Otsu; Mar.3 - 4
Chemnitz; Mar.24 NP
Karlsruhe; Mar.29

Siegfried

Dresden; Jan.18 - Feb.1

Götterdämmerung

Karlsruhe; Jan.7
Wiesbaden; Jan.14 - Mar.24
Kiel; Mar.10 - 30 NP

The Ring

Leipzig; Jan.6
Munich; Jan.11
Dresden; Jan.13
St.Petersburg; Jan.23

Die Meistersinger

Poznan; Mar.4 - 10

Tristan und Isolde

Amsterdam; Jan.14 NP
Melbourne; Feb.2 - 7
Berlin, Staatsoper; Feb.11 - Mar.18
Zurich; Feb.11 - Mar.18 NP

Parsifal

The Met; Feb.5 - 27
Stuttgart; Feb.25 - Mar.30
Zurich; Feb.25 - Mar.11
Poznan; Mar.16 - 18
Antwerpen; Mar.18 - 29
Baden-Baden; Mar.24 - 30
Vienna; Mar.28
Budapest; Mar.30
Berlin, Staatsoper; Mar.30
Chemnitz; Mar.30
Leipzig; Mar.30
Mannheim; Mar.30

NP - new production

CP - concert performance

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