

15 & 17 November 2024

SIMONE YOUNG CONDUCTS

# DIE WALKÜRE



«SYDNEY»  
«SYMPHONY»  
«ORCHESTRA»

Principal Partner



# SYDNEY SYMPHONY ORCHESTRA

**PATRON** Her Excellency The Honourable Margaret Beazley AC KC

Founded in 1932 by the Australian Broadcasting Commission, the Sydney Symphony Orchestra has evolved into one of the world's finest orchestras as Sydney has become one of the world's great cities. Resident at the iconic Sydney Opera House, the Sydney Symphony Orchestra also performs in venues throughout Sydney and regional New South Wales, and international tours to Europe, Asia and the USA have earned the Orchestra worldwide recognition for artistic excellence.

The Orchestra's first chief conductor was Sir Eugene Goossens, appointed in 1947; he was followed by Nicolai Malko, Dean Dixon, Moshe Atzmon, Willem van Otterloo, Louis Frémaux, Sir Charles Mackerras, Zdeněk Mácal, Stuart Challender, Edo de Waart and Gianluigi Gelmetti. Vladimir Ashkenazy was Principal Conductor from 2009 to 2013, followed by David Robertson as Chief Conductor from 2014 to 2019. Australian-born Simone Young commenced her role as Chief Conductor in 2022, a year in which the Orchestra made its return to a renewed Sydney Opera House Concert Hall. The Sydney Symphony Orchestra's concerts encompass masterpieces from the classical repertoire, music by some of the finest living composers, and collaborations with guest artists from all genres, reflecting the Orchestra's versatility and diverse appeal. Its award-winning education program is central to its commitment to the future of live symphonic music, and the Orchestra promotes the work of Australian composers through performances, recordings and its commissioning program.

## PERFORMING IN THIS CONCERT

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### FIRST VIOLINS

**Andrew Haveron**

*Concertmaster*

**Harry Bennetts**

*Associate Concertmaster*

**Alexandra Osborne**

*Associate Concertmaster*

**Lerida Delbridge**

*Assistant Concertmaster*

**Fiona Ziegler**

*Assistant Concertmaster*

Sophie Cole

Sercan Danis

Claire Herrick

Georges Lentz

Emily Long

Alexander Norton

Robert Smith<sup>o</sup>

Benjamin Tjoo<sup>o</sup>

Rain Liu<sup>†</sup>

### SECOND VIOLINS

**Kirsty Hilton**

*Principal*

**Marina Marsden**

*Principal*

**Emma Jezek**

*Assistant Principal*

**Monique Irik**

*Acting Assistant Principal*

Victoria Bihun

Emma Hayes

Wendy Kong

Emily Qin<sup>o</sup>

Riikka Sintonen<sup>o</sup>

Dominic Azzi<sup>†</sup>

Rebecca Irwin<sup>\*</sup>

Marcus Michelsen<sup>\*</sup>

Mia Stanton<sup>\*</sup>

Jasmine Tan<sup>\*</sup>

### VIOLAS

**Tobias Breider**

*Principal*

**Richard Waters<sup>o</sup>**

*Principal*

**Justin Williams**

*Assistant Principal*

Sandro Costantino

Rosemary Curtin

Jane Hazelwood

Stuart Johnson

Leonid Volovelsky

Stephen Wright<sup>o</sup>

Andrew Jezek<sup>o</sup>

Ariel Postmus<sup>\*</sup>

James Wannan<sup>\*</sup>

### CELLOS

**Catherine Hewgill**

*Principal*

**Kaori Yamagami**

*Principal*

**Simon Cobcroft**

*Associate Principal*

**Leah Lynn**

*Assistant Principal*

Kristy Conrau

Fenella Gill

Timothy Nankervis

Elizabeth Neville

Christopher Pidcock

Adrian Wallis

### DOUBLE BASSES

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*Principal*

**Alex Henery**

*Principal*

David Campbell

Dylan Holly

Steven Larson

Richard Lynn

Jaán Pallandi

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*Principal*

Carolyn Harris

Laura Cliff<sup>†</sup>

Maria Hincapie<sup>\*</sup>

### OBOES

**Shefali Pryor**

*Acting Principal*

Miriam Cooney<sup>o†</sup>

Alex Fontaine<sup>\*</sup>

**Alexandre Oguey**

*Principal Cor Anglais*

### CLARINETS

**Francesco Celata**

*Acting Principal*

Christopher Tingay

Clare Fox<sup>†</sup>

**Alexander Morris**

*Principal Bass Clarinet*

### BASSOONS

**Matthew Wilkie**

*Principal Emeritus*

Hayden Burge<sup>†</sup>

**Noriko Shimada**

*Principal Contrabassoon*

### HORNS

**Samuel Jacobs**

*Principal*

**Euan Harvey**

*Acting Principal*

Marnie Sebire

Rachel Silver

Emily Newham<sup>o</sup>

### WAGNER TUBAS

**David Evans<sup>\*</sup>**

*Guest Principal*

Abbey Edlin<sup>\*</sup>

Lee Wadenpfuhl<sup>\*</sup>

Ian Wildsmith<sup>\*</sup>

### TRUMPETS

**David Elton**

*Principal*

Cécile Glémot

Anthony Heinrichs

### TROMBONES

**Filipe Alves<sup>\*</sup>**

*Guest Principal*

**Scott Kinmont**

*Acting Principal*

Nick Byrne

Jordan Mattinson<sup>†</sup>

**Brett Page<sup>\*</sup>**

*Guest Principal*

*Bass Trombone*

**Christopher Harris**

*Principal Contrabass*

*Trombone*

### TUBA

**Steve Rossé**

*Principal*

### TIMPANI

**Antoine Siguré**

*Principal*

**Mark Robinson**

*Associate Principal*

*Timpani/Section*

*Percussion*

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Joshua Hill<sup>\*</sup>

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**Louisic Dulbecco**

*Principal*

Melina van Leeuwen<sup>\*</sup>

William Nichols<sup>\*</sup>

Natalie Wong<sup>\*</sup>

**Bold** *Principal*

<sup>o</sup> *Guest Musician*

<sup>o</sup> *Contract Musician*

<sup>†</sup> *Sydney Symphony*

*Fellow*

# 2024 CONCERT SEASON

Friday 15 November, 6pm  
Sunday 17 November, 2pm

Concert Hall,  
Sydney Opera House

# SIMONE YOUNG CONDUCTS DIE WALKÜRE

## THE RING CYCLE IN CONCERT

**SIMONE YOUNG** conductor

**ANJA KAMPE** Brünnhilde

**TOMMI HAKALA** Wotan

**VIDA MIKNEVIČIŪTĖ** Sieglinde

**STUART SKELTON** Siegmund

**PETER ROSE** Hunding

**ALEXANDRA IONIS** Fricka/Rossweisse

**HELENA DIX** Helmwige

**MADELEINE PIERARD** Gerhilde

**NATALIE AROYAN** Ortlinde

**DEBORAH HUMBLE** Waltraute

**MARGARET PLUMMER** Siegrune

**KRISTIN DARRAGH** Grimgerde

**LIANE KEEGAN** Schwertleite

**RICHARD WAGNER** (1813–1883)

**Die Walküre** (1870)

Act One

Interval

Act Two

Interval

Act Three

### Pre-concert talk

By David Larkin on the  
Lounge level of the  
Northern Foyer at 5.15pm  
Friday and 1.15pm Sunday

### Estimated durations

Act I – 65 minutes

Interval – 60 minutes

Act II – 95 minutes

Interval – 30 minutes

Act II – 75 minutes

The concert will run for  
approximately 5 hours  
and 30 minutes

### Assistant Conductor

Chad Kelly

### Repetiteur

Thomas Johnson

### German Language Coach

Tanja Binggeli

### English Surtitles

Fiona Elizabeth Mizani /  
Librettitoli.com

### Surtile Operator

Roman Benedict

### Stage Manager

Cecilia Nelson

### Cover image

Illustration by Rebecca Shaw

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Principal Partner





Valkyries Riding into Battle by Johan Gustaf Sandberg (1782–1854). Source: Wikimedia/ Nationalmuseum Sweden.





*The Valkyrie* (1877) by Hans Makart (1840–1884). Source Wikimedia/Bass Museum of Art, Florida.

# SYNOPSIS

## Background

In *Das Rheingold*, Alberich, the Nibelung, stole the gold which lay in the depths of the Rhine, and fashioned from it a ring which gave him immense power. Wotan, the king of the gods, captured Alberich and used the gold to pay the giants Fasolt and Fafner for building the gods' new citadel, Valhalla. Alberich cursed the ring as it was wrested from him, and soon after Fasolt was killed by Fafner in an argument over the division of their spoils. Fafner withdrew, leaving the gods to enter their new fortress.

For now, Fafner hoards the ring. But Wotan knows that if ever the ring falls back into the hands of the Nibelungs, the gods are doomed. *Die Walküre* tells of how his chosen champion comes to grief.

## Act I

During a storm, fleeing from his enemies, Siegmund seeks shelter in Hunding's hut, and he and Hunding's wife Sieglinde sense an inexplicable sympathy for each other.

Hunding recognises Siegmund as the enemy he was pursuing. He abides by the rules of hospitality, but challenges Siegmund to a duel to the death next day.

Siegmund remembers that his father once told him he would find a magic sword in the hour of his greatest need. As love grows between the twins (unaware that they are brother and sister), Sieglinde recalls that on her wedding night, a mysterious guest told her that he had thrust a sword deep into the ash tree in the middle of Hunding's hut, and only a great hero would be able to pull it out. It is the sword intended for Siegmund. The twins rush into the forest to fulfill their love.

## Act II

Brünnhilde, favourite among Wotan's Valkyrie daughters, would normally protect Siegmund, the braver of the two warriors, in the coming fight. But Fricka – Wotan's wife and guardian of marriage vows – wants the incestuous Siegmund and Sieglinde punished by Siegmund's death. She points out that Siegmund is not entirely free, since Wotan, again in disguise, trained Siegmund in the arts of war, and contrived for him to find the sword. Wotan backs down and orders Brünnhilde to ensure Hunding's victory.

Brünnhilde tells Siegmund of his impending death, but, moved by Siegmund's determination to stay with Sieglinde, resolves to disobey her father's orders.

During the fight, Wotan himself intervenes to ensure Siegmund's death – but also kills Hunding.

## Act III

As the Valkyrie sisters go about their task of recovering fallen heroes from the battlefields, Brünnhilde arrives in haste from the duelling ground and asks for their help in concealing Sieglinde, so that Sieglinde may give birth to Siegmund's child – a son who will refashion the fragments of his dead father's sword.

They have barely hurried Sieglinde off when Wotan arrives in a rage. Wounded by the disobedience of his favourite daughter, and appalled that one who was conceived to fulfil his will has pitted herself against him, Wotan proposes to strip Brünnhilde of her divinity and put her to sleep on a rock where she will be bound to the first man who wakes her. Though Brünnhilde has already felt the beginnings of human love, the prospect is terrifying. She extracts from the grieving Wotan a concession that only the greatest of heroes will have the ability to rescue her. Wotan surrounds the rock with a circle of fire such as only the bravest man can penetrate.

# THANK YOU TO OUR RING LEADERS!

Your generosity and passion have helped us bring the *Ring Cycle* to life!

Ring Leaders make it possible for the Orchestra to celebrate Wagner's momentous works over this epic four-year journey, bringing the finest singers from Australia and around the world together with your Sydney Symphony Orchestra and visionary Chief Conductor Simone Young AM.

We gratefully acknowledge the support of the Ring Leaders, including those who wish to remain anonymous.

Margrit Bachmann

Maureen & William Barnard

Norma Barne

Minnie Biggs

Richard J Bloor

Professor Ina Bornkessel-Schlesewsky  
& Professor Matthias Schlewsky  
*Supporting Vida Miknevičiūtė as Sieglinde*

Maggie Brown

Dr Ross Burns

In memory of Jane Mathews AO

Dr Rebecca Chin

Terry & Julie Clarke

Dr Karryn Coleman

Diana Daly

Lidia De Nicola

Ian Dickson AM & Reg Holloway

*Supporting Stuart Skelton as Siegmund*

Emeritus Professor Jenny Edwards

John Favaloro

Chris Ford

Leonie & James Furber

*Supporting Margaret Plummer as Siegrune*

Rohan Haslam

Daniel Henzi

Michael Huang

Dr John Hughes

Carlos Humeniuk

Edwin Jiang

In memory of Joan Johns

Terry & Helen Jones

I Kallinikos

*Supporting Anja Kampe as Brünnhilde*

Kim & Megan Kemmis

Jennifer King OAM

Dr Bjoern Kitzing

Anna-Lisa Klettenberg

Kim Knudsen

Justice Francois Kunc  
& Felicity Rourke

Mary McCarter

Helen Meddings  
& the late Phil Meddings

*Supporting Deborah Humble as Waltraute*

John Millbank & Josefa Green

Karen Moses

Alan Hauserman & Janet Nash

Colin & Rosalyn Nicholson

Christopher Nicolosi

Diana Rose Orr

Andrew Patterson & Steven Bardy

Marian Purvis

Marlyn Crombie Robertson

M Saunders

Dr Richard Scheelings

Patricia Short

Julie Sibraa

Dr Lourdes St George

Dominic Taranto

& Anthony Cassidy

Leslie C Thiess

Roderick Thyer

Patricia Tod & Chris Gaffaney

Dietmar Tucha

Judge Robyn Tupman

David Vance & Pamela Mildenhall

Kathy White

Richard W White

Dr Kelvin Widdows

Jo Wodak

Isaac Y. Wong

Marianna Wong

Jill Wran AM

*Supporting Alexandra Ionis as  
Fricka/Rosswisse*

Are you interested in joining the Ring Leaders? Support this once-in-a-generation event and get access to exclusive events over the next two years.

Please contact the Philanthropy Team at 02 8215 4625 or visit [sydneysymphony.com/ringcycle](http://sydneysymphony.com/ringcycle) for more information.



# ABOUT THE MUSIC

## WHO WAS RICHARD WAGNER?

In 1842 Wagner saw the Rhine for the first time and, 'with tears in my eyes I, a poor artist, swore eternal faith to my German fatherland'. The Rhine would soon embody 'the world's beginning and its end' in Wagner's great cycle of operas, *Der Ring des Nibelungen*; but now, it symbolized the end of several precarious and impecunious years.

After his father's death when Richard was six months old, the family moved with his new stepfather Ludwig Geyer, an actor and playwright, from Leipzig to Dresden. The young Wagner wrote a tragedy 'like *Hamlet* and *King Lear* rolled into one', with 47 deaths on stage before interval. Only when he heard Beethoven's music for Goethe's *Egmont* did Wagner understand that his vision could only be realised in music as powerful as Beethoven's – and that only he could compose it.

In 1837 Wagner accepted a music-directorship in Riga. Hopelessly in debt (not for the last time), he and Minna had to smuggle themselves and a Newfoundland dog into Prussian territory and onto a cargo vessel to London. A violent storm obliged the ship to take refuge in a Norwegian fjord; Wagner claims to have heard the story of *The Flying Dutchman* from the sailors at that time. From London they travelled to Boulogne where the popular German-Jewish composer Giacomo Meyerbeer provided Wagner with letters of introduction to influential Parisians. In 1842 he returned to Germany, and saw the Rhine.

Wagner lived in Dresden until early 1849, but his support of the republican cause in the 1848 revolution meant that he and Minna had to flee the country. Binary themes of sacred and erotic, power and renunciation, tradition and innovation emerge in his works from the 1840s and remain crucial to Wagner's output in librettos and treatises. The philosophy of Arthur Schopenhauer led Wagner to approve Buddhism's teaching about the ultimately illusory nature of reality and Christianity's teaching on renunciation.



A photo of Richard Wagner in 1871, taken by Franz Hanfstaengl (1804–1877). Source: Bavarian State Library.

In 1864, 18-year old Ludwig became King of Bavaria, paid Wagner's debts and gave him a ministerial salary. The king's generosity and Wagner's cohabitation with Liszt's married daughter, Cosima, caused scandal, so they withdrew to the luxury of the villa Triebchen on Lake Lucerne.

Wagner chose the Franconian town of Bayreuth for his dreamed-of festival, presenting the first full 'Ring' in 1876. *Parsifal*, in which Wagner revisits the Arthurian world of *Lohengrin* and *Tristan* as a vehicle for his own take on Schopenhauer and the Christian notion of grace, appeared in 1882. His health was failing, and having settled for a time in Venice, he died there in 1883.

Wagner's 'eternal faith to my German fatherland' led to a toxic, though sadly not atypical, anti-Semitism, partly directed, in resentful ingratitude, against Mendelssohn or Meyerbeer, who had helped advance his career. Discussing *Parsifal*, however, director Stefan Herheim insists that Wagner 'actually did not serve as propaganda for Hitler and Nazi racial theory, simply because the work's core deals with a concept that in no way correlates with Fascism: pity!' •

# ABOUT THE MUSIC

The *Ring* Cycle is a study in the utter incompatibility of power and love. The tragedy is set in motion at the very start of *Das Rheingold* when Alberich, of the underworld tribe of Nibelungs, renounces love in order to gain the precious gold and forge a ring of power; it is only resolved when Brünnhilde sacrifices herself out of love, returning the golden ring to the Rhine at the end of *Götterdämmerung* (Twilight of the Gods), the fourth and last opera in the cycle. Power can take the form of stifling laws or sheer brute force; love, in the cycle, always involves self-sacrifice.

In *Die Walküre*, the second opera of the cycle, the tension between power and love is played out in an intimate context: there are six main characters whose actions are driven by either love or power - and with tragic consequences.

## The characters in order of appearance

Siegmond, mortal son of Wotan  
Sieglinde, Siegmond's twin sister  
Hunding, husband of Sieglinde  
Wotan, ruler of the gods  
Brünnhilde, a Valkyrie  
Fricka, Wotan's wife and goddess of marriage  
Gerhilde, a Valkyrie  
Ortlinde, a Valkyrie  
Waltraute, a Valkyrie  
Schwertleite, a Valkyrie  
Helmwige, a Valkyrie  
Siegfrune, a Valkyrie  
Grimgerde, a Valkyrie  
Rosswisse, a Valkyrie

## The background

The *Ring* Cycle grew out of Wagner's idea for an opera called *Siegfrieds Tod* (Siegfried's Death) the text of which he sketched in 1848. Much of this material would end up in *Götterdämmerung*. Wagner found that he needed to trace the Teutonic legend further and further back, and make more and more adjustments for dramatic effect, ultimately producing a sequence of four operas which, as he said, contain 'the world's end and its beginning'. The operas are linked by a web of musical tags that have become known as *leitmotifs* ('leading motifs'), each of which represents a character, idea or emotion. Wagner himself called them 'motifs of reminiscence and presentiment.'

An avid polemicist, Wagner devoted his 1852 monograph *Opera and Drama* to the need to reform the genre along the lines that Christoph Willibald Gluck had in the 18th century, and execrated those works (such as Rossini's) which elevated the singer, through the medium of the aria, to the primary role. At this time Wagner felt that in 'music-drama' (his preferred term) the music should be seamless, and able to 'completely stir, and also to completely satisfy, feeling'; vocal lines should in a sense be a kind of heightened speech, so as to render the libretto intelligible. Together with the stage picture, these elements in Wagner's view fuse to form the *Gesamtkunstwerk*, or 'totally integrated work of art', where no element draws attention to itself. In *Das Rheingold*, the first opera in the tetralogy, we can occasionally still hear the remnants of set-pieces - arias, interludes and so on. By Act I of *Die Walküre*, however, the ideals of *Opera and Drama* have been largely met. The cross-referencing effect of the leitmotifs gives the music an intense unity, and the vocal writing responds sensitively to the content of the text - here in a scenario which is almost claustrophobically intimate. Interestingly,

# ABOUT THE MUSIC

though, when Wagner temporarily abandoned the third *Ring* opera, *Siegfried*, it was to write *Tristan and Isolde*, where the music is unarguably the most important element.

*Die Walküre* was completed in 1856 and first presented in 1870 at the command of King Ludwig of Bavaria in Munich. In 1876 it was seen as part of the first complete *Ring* Cycle at Wagner's Festival Theatre in Bayreuth.

## The story so far

As we've noted, in *Das Rheingold*, the Nibelung dwarf Alberich, having renounced love, steals the gold guarded on the river's bed by the Rhinemaidens. With it he fashions a magic ring which allows him to enslave his fellow Nibelungs. Meanwhile two giants, Fafner and Fasolt, have completed the building of Valhalla, the castle of Wotan and his fellow gods. The agreed payment for their work is the goddess Freia, but Wotan reneges; with the help of the fire-god Loge he tricks Alberich into giving up his treasure in order to buy off the giants. Alberich curses the ring as it is forcibly taken from him, and sure enough the giants fight over it. Fafner kills his brother and retreats with the treasure to the wilderness (where he later assumes the form of a dragon). The gods enter Valhalla in triumph, despite the pleas of the Rhinemaidens for the return of their gold, and the cynical asides of Loge, who knows that it will all end badly.

## Volsungs and Valkyries

Between the end of *Das Rheingold* and Act I of *Die Walküre*, Wotan has had a couple of affairs.

With the earth goddess Erda he has fathered the Valkyries, warrior maidens who gather the souls of fallen heroes and take them to Valhalla. The ring, after all, is still at large, so Wotan's power is not absolute and he needs a bodyguard.

In some of the earliest source material the Valkyries appear to have been priestesses of Odin (Wotan), and terrifying enough, before taking on the role as warrior goddesses in other sources where, as Deryck Cooke notes, they are reduced to attributes like 'Raging', 'Shrieking' and 'Screaming'.

Disguised as a mortal man, Wälse, Wotan has also fathered twins with a mortal mother, hoping to produce a hero who will save the world from the net of curses and lies which Wotan has allowed to develop and in which he is now enmeshed. The twins Siegmund and Sieglinde were separated as children, but meet again in Act I of *Die Walküre*.

## The sources

Wagner's main source for *Die Walküre* - and much of the *Ring* - was the *Volsunga saga*, a prose compendium composed in the late 13th century in the Old Norse language in Iceland. The Saga, like most documents of Norse mythology, would have been written down after the Christianisation of northern Europe, whereas our knowledge of Greek and Roman myth comes from, as it were, 'pagan' writers.

Wagner severely telescopes the Saga's action and characters: Siegmund (named Siegmund in the *Ring*), for instance, is a descendant, but not a son, of Odin; his father is a separate character named Volsung (Wälse). Siegmund is a king who is killed in relatively in old age, having fathered children with three women including his sister Signy (Sieglinde). Signy was indeed forcibly married to one confusingly-named Siggeir (which Wagner sensibly changed to Hunding), but she deliberately contrives to bear Siegmund's child Sinfjotli (not Siegfried) by having herself magically disguised in order to bring about their incestuous union to create a hero who will kill her unloved husband.

# ABOUT THE MUSIC

In other respects the essentials are there: a hooded figure plants a sword in a tree on Signy's wedding day; Sigmund dies before the birth of Sigurd (Siegfried), having entrusted his shattered sword to Sigurd's mother Hjordis (not Sieglinde, and no relation) who escapes to the forests of the east.

Wagner naturally had to streamline such an intricately tangled plot, but in doing so focusses clearly on the love/power dynamic; in *Die Walküre*, power tends to win, if not always decisively. It is also important to note that Wagner's redaction makes the twins' incest innocent, in so far as their erotic love grows before they know who each other is.

## Act I

The fierce orchestral storm that opens the opera is conjured, despite Wagner's reputation for overpowering effects, from the string section alone. At the height of the storm Sigmund bursts into a hut, built around a huge ash tree in the forest.

He is fleeing from enemies and is exhausted, so asks the young woman in the hut for a drink. She is frightened, but gives him water, as Wagner's music spins a passage of extraordinary warmth out of a high cello line, using a motif that will be prominent at the climax of the Act. Wagner's music tells us just how quickly Sieglinde's natural empathy develops into fully-fledged love. Neither twin knows the other's identity, but a powerful attraction develops. Sieglinde, however, is married – against her will – to Hunding, who arrives home to the sound of a grim motif for horns and Wagner tubas. According to the rules of hospitality he must make his guest welcome, despite evident distrust of this man who calls himself Wehwalt, or 'son of sorrow'. Hunding also notes the physical resemblance between his wife and this stranger, especially their eyes marked like those of a snake or dragon. 'Wehwalt' describes how he, his mother

and sister lived in the forest until a day when he came home to find the women gone and hut destroyed. In the course of the discussion, however, it becomes clear that the enemies from whom Sigmund was fleeing are Hunding's clan, the Neidings. Hunding gives Sigmund the protection of his house for the night, but as he killed some of his clan, Hunding vows vengeance on the unarmed Sigmund the following morning.

Left alone, Sigmund remembers that his father once promised that he would provide a sword in the time of highest need. Sieglinde, who has drugged her husband, returns and tells Sigmund that on her wedding night a disguised stranger (who the orchestra identifies for us as Wotan by sounding the stately triadic theme associated with Valhalla) strode into the hut and plunged a sword, which no-one has been able to pull out, into the trunk of the ash tree. The C major trumpet arpeggio which represents the sword glows in the orchestra, and Sigmund pulls it effortlessly from the tree.

Suddenly the hut's door blows open to reveal a spring landscape bathed in moonlight. Sigmund sings what is almost a conventional aria – there's an orchestral introduction and the melody falls into symmetrical phrases in 9/8 time – about the passing of winter's storms. He reveals that he is Sigmund the Volsung; Sieglinde responds by revealing her identity as his twin sister. He pulls the sword from the tree and calls it 'Nothung' (from Not or 'need'); the twins rush into the forest to consummate their love for each other and continue the Volsung blood-line as the curtain falls.

# ABOUT THE MUSIC

## Act II

Love and power confront each other head on in Act II, which opens with some of the cantering music associated with the Valkyries, and Wotan ordering his favourite Valkyrie, Brünnhilde, to protect Siegmund in the forthcoming duel with Hunding. Brünnhilde hardly needs to be told: she later describes herself as Wotan's will. So after delivering a few hearty 'Hojotohos' she rides off, noting as she goes that Wotan's wife Fricka is approaching in a ram-drawn chariot and a terrible mood.

Fricka has some justification. As goddess of marriage she has heard the cries of Hunding, who is legally if lovelessly married to Sieglinde and demands revenge for her adultery and desertion. Interestingly, Wagner saw a parallel here in Wotan and Fricka's own relationship. In a letter to his friend, the conductor August Röckel, Wagner notes that 'the strong chain that binds these two, forged from love's instinctive error in wanting to prolong itself when change has become inevitable, in seeking mutual guarantees against the law of eternal transformation and renewal in the world of phenomena, compels both of them to a reciprocal torment of lovelessness.'

In the dialogue that follows, Fricka demands Siegmund's death for breaking the incest taboo; Wotan's response is essentially that she should accept that things change, that unexpected events take place, and that, after all, the Volsungs are in love. Moreover, Wotan himself is bound by his own 'holiest treaties, trusty runes', inscribed on the shaft of his spear. He cannot renege on his legally binding agreement with Fafner and simply take back the ring, but nor can he allow for the possibility that Alberich might do so as that would see the end of the gods. Wotan knows that Alberich (who has renounced love but not sex) has fathered a child with a woman whom he paid, adding a further threat.

Siegmund, in Wotan's argument, is a free agent – not knowing his parentage, without help, and not just following orders, he is the only hero capable of killing the dragon and regaining the ring. Fricka calmly demolishes the argument: Wotan, even disguised, has taught Siegmund how to be a warrior and has given Siegmund the magic sword. And she goes on: Wotan must not help him now; Brünnhilde must not protect him against Hunding. As we might expect, the music makes economical use of the motif in which Alberich cursed the ring, and there is a new one – a quick swirl of three notes, followed by two attempts to move down the scale, which becomes associated with the frustration of Wotan's will. The curse motif sounds as Fricka leaves, and Brünnhilde returns to be told that law has won over love.

Wotan explains how things have come this, and instructs Brünnhilde to 'fight for Fricka' and traditional values. And here, unrealised by either, is planted the seed of Brünnhilde's own heroic disobedience. She agrees not to protect Siegmund, who appears with Sieglinde as Wotan withdraws. Sieglinde expresses her terror of being returned to degradation as Hunding's wife and falls into an exhausted sleep.

Brünnhilde's decision to disobey Wotan's order and help the Volsungs is spurred by Siegmund's loving tenderness towards the sleeping Sieglinde, and his brave refusal to go to Valhalla without Sieglinde if he is killed by Hunding. Love, finally, gets the upper hand as both Siegmund and Brünnhilde assert their own free will.

Hunding arrives and kills Siegmund (whose sword shatters on Wotan's spear mid-fight), and then falls dead as Wotan tells him to 'kneel before Fricka'.

Brünnhilde gathers the fragment of the sword, and gallops away with Sieglinde to save her, leaving Wotan in a storm of angry rage.

# ABOUT THE MUSIC

## Act III

The most famous chunk of *Die Walküre* is also the least typical. The rest of the opera fulfils Wagner's then ideal of the *Gesamtkunstwerk*, where music and text are responsive to the needs of the drama, and are complimentary and equally intelligible. What has become known as the 'Ride of the Valkyries' – used and abused by popular culture from Bugs Bunny to *Apocalypse Now* – is the only set-piece in the opera, and the only example of ensemble singing, as Brünnhilde's eight fellow Valkyries wheel about carrying the bodies of slain heroes. It's all great fun, but it also shows, as Cooke argues, how a Valkyrie is expected to act, so that as Brünnhilde arrives with Sieglinde and Wotan in hot pursuit we see just what a change has taken place in her.

Waking to the knowledge that Siegmund is dead, Sieglinde wishes for death too, until Brünnhilde reveals that Sieglinde is carrying Siegmund's child. The music makes it clear that this will be the hero Siegfried, and Sieglinde's response, 'O hehrstes Wunder' (O sublime miracle) is sung to a new, ecstatic motif that will bring radiant peace at the very end of the *Ring* Cycle. Fearlessly, Sieglinde takes the fractured sword and rides to the eastern forests, where Fafner, now working as a dragon, makes it unlikely that Wotan will follow.

Wotan arrives on the wings of the storm with the full force of divine anger to pronounce sentence on Brünnhilde. The fearsome Valkyries of minutes before are reduced to quivering messes, and after muttering about family disgrace, disperse in the face of Wotan's fury.

The remainder of the Act is given over to the conflict between love and law, expressed in the ebb and flow of intransigent anger and grieving compassion. Wotan waves away any sense that Brünnhilde was merely carrying out her original orders. As embodiment of the law, he insists that disobedience must be punished, and that Brünnhilde by her actions has divested herself of her divinity and become 'merely herself'. In the course of their dialogue Wotan, overcompensating for the loss of the son he loved, ridicules the love that Brünnhilde had for Siegmund and Siegfried. Wotan realises the sharp turn that fate has taken when Brünnhilde reveals that Sieglinde will bear a heroic son, but, as his word is law, he reiterates her sentence: that as she has followed love rather than duty, she must be cast into a deep sleep, and submit to whatever man will love her.

Brünnhilde pleads that only a hero should be able to claim her, which Wotan initially dismisses, but the turning point comes when she asks that she be surrounded by a ring of fire so that only the most fearless of men will pass through it. As Siegfried's motif builds and wends its way through the music, Wotan and Brünnhilde wordlessly understand who that hero will be and the implications of his appearance. Wotan's intransigence now yields to love, and while he cannot revoke his decree, he can ameliorate it. One who is freer than the god himself will win her.

The final section of the opera is justly celebrated: the music includes gently hypnotic ostinato, and a broad, unspooling melody as Wotan evokes his former joy in Brünnhilde and 'kisses her godhead away' in farewell. Her magic sleep is expressed by a pattern of unrelated chords, suggesting a deep transformation.

# ABOUT THE MUSIC

Gently, Wotan lays Brünnhilde in her armour on a rock, and shakes off his grief with the striding downward scale motif of his spear, summoning the fire-god Loge to come and surround the rock with flame. Swirling chromatic string figures give way to the brightly flickering diatonicism of piccolo and glockenspiel, depicting the flames themselves; the motif of Siegfried's heroism, the only man not to fear Wotan's spear, strides through the music.

In his letter to Röckel, Wagner notes that 'Alberich and his ring could do no harm to the gods if they were not already ripe for evil.' Love, however, has prevailed at least for now: this is the last time in the *Ring* Cycle that we see Wotan as king and law-giver.

**Gordon Kerry © 2024**



*The Valkyries*, by English illustrator Arthur Rackham (1867–1939), from *The Rhinegold & The Valkyrie* (1910).



Simone Young. Photo by Peter Bevan-Brew



# ABOUT THE ARTISTS

## **SIMONE YOUNG** AM conductor

Sydney Symphony Orchestra's Chief Conductor, Simone Young, has previously held the posts of General Manager and Music Director of the Hamburg State Opera and Music Director of the Philharmonic State Orchestra Hamburg, Music Director of Opera Australia, Chief Conductor of the Bergen Philharmonic Orchestra and Principal Guest Conductor of the Gulbenkian Orchestra, Lisbon and the Lausanne Chamber Orchestra. Her Hamburg recordings include the *Ring Cycle*, *Mathis der Maler* (Hindemith), and symphonies of Bruckner, Brahms and Mahler. She has conducted complete cycles of *Der Ring des Nibelungen* at the Vienna, Berlin and Hamburg State Opera companies.

This year Simone Young made her highly-anticipated Bayreuth Festival debut conducting Wagner's *Ring Cycle*. She also returns to the Berlin State Opera (*Chowanschina* and *La Fanciulla del West*), Vienna State Opera (*Die Fledermaus* and Kurtag's *Fin de Partie*) the Berlin, Los Angeles, Stockholm, Oslo and Goeteborg Philharmonic Orchestras, the Dallas and Washington National Symphony Orchestras, the Bavarian Radio Orchestra, Orchestre National de Lyon and the Lausanne Chamber Orchestra.

2023 saw the commencement of her Sydney Symphony Orchestra *Ring Cycle* with the presentation of *Das Rheingold*, which played to sold out audiences, standing ovations and 5-star reviews. A second feature-length documentary film, *Knowing the Score*, about Simone Young and her career was also internationally released in 2023.

Simone Young is regularly invited by the world's great orchestras and has led the New York, Los Angeles, Berlin, Vienna, Munich, Stockholm, New Japan, Helsinki and Dresden Philharmonic Orchestras; the Orchestre Philharmonique de Monte Carlo; Orchestre de Paris; Staatskapelle Dresden; the BBC, San Francisco, Cincinnati, Detroit, Chicago, Dallas, and National Symphony Orchestra. In Australia she has conducted the West Australian, Adelaide, Melbourne and Queensland Symphony Orchestras and the Australian World Orchestra.

Highly sought-after by the world's leading opera houses, Simone Young has appeared at the Vienna State Opera (*Peter Grimes*), The Metropolitan Opera New York (*Der Rosenkavalier*), Opera Nationale de Paris (Parsifal and Salome), Bavarian State Opera, Munich (*Tannhäuser*), Berlin State Opera (*Der Rosenkavalier*) and Zurich Opera (*Salome*).

Simone Young's many accolades include Honorary Member (Ehrenmitglied) of the Vienna State Opera, the 2019 European Cultural Prize Vienna, a Professorship at the Musikhochschule in Hamburg, honorary Doctorates from the Universities of Western Australia and New South Wales, Griffith University and Monash University, the Sir Bernard Heinze Award, the Goethe Institute Medal, Helpmann Award and the Chevalier de l'Ordre des Arts et des Lettres, France.

# ABOUT THE ARTISTS

## ANJA KAMPE Brünnhilde

German soprano Anja Kampe is one of today's most important singers. Her portrayals of significant roles have set the standard for other performers, including her Brünnhilde in the new *Ring des Nibelungen* (Tcherniakov/Thielemann) at Berlin State Opera, Kundry at Wiener Staatsoper and at Opéra de Paris, Sieglinde at Bayreuth Festival, Isolde at Berlin and Munich State Opera, Katerina Ismailova and Minnie (*La Fanciulla del West*) at Bayerische Staatsoper München, Brünnhilde (*Die Walküre*) at the Salzburg Easter Festival, and most recently her role debut as Marie (*Wozzeck*) at Vienna State Opera.

Anja Kampe opened the 2024/25 season as Isolde in a new production at San Francisco Opera with Eun Sun Kim conducting. She will then appear as Brünnhilde in concert performances of *Die Walküre* with the Sydney Symphony Orchestra under the baton of Simone Young. She will sing the title role of *Ariadne auf Naxos* at Hamburg State Opera in a new production directed by Dmitri Tcherniakov. At Semperoper Dresden, Kampe will take on Ortrud in *Lohengrin*, having appeared before in concert as Isolde with the Dresden Philharmonic under Marek Janowski and in Monte-Carlo under Philippe Jordan. As Kundry, Ortrud and Brünnhilde she returns to Vienna State Opera in three of the most important roles of her repertoire, before ending the season as Ortrud at the Munich Opera Festival.

Among the most important engagements of recent seasons are Giorgetta in a new production of *Il Trittico* in Vienna, her debut at the Metropolitan Opera New York as Senta in *The Flying Dutchman*, new productions of *Fanciulla del West* with Antonio Pappano and *Tristan und Isolde* with Daniel Barenboim at the Berlin State Opera, the new production of *Parsifal* conducted by Philippe Jordan at the Opéra National de Paris, and Sieglinde at both the Bayreuth Festival and the Munich Opera Festival under Kirill Petrenko.

Kampe achieved her international breakthrough as Sieglinde, at the side of Plácido Domingo, at Washington National Opera. She has performed this same role in Los Angeles, San Francisco, Munich, Berlin, Barcelona, Paris, London and Bayreuth. Senta has also become a central role of Kampe's, and she has sung it in New York, Munich, Hamburg, Dresden, Vienna, Zurich, Milan, Madrid, Barcelona, Brussels, London, Tokyo and Dallas.

Kampe has worked with conductors including Claudio Abbado, Semyon Bychkov, James Conlon, Mark Elder, Adam Fischer, Daniele Gatti, Valery Gergiev, Daniel Harding, Marek Janowski, Simone Young, Vladimir Jurowski, Jesús López-Cobos, Fabio Luisi, Nicola Luisotti, Zubin Mehta, Riccardo Muti, Kent Nagano, Andris Nelsons, Kazushi Ono, Donald Runnicles, Esa-Pekka Salonen, Sebastian Weigle and Franz Welser-Möst.

Some of the most prestigious productions in which Kampe has performed are also available on DVD, including *Die Walküre* from the Salzburg Easter Festival, *Der fliegende Holländer* from Zürich and *Parsifal* from the Staatsoper Berlin. Additionally, recordings of *Tristan und Isolde* and *Fidelio* featuring Ms. Kampe were released by the Glyndebourne Festival, as was *Die Gezeichneten* from Los Angeles. Ms. Kampe's recording of *Die Walküre* conducted by Valery Gergiev was awarded the *Echo Klassik* as the best opera recording of the year in 2013.



Anja Kampe. Photo by Sasha Vasiljev.

# ABOUT THE ARTISTS

## **TOMMI HAKALA** Wotan

Tommi Hakala graduated from the Sibelius Academy in Helsinki (1998). He was bestowed the renowned BBC Singer of the World 2003 in Cardiff Award and the First Prize at the national Merikanto Singing Competition in 2001.

From 1998 to 2001 the young artist performed numerous leading roles in the ensemble of the Nuremberg Opera. His years at the Leipzig Opera 2001-2004 won him increasing renown for such parts as Wolfram, Posa, Germont, Ford, Conte (*Le nozze di Figaro*), Chorèbe (*Les Troyens*) and during the engagement at the Finnish National Opera 2008-2013 he expanded his repertoire to include roles such as Amfortas, Kurwenal, Escamillo, Onegin and Renato.

Guest engagements included performances at the Metropolitan Opera New York (Valentin, Schaunard), Staatsoper Dresden (Guglielmo, Ford), Strasbourg (Ford), Copenhagen (Posa, Wolfram), De Vlaamse Opera (Danilo, Don Giovanni, Onegin), Teatro Real Madrid (*Carmina Burana*, *Szenen aus Goethe's Faust*), San Francisco & Atlanta (Conte), Savonlinna Opera Festival (Valentin, Silvio, Wolfram and Kullervo), De Nederlandse Opera Amsterdam (Belcore, Macbeth), Essen (Belcore, Macbeth), Budapest (Simon in Rautavaara's *Kaivos*), Montpellier (Orest), Geneva (Conte) and Teatro Regio Torino (Simone (*Eine florentinische Tragödie*) and Peter (*Hänsel und Gretel*)).

He has worked with important conductors like Leif Segerstam, Okko Kamu, Esa-Pekka Salonen, Jukka-Pekka Saraste, Osmo Vänskä, Sakari Oramo, Susanna Mälkki, Hannu Lintu, John Storgårds, Mikko Franck and like Jesus Lopez-Cobos, Pinchas Steinberg, Michael Schönwandt, Friedemann Layer, Gianandrea Noseda, Carlo Rizzi, Asher Fish, Xian Zhang, Kristjan Järvi, Jac Van Steen, Jaap Van

Zweden, Marc Albrecht, Sir Simon Rattle, Sir Mark Elder, Sir Colin Davis & Mariss Jansons.

His recording of Sibelius' *Kullervo*, under the baton of Leif Segerstam with the Helsinki Philharmonic Orchestra, was awarded the *Diapason d'or* in 2008.

Engagements during festivities for Finland's 100th anniversary in 2017 included several world premieres, like *Keihäitä* by Paavo Korpijaakko with the Tampere Philharmonic, *Linna Vedessä* by Sallinen at the Savonlinna Opera Festival and Viktor in *Höstsonaten* by Sebastian Fagerlund at the Finnish National Opera.

Recent engagements include Amfortas at the Finnish National Opera, Jago and Valentin at the Savonlinna Opera Festival and Ford and Jochanaan at the Teatro Regio Torino, as well as *Fidelio* (Pizarro) with the Finnish Radio Symphony Orchestra, conducted by Hannu Lintu, Mahler's Symphony No.8 with the Netherlands Philharmonic Orchestra, conducted by Marc Albrecht and Brahms *Ein deutsches Requiem* at Teatro Regio Torino under the baton of Pinchas Steinberg.

In 2019 Hakala made his debut as Wotan in *Rheingold* in the new Ring production at the Finnish National Opera, conducted by Esa-Pekka Salonen.



Tommi Hakala. Photo by Timo Mokkila

# ABOUT THE ARTISTS

## **VIDA MIKNEVIČIŪTĖ** Sieglinde

Lithuanian-born soprano Vida Miknevičiūtė received her master's in singing at the Lithuanian Academy of Music and Theater in Kaunas. In 2003, she received the Erasmus scholarship that took the young singer to Leipzig, where she continued her studies at the Felix Mendelssohn Bartholdy Academy of Music.

Between 2005 and 2007, Miknevičiūtė was a member of the International Opera Studio at the Zürich Opera House. She also had guest engagements with the Festival Aix-en-Provence and Theater Basel at that time.

2008 until 2010 she was engaged at the International Opera Studio of the Hamburg State Opera, where she sang Hebe and Phani (*Les Indes Galantes*), Pamina and Papagena (*The Magic Flute*), Zerlina (*Don Giovanni*), Adina (*L'elisir d'amore*), Sandman and Gretel (*Hänsel und Gretel*), Micaëla (*Carmen*), Wellgunde and Freia (*Rheingold*), as well as Helmwige (*Die Walküre*).

Miknevičiūtė was the recipient of First Prize and First Audience Award in the Robert Stolz Viennese Operetta singing competition in Hamburg. She received the Third Place Prize in the Operetta My Love competition in Kaunas, Lithuania. She is also a fellow of the Concorso Riccardo Zandonai in Riva del Garda, as well as of the Barenberg Bank for artistic development in Hamburg. She has won many diplomas of singing competitions in Lithuania and Russia.

Between 2011 and 2020 Miknevičiūtė was a member at the ensemble of the State Theater in Mainz, and in 2012 appeared as as Freia (*Das Rheingold*) in the Hamburg State Opera production brought to Brisbane, Australia under Simone Young.

She has worked with world-renowned conductors and directors such as Simone Young, Daniel Barenboim, Christian Thielemann, Adam Fischer, Valery Gergiev, Axel Kober, Alexander Joel, Eun Sun Kim, Peter Schneider, Kent Nagano, Richard Mills, Franz Welser-Möst, Gintaras Rinkevicius and Hermann Bäumer as well as Krzysztof Warlikowski, Dmitri Tcherniakov, Christoph Loy, Damiano Michieletto, Lorenzo Fioroni, Katharina Thalbach, Cameron Menzies, Calixto Bieito, Johannes Schütz, Tilman Knabe, Harry Kupfer, Christof Nel, Tom Ryser and Vera Nemirova.

Miknevičiūtė's concerts engagements have taken her to the Tonhalle Zürich, the Laeiszhalle Hamburg, the Finnish Gergiev Festival in Mikkeli, as well as in her home country of Lithuania. She has sung the soprano role in Mozart's Requiem and Coronation Mass, Brahms' *German Requiem*, Mahler's Fourth Symphony, Orff's *Carmina Burana*, Verdi's Requiem and Beethoven's Ninth Symphony.



Vida Miknevičiūtė. Photo by Migle Golubickaite Photography

# ABOUT THE ARTISTS

## STUART SKELTON Sigmund

Stuart Skelton has appeared in the world's most celebrated opera houses including the Metropolitan Opera, San Francisco Opera, Royal Opera Covent Garden, Paris Opera, Bavarian State Opera, La Scala Milan, Hamburg State Opera, Berlin State Opera, Deutsche Oper Berlin, Dresden Semperoper, the Vienna State Opera and Seattle Opera. His roles have included the title roles in *Lohengrin*, *Tristan (Tristan und Isolde)*, *Rienzi*, *Parsifal*, *Dimitrij*, *Otello* and *Peter Grimes* as well as Florestan (*Fidelio*), Laca (*Jenufa*), Erik (*Der fliegende Holländer*), The Kaiser (*Die Frau ohne Schatten*), Bacchus (*Ariadne auf Naxos*), Max (*Der Freischütz*), Canio (*Pagliacci*), Gherman (*The Queen of Spades*), and Sigmund (*Der Ring des Nibelungen*).

Stuart's 2024 engagements include his debut with the Seoul Philharmonic in *Die Walküre*, Act 1 (Jaap van Zweden conducting), *Tristan* for the Tokyo Spring Music Festival and Glyndebourne Festival, *Gurrelieder* with Sir Simon Rattle in Munich, a national tour of Mahler's *Das Lied von der Erde* with the Australian Chamber Orchestra, Sigmund (*Die Walküre*) for Sydney Symphony, Simone Young conducting, and Beethoven's *Symphony No. 9* with Melbourne Symphony, Jaime Martin conducting.

He is in constant demand on concert stages around the world, having appeared with such orchestras as the Atlanta Symphony Orchestra, Boston Symphony Orchestra, Chicago Symphony Orchestra, The Cleveland Orchestra, Los Angeles Philharmonic, San Francisco Symphony, Montreal Symphony, Bavarian Radio Symphony Orchestra, Concertgebouw Orchestra, Gewandhaus Orchestra, London Symphony Orchestra, London Philharmonic Orchestra, the BBC Orchestras of Scotland and Wales and the Symphony Orchestras of Sydney,

Melbourne, Adelaide, Western Australia and Tasmania. He has also appeared at the Edinburgh and Lucerne Festivals, and in the BBC Proms.

Throughout his career Stuart has been fortunate enough to work with many acclaimed conductors including Vladimir Ashkenazy, Daniel Barenboim, Karina Canellakis, Asher Fisch, Edward Gardner, Phillippe Jordan, Fabio Luisi, David Robertson, Sir Simon Rattle, Donald Runnicles, Simone Young and Jaap van Zweden.

Stuart Skelton's recordings include Mahler's *Das Lied von der Erde*, Sigmund in *Die Walküre*, *Peter Grimes* (Grammy Award for Best Classical Recording in 2021), Korngold's *Abschiedslieder*, Fried's *Verklärte Nacht*, Lehar's *Fieber*, his first solo album *Shining Knight* and *Tristan und Isolde*, both with the West Australian Symphony Orchestra and Asher Fisch.

In 2021 Stuart was awarded the Icelandic Music Award's Male Singer of the Year Award.



Stuart Skelton. Photo by Sim Canetty-Clarke.

# ABOUT THE ARTISTS

## PETER ROSE Hunding

A regular guest at the world's greatest opera houses including the Metropolitan Opera New York, Covent Garden, La Scala, Vienna, Paris, Rome, Barcelona, Berlin, Munich, Salzburg and Bayreuth Festivals, Peter Rose's enormous repertoire includes Ochs, Gurnemanz, Fasolt, Daland, King Marke, Commendatore, Gorjančikov, Basilio, Kecal, Banquo, Philip, Boris, Prince Gremin, Leporello, Osmin, Zaccaria, La Roche, Arkel, Rocco, Four Villains, Claggart and Falstaff.

He has won particular acclaim for his performances of Bottom which he has sung in Vienna, Aix-en-Provence, Paris, London, Rome, Chicago, Barcelona and on the occasion of his debut at the Metropolitan Opera, New York and for Glyndebourne Festival Opera.

A prolific concert artist, his engagements have included Beethoven's Symphony No.9 with Giulini, Maazel and Barenboim, Mozart's Requiem with Mackerras, Barenboim, Mehta, Shaw and Jurowski, Mahler 8 with Adam Fischer, Verdi's Requiem with Runnicles, *La Damnation de Faust* with the Chicago Symphony Orchestra and Solti, Ravel's *L'Enfant et les Sortilèges* and *L'Heure Espagnole* with the Cleveland Orchestra and Boulez, Beethoven's *Missa Solemnis* with the New York Philharmonic and Masur, Bach's *St Matthew Passion* with Harding, Strauss' *Capriccio* at the Edinburgh International Festival with Alexander Soddy. Other leading orchestras and conductors with whom he has worked include the Berlin and Vienna Philharmonic; Kleiber, Haitink, Rattle, Mehta, Thielemann, Mackerras, Andris Nelssons and Petrenko.

Recent operatic engagements include *Peter Grimes* with Simone Young and Osmin in *Die Entführung aus dem Serail* at Teatro alla Scala, Milan; Fafner (*Siegfried*) with Christian

Thielemann at Staatsoper Berlin, Ochs (*Der Rosenkavalier*) at Semperoper Dresden and Deutsche Oper am Rhein, *Parsifal* for Théâtre du Capitole du Capitole, Toulouse, and for Victorian Opera Melbourne; Doctor (*Wozzeck*) for Gran Teatre del Liceu, Barcelona; The Snow Queen at the Bayerische Staatsoper and Rocco (*Fidelio*) at Royal Opera House, London.

Forthcoming highlights include *Der Rosenkavalier* at Theatre Champs Elysée, Paris, and with the Vienna State Opera on Tour in Japan and a major role debut of Sir Morosus in *Die Schweigsame Frau* at Staatsoper Berlin with Christian Thielemann.

Peter is a Wiener Staatsoper Kammersänger, where he gave his Baron Ochs in the 1000th performance of *Der Rosenkavalier*.



Peter Rose

# ABOUT THE ARTISTS

## **ALEXANDRA IONIS** Fricka/Rossweiße

Moldova born and Berlin native mezzo-soprano Alexandra Ionis studied at the Berlin Universität der Künste and the Milan Conservatorio di musica Giuseppe Verdi and was a member of the International Opera Studio of the Accademia nazionale di Santa Cecilia, where she was taught by Renata Scottò among others. Already during her studies she took part as Pythia in Aribert Reimann's opera *Melusine* at the Berlin UdK under Errico Fredis and Frank Hilbrich.

Since then, her love of contemporary and modern music has been demonstrated numerous times, including Widmann's *Babylon* and Mumie in Reimann's *Gespentersonate* at the Staatsoper Unter den Linden Berlin, Britten's *Death in Venice* under Donald Runnicles and Graham Vick at Deutsche Oper Berlin, Margret in Berg's *Wozzeck* at the Palau de les Arts in Valencia under James Gaffigan, and the two world premieres *Die Schneekönigin* (Tischlerei der Deutschen Oper Berlin) and *Subotnik* (Neuköllner Oper) by the composer Samuel Penderbayne.

In addition, she sang in the world premiere of Péter Eötvös' opera *Sleepless* at the Staatsoper Unter den Linden with revivals in Geneva and Budapest and could recently be heard in a staged project with music by Zimmermann (director: Calixto Bieito) with the Gürzenich Orchestra under the direction of François-Xavier Roth at the Philharmonie Köln and the Elbphilharmonie Hamburg.

Other opera engagements in recent seasons include Rossweiße (*Die Walküre*) under the direction of Stefan Reck at the Teatro Petruzzelli in Bari and under Juraj Valčuha at the Teatro di San Carlo in Naples, *Il viaggio a Reims* and *Il trovatore*, both under Giacomo Sagripanti at the Deutsche Oper Berlin, Maddalena at the Dresden Semperoper, *Der Rosenkavalier*

at the Staatsoper Unter den Linden Berlin (Simone Young/André Heller), as well as Annina (*Der Rosenkavalier*), Ulrica (*Un ballo in Maschera*) and Marcellina (*Le nozze di Figaro*) at the Chemnitz Opera House.

Her concert repertoire includes works by Pergolesi, Bach, Rossini, Verdi, Mahler, Shostakovich, Ravel, Tchaikovsky, Prokofiev and Rachmaninov.

Projects in the 2023/24 season included revivals of *Die Walküre* at the Staatsoper Unter den Linden, *Il viaggio a Reims* and *Die Schneekönigin* at the Deutsche Oper Berlin, as well as the new production of *Elektra* (director: Philipp Stölzl) with the Berliner Philharmoniker under Kirill Petrenko in Baden-Baden and in concert at the Berlin Philharmonie. Further, Ionis can be heard in concert performances of Zimmermann's *Die Soldaten* Mutter with the Cologne Gürzenich Orchestra and François-Xavier Roth (director: Calixto Bieito) in Cologne, Hamburg and Paris.

As of this season, Ionis is a member of the ensemble at Theater Bielefeld, where in her first season she can be heard as Anaide in Leoncavallo's *Zazà*, Mrs Quickly in Verdi's *Falstaff*, and in the mezzo part in Verdi's Requiem, among others.

Alexandra Ionis is a scholarship holder of the Richard Wagner Society since 2018.



Alexandra Ionis. Photo by Simon Pauly

# ABOUT THE ARTISTS

## HELENA DIX Helmwigie

Australian-born Helena Dix has secured her name in leading roles on operatic stages around the world. Described by *The Spectator* as possessing 'a musical range, from high soprano to deep, deep contralto with a capacity to render the unknowable. She can conjure thought, manifest obsession and a fear that can only be conquered by being surrendered to.' Recent triumphs include performances as the title role in *Norma* at the Metropolitan Opera, the Countess in *Le Nozze Di Figaro* and a recital of art song and arias with Seattle Opera, the title role in *Lucrezia Borgia* and *Lady Macbeth (Macbeth)* with Melbourne Opera, her role debut as Vitellia (*La Clemenza Di Tito*) with National Opera, Canberra and Miss Jessel (*The Turn of The Screw*) for Garsington Opera.

Other engagements include the title role in Foroni's *Cristina, Regina di Svezia* for Wexford Festival Opera, Oldenburg Staatstheater and Chelsea Opera Group, her house and role debut at Longborough festival in the title role *Ariadne Auf Naxos*, *Elettra (Idomeneo)* and *Odabella (Attila)* for Staatstheater Nürnberg and Lubeck opera, Abigail (*Nabucco*) for Chelsea opera, the title role in *La Gioconda* for Teatro Calderón, Valladolid, Flowermaiden (*Parsifal*) for English National Opera, Isabella (*Das Liebesverbot*) for Chelsea Opera and Rosalinde (*Die Fledermaus*), the title role in *Iris* and *Hanna Glawari (The Merry Widow)* for Scottish Opera.

Helena made her Metropolitan Opera stage debut in 2019 as Alice Ford (*Falstaff*). Prior to this Helena covered a number of roles at The Met including Elvira (*Ernani*), the title role in *Semiramide* and Vitellia in (*La Clemenza Di Tito*). In her native Australia, Helena has had a series of triumphs with Melbourne Opera including

Elsa (*Lohengrin*), the title role in (*Norma*) and the role of Elisabetta in *Roberto Devereux* where critics rated her '8 out of 5 stars'.

Her concert repertoire includes Rossini's *Petite Messe Solennelle*, Mozart's Coronation Mass in C, Requiem and Mass in C Minor, Rheinberger's *Oratorio de Noel*, Saint-Saëns' Christmas Oratorio, Brahms' Requiem, Richard Strauss' *Four Last Songs*, Mahler's *Rückert Lieder*, Mendelssohn's *Elijah*, Beethoven's 9th Symphony, Faure's Requiem, Britten's War Requiem, Chausson's *Poème de l'amour et de la mer* and Haydn's *Creation*. Helena has also recorded Verdi's Requiem with the Bach Choir and *Missa Sabrenensis* by Howells with the BBC Concert orchestra and The Bach choir, both released on Hyperion records.

Helena has had a great deal of success in competitions, most notably representing Australia in the 2005 BBC Cardiff Singer of the World. Helena was also runner up in the prestigious Herald Sun Aria and a finalist in the McDonalds Aria held at the Sydney Opera House. She made her USA debut as a finalist in the Seattle International Wagner Opera competition to great critical acclaim. In 2022 Helena was awarded a Fellowship by the Royal Academy of Music.



Helena Dix



# ABOUT THE ARTISTS

## **MADELEINE PIERARD** Gerhilde

Lyric soprano Madeleine Pierard excels in adventurous repertoire and is noted for her outstanding vocal dexterity. A native New Zealander, she studied in London at the Royal College of Music and the National Opera Studio, garnering numerous awards including the Lexus Song Quest, Lies Askonas and Royal Overseas League prizes, and was a Jette Parker Young Artist with The Royal Opera, Covent Garden.

For The Royal Opera, Madeleine has sung the roles of Contessa di Folleville (*Il Viaggio a Reims*), Musetta (*La Boheme* - London/Istanbul), Lisa (*La Sonnambula*), Berta (*Il Barbiere di Siviglia*), Sandmann (*Hänsel und Gretel*), Sacerdotessa (*Aida*), Noémie (*Cendrillon*), Wood Nymph (*Rusalka*) and Costanza in Haydn's *L'isola disabitata* in Hobart, Tasmania. Also for The Royal Opera she has covered the roles of Violetta, Donna Anna, Kát'a (*Kát'a Kabanová*), Marfa (*The Tsar's Bride*), Elettra (*Idomeneo*) and Leila (*Les Pêcheurs de Perles*). She featured in the BBC's landmark television series 'Maestro at the Opera' in association with The Royal Opera House, singing the roles of Rosalinde, Donna Anna and Musetta.

Other roles include Lady Macbeth (*Macbeth*) with English Touring Opera, Violetta, Pat Nixon (*Nixon in China*), Miss Jessel (*Turn of the Screw*) and Musetta with New Zealand Opera; Anne Trulove (*The Rake's Progress*) and Marzelline (*Fidelio*) with the Auckland Philharmonic Orchestra, Musetta in Francesca Zambello's *La Boheme* at the Royal Albert Hall, Louise (Louise), Elettra (*Idomeneo*) and Cecilio (*Lucio Silla*) for The Buxton Festival, Female Chorus (*The Rape of Lucretia*) under Muhai Tang and the Tianjin Symphony Orchestra in China, Woman (*Erwartung*)

with Shadwell Opera and the title role of Régine in Rufus Wainwright's *Prima Donna*.

Madeleine also recently made her Sydney Opera House debut singing Leonore in Beethoven's *Fidelio* in concert with the Sydney Symphony Orchestra under Simone Young.

The 2022/23 Season will include singing Empress Arianna in Legrenzi's *Giustino* with Pinchgut Opera in Australia, Strauss' *Four Last Songs* in London with English National Ballet, Marie in *Wozzeck* with Orchestra Wellington, the title role in *Dido and Aeneas* with the Christchurch Symphony Orchestra; and a tour of Sibelius' *Luonnotar* with the NZSO. The 2023/24 season includes engagements in Australia and the UK.



Madeleine Pierard. Photo by Victoria Cadisch.

# ABOUT THE ARTISTS

## **NATALIE AROYAN** Ortlinde

Armenian-Australian lyric soprano Natalie Aroyan holds a Postgraduate Diploma of Opera from the Sydney Conservatorium of Music and a double-degree in Business and IT from the Australian Catholic University, Sydney.

Most recently Natalie performed the title roles in *Tosca* and *Adriana Lecouvreur* for Opera Australia and reprised her portrayal of the title role in *Aida* in Opera Australia's Sydney and Brisbane seasons. Natalie also recently performed the role of Tosca for the Armenian National Opera in Yerevan, Armenia.

A principal artist with Opera Australia since 2013, Natalie's roles have included the title role of Rachel (*La Juive*), Elena (*Mefistofele* in concert), Odabella (*Attila*), Elvira (*Ernani*), Mimì (*La Bohème*), Desdemona (*Otello*), Micaëla (*Carmen*), Amelia Grimaldi (*Simon Boccanegra*), and Eva (*Meistersinger von Nürnberg*, Helpmann Award nomination).

She has also performed the roles of Mimì and Marguerite (*Faust*) for West Australian Opera, Micaëla for Sugi Opera Company, Korea, Mimi for Hanoi Opera, Vietnam and created, directed and performed the classically theatrical event "An Armenian Journey" at The Concourse, Chatswood, to mark the 100th Anniversary of the Armenian Genocide.

Natalie was awarded first place in both The Opera Foundation New York Competition and the Herald Sun Aria Competition. She participated in the International Institute of Vocal Arts program in Tel Aviv, after which she undertook her Professional Studies Diploma at Mannes College, New York, studying with Soprano Ruth Falcon, where she performed the role of Fiordiligi (*Così fan tutte*), Annina (*The Saint of Bleecker Street*) and Alice Ford (*Falstaff*) conducted by Maestro Joseph Colaneri.

As well as attending the Solti-Te Kanawa Accademia program in Tuscany, Italy, where she worked with both maestro Richard Bonyngé and Dame Kiri Te Kanawa, Natalie has worked with Renata Scotto in her Tampa Masterclass, participated in the American Institute of Music (AIMS) program in Graz, Austria, and studied with Mirella Freni at the Accademia of Bel Canto in Modena, Italy.

Natalie has also made soloist guest appearances with the Melbourne Symphony Orchestra, Queensland Symphony Orchestra and given numerous performances of Verdi's Requiem.

Her European engagements have included her debut in Italy, in the role of Amelia Grimaldi at the Petruzelli Teatro di Bari and in the title role of *Aida* at the Teatro G. Verdi di Busseto, during the Verdi Festival.



Natalie Aroyan

# ABOUT THE ARTISTS

## DEBORAH HUMBLE Waltraute

British/Australian mezzo soprano Deborah Humble gained a Bachelor of Music Performance from the University of Adelaide and a Masters Degree in Music Research from the Australian Catholic University in Melbourne before becoming a Young Artist at the Victoria State Opera. After further study in London and Paris Deborah was appointed Principal Artist at Opera Australia in 2002. In 2004 she won the coveted Dame Joan Sutherland scholarship and in 2005 she relocated to Germany and became Principal Mezzo-Soprano at the State Opera of Hamburg. After reaching the finals of the International Wagner Competition in Seattle in 2008, Deborah embarked upon a freelance career which has taken her all over the world.

Recognised internationally for her performances of Wagner and the dramatic mezzo repertoire, recent engagements include Erda in *Das Rheingold* and *Siegfried* with the Hong Kong Philharmonic, Brangäne in *Tristan and Isolde* with the Mexico City Symphony, Amneris in *Aida* for Opera Australia, Alisa in *Lucia di Lammermoor* for the Teatro Mario del Monaco in Treviso, Erda in *Siegfried* for the Boston Symphony, Verdi's Requiem at the Sage Concert Hall, UK, and for Orchestra Wellington, Mahler's Symphony No.8 at the Esplanade Theatre in Singapore, Elgar's *The Kingdom* for Melbourne Bach Choir, Erda in *Das Rheingold* and Waltraute in *Die Götterdämmerung* for Saffon Opera UK, Mary in *The Flying Dutchman* with Opera Lille, Mahler's Symphony No.3 for Queensland Symphony, Klytamnestra in Strauss' *Elektra* for Edinburgh Opera, and Victorian Opera, Wagner's Wesendonck Lieder for Orchestra Wellington, *Messiah* for New Zealand Symphony and *Ring Cycles* in Hamburg, Halle, Bari, Ludwigshafen and Melbourne.

In the 2022/23 season Deborah sang the mezzo solo in Mahler's Symphony No.2 with the Sydney Symphony Orchestra conducted by Simone Young and presented live on ABC

TV. These performances of the Resurrection Symphony celebrated the reopening of the Sydney Opera House Concert Hall. She received a Green Room Award nomination for her performance of Klytamnestra (*Elektra*) for Victorian Opera and critical acclaim for her interpretations of Erda and Waltraute in three cycles of Wagner's *Der Ring des Nibelungen* for Melbourne Opera conducted by Anthony Negus. She was mezzo soloist in Mahler's Symphony No.3 for Queensland Youth Symphony, Rossini's *Petit Messe Solenne* with the Melbourne Symphony and *Messiah* with New Zealand Symphony Orchestra. She sang Waltraute and made her role debut as Fricka in three complete cycles of the *Ring* for Opera Australia. Other role debuts in 2023 included Clarion in Strauss' *Capriccio* conducted by Simone Young, and La Cieca in *La Gioconda* alongside Jonas Kaufmann, Saioa Hernandez and Ludovic Teszier. She also performed Brigitta in *Die Tote Stadt* in Auckland, New Zealand.

Her recordings include Clarissa in *The Love for Three Oranges* with Opera Australia (Chandos Records conducted by Richard Hickox), Erda, Schwertleite and 1st Norn in *Der Ring des Nibelungen* with the Hamburg State Opera (Oehms, conducted by Simone Young) and Erda in the Hong Kong Philharmonic's Ring Cycle (Naxos, conducted by Jaap van Zweden). In 2021 she was included on the CD *Marvellous Mezzo-Soprano and Contralto* released by Naxos.



Deborah Humble. Photo by Andrew Keshan

# ABOUT THE ARTISTS

## **MARGARET PLUMMER** Siegrune

Australian mezzo-soprano Margaret Plummer was engaged as a principal artist at the Vienna State Opera for eight seasons. During this time Margaret has performed a vast range of repertoire for the company including Hänsel (*Hänsel and Gretel*), Mercedes (*Carmen*), Waltraute (*Die Walküre*), Flosshilde (*Das Rheingold and Götterdämmerung*), Second Norn (*Götterdämmerung*), Blumenmädchen (*Parsifal*), Siebel (*Faust*), Varvara (*Katya Kabanova*), Tebaldo (*Don Carlos*), Page (*Salome*), Fenena (*Nabucco*), Meg Page (*Falstaff*) also for Hamburg State Opera, Tisbe (*La Cenerentola*), Hermia (*A Midsummer Night's Dream*), Wood Sprite (*Rusalka*) and Fjodor (*Boris Godunov*).

This year Margaret returns to the Vienna State opera in a number of roles, including Emilia (*Otello*), Kitchen Boy (*Rusalka*) and Clover in the Vienna premiere season of Raskatov's *Animal Farm*. She also returns to the Bayreuth Festival as Blumenmädchen and 2nd Knappe (Esquire) in *Parsifal*, to the Sydney Symphony as Siegrune (*Die Walküre*, Simone Young conducting), to the Melbourne Symphony for Beethoven's *Symphony No. 9* and to Sydney Philharmonia Choirs for *Messiah*.

In 2023 Margaret's key engagements included her debuts at La Scala, Milan as Auntie in *Peter Grimes*, and at the Bayreuth Festival as Blumenmädchen and Second Knappe (Esquire) in *Parsifal*. She also returned to the Sydney Symphony Orchestra as Flosshilde in *Das Rheingold* and to Sydney Philharmonia Choirs in Bach's *Christmas Oratorio*.

Prior to winning the 2014 Vienna State Opera Award, Margaret performed extensively with Opera Australia including performances in Handa Opera on Sydney Harbour as well as in regional touring productions. She has also been engaged as *Carmen*

(title role) by Longborough Festival, Charlotte (*Werther*) and Marguerite (*La damnation du Faust*) for the Tiroler Landestheater, Innsbruck, in Beethoven's *Symphony No. 9* with the Vienna Philharmonic, Haydn's *Theresienmesse* with the Savaria Symphony Orchestra, Berg's *Seven Early Songs* with the Tirol Symphony Orchestra. In Australia she has been heard as Hexe (*Hänsel and Gretel*) with the Sydney Symphony Orchestra, as Phoebe (*Castor et Pollux*) and Diane (*Iphigenie en Tauride*) for Pinchgut Opera, as Dorabella (*Così fan tutte*) for Pacific Opera and in Mozart's *Requiem* with the Tasmanian Symphony Orchestra.

Margaret holds a Bachelor of Music from the Sydney Conservatorium of Music.



Margaret Plummer. Photo by Golden Hour Pictures.

# ABOUT THE ARTISTS

## **KRISTIN DARRAGH** Grimgerde

Kristin Darragh is a New Zealand born contralto, her voice described by Opernglas as one of ‘breathtakingly beautiful depth and formidable penetrating power.’ Performance highlights this season include her return to the New Zealand Opera stage as Lady Bertram in Jonathan Dove’s *Mansfield Park*, Alto soloist in Handel’s *Messiah* and The Angel in Elgar’s *The Dream of Gerontius*.

Kristin appears regularly on the concert platform. Recent notable performances include the *Brahms Alto Rhapsody* with Orchestra Wellington, Beethoven’s 9th Symphony with the New Zealand Symphony Orchestra and Alto Soloist in de Falla’s *The Three-Cornered Hat* with The Auckland Philharmonic Orchestra. Highlights of her previous season were creating the role of Fatima in New Zealand Opera’s workshop of Michael Williams’ new opera, *Prayer for Broken Shelter*, concert performances with Opus Orchestra of *Mozart’s Requiem*, and Wagner’s *Wesendonck Lieder*.

Kristin was engaged as a full-time soloist at Theater Lüneburg, Germany, where her roles included Olga (*Eugene Onegin*), Maddalena (*Rigoletto*), Suzuki (*Madame Butterfly*) Dritte Dame (*Die Zauberflöte*), Cornelia (*Giulio Cesare*), Orlofsky (*Die Fledermaus*) and Sally Bowles (*Cabaret*). She is a regular principal artist for New Zealand Opera where her roles have included Siebel (*Faust*), Amastre (*Xerses*), Mercedes (*Carmen*), Marcellina (*Le Nozze di Figaro*) and Maddalena (*Rigoletto*). Other operatic experience includes Erda (*Das Rheingold*), La Zia Principessa (*Suor Angelica*), Baba The Turk (*The Rake’s Progress*), Stewardess (*Flight*), Florence Pike (*Albert Herring*), Zita (*Gianni Schicchi*) and the title role in Britten’s *Rape of Lucretia*.

Kristin trained at the Royal Academy of Music in London. Her awards have included the Tower AIMES award for outstanding achievement in Music and the Circle100 Scholarship. Kristin is now involved in the mentoring and training of New Zealand’s young aspiring singers and is The Director of Vocal Performance at the University of Waikato.



Kristin Darragh

# ABOUT THE ARTISTS

## **LIANE KEEGAN** Schwertleite

Born in Australia, Liane received scholarships from the Opera Foundation Australia, Shell Royal Covent Garden Scholarship which enabled her to study at the National Opera Studio London. She attended the AIMS summer School in Graz Austria on the Opera Australia Foundation Scholarship and in 1997, she won a Bayreuth Bursary from the Wagner Society of Great Britain.

Liane came to the attention of both critics and public alike with roles including Azucena (*Il Trovatore*) for Opera of South Australia, Ulrica (*Un Ballo in Maschera*) for Opera Australia conducted by Simone Young, Mistress Quickly in the Minnesota Sommerfest production of *Falstaff* conducted by Jeffrey Tate, Suzuki (*Madame Butterfly*) with Opera North, First Norn (*The Twilight of the Gods*) with English National Opera and Offred's Mother in *The Handmaids Tale*, Rosa Mamai (*L'arlesiana*), Marcellina (*Le Nozze di Figaro*) with Opera Holland Park London, Filipjevna (*Eugene Onegin*), First Norn with Staatstheater Stuttgart, Klytemnestra (*Elektra*), Brigitte (*Die Tote Stadt*), Leocadja Begbick (*Aufstieg und fall der stadt Mahagonny*) with Theater Hagen (ensemble member 2006-2008).

As a member of the ensemble of Deutsche Oper Berlin from 2008-2012, Liane sang among many other roles including First Norn and Siegrune (*Der Ring des Nibelungen*), Adelaide (*Arabella*), Madelon (*Andrea Chenier*), Mother Johanne (*Dialogues des Carmelites*), Marcellina (*Le Nozze di Figaro*), Filipjevna (*Eugene Onegin*), Mayor's wife (*Jenůfa*), Anna (*Les Troyens*), Emilia (*Otello*), Third Lady (*Die Zauberflote*), Mary (*Der Fliegende Hollander*) and Mamma Lucia (*Cavalleria Rusticana*).

Concert appearances have included Mozart's Requiem with Sir Neville Mariner and the Czech Philharmonic Orchestra, Barbara in the British premiere of Korngold's

*Violanta* at the 1997 BBC Proms conducted by Paul Daniels, Waltraute in Act 3 of *Die Walküre* with Antonio Pappano at the Edinburgh Festival, Janáček's *Glagolitic Mass* for Sydney Symphony under Sir Charles Mackerras, First Norn (*Gotterdammerung*) with Sydney Symphony/Edo de Waart, Gaea (*Daphne*) with VARA Concertgebouw Amsterdam/de Waart, *Lieder eines Fahrenden Gesellen* with Sydney Symphony/Mark Elder, *Five Tudor Portraits* (Vaughan Williams) with Liverpool Philharmonic/Vernon Handley, Guo Wenjing's *Inscriptions on Bone* at the 1999 Edinburgh Festival with Nieuw Ensemble of Amsterdam conducted by Ed Spanjaard, revived in Amsterdam and Wiener Konzerthaus with the Klangforum Wien, conducted by Hans Zender.

Since returning to Australia permanently in 2012, Liane has appeared regularly with The Royal Melbourne Philharmonic, appearing in *The Music Makers* and *Sea Pictures* by Elgar, conducted by Andrew Wailes and available on CD. Liane appeared as Siegrune from Act 3 of *Die Walkure* in the Hamer Hall Reopening Gala Concert, as a guest artist with Victorian Opera in the White Nights Gala, and as Mary in *Der Fliegende Hollander* with Victorian Opera.

Liane appears as Erda, First Norn and Waltraute (*Die Walküre*) on the 2004 Melba Records recording of the first Australian *Ring Cycle*, conducted by Asher Fisch.



Liane Keegan

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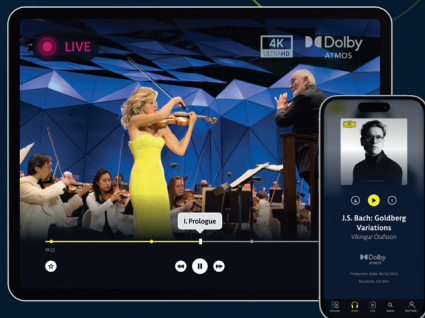
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