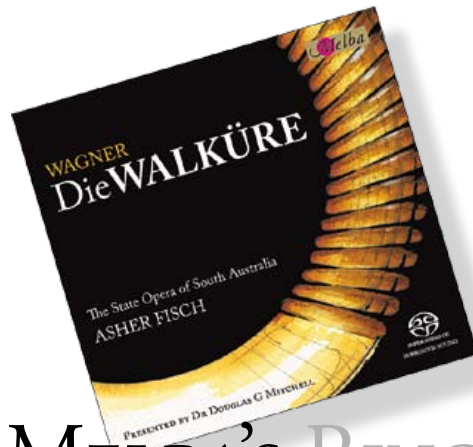


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## MELBA'S RING OF PURE GOLD

**M**ELBA'S HISTORY-MAKING recording project of the 2004 Adelaide production of Richard Wagner's **Der Ring des Nibelungen** is nearly complete.

**Die Walküre**, **Das Rheingold** and **Siegfried** are now in the shops and **Götterdämmerung** will follow in June 2007.

The magnitude of this project is breathtaking. New record companies tend to start at the chamber music end of the repertoire but Melba has begun at the top by making a permanent record of the State Opera of South Australia's production of the **Ring** using the latest in recording technology.

The recording, made possible by the Australian Government's \$5m grant to Melba and with the **generous support of presenting sponsor Dr Douglas G Mitchell**, has raised the recognition of Australia as a centre of European musical culture that is to be taken seriously. One German critic says: "This recording does away with the idea that Wagner can only really be performed in Europe ..." Everywhere the recordings have been reviewed praise has been heaped on the State Opera of South Australia, the excellent Adelaide Symphony Orchestra and the mainly Australian singers who have performed brilliantly under the direction of conductor Asher Fisch.

**MELBA'S RING** is the first to be recorded in six channel Super Audio CD sound. Critics here and in Europe and the US have been unanimous in their praise of the fidelity of the recorded sound to the performance. Writing in **Fanfare** [USA] the critic says: "Finally, for audiophile Wagnerians, here's a no-brainer ... Asher Fisch presides over a well-prepared Adelaide Orchestra ... world class ... And the sound! The 5.1 multichannel program renders the richness of Wagner's orchestral syntax as you've never heard it outside of a good opera house ..."

From Belgium comes this review: "This **Walküre** deserves a top shelf of your record library ... A unique aspect of the recording is the SACD technique used that magnifies the sound, giving it relief and depth. You have never heard in your life such a "Ride of the Valkyries", prancing, jumping, neighing, calling and thundering forth."

**Acoustic Sounds USA** gives us a full five stars for "... rich SACD sound—warm, full, smooth, with great clarity and perfect balance between all the forces. The **Ring** could not get a better introduction to SACD."

And from the toughest audience of all, **Critic Service Germany**: "What a wonderful and great recording! ... amazingly clear ... natural and voluminous surround sound ... The orchestra is quite extraordinary."

**T**HE ENTHUSIASM hasn't waned. Of **Das Rheingold** the American **High Fidelity Review** writes: "Wagner's **Ring of the Nibelungs** is coming to multichannel SACD, and thanks to the State Opera of South Australia and Melba Recordings, it is being done right ... I simply can't imagine it being done better ... this is electrifying music making, and it is an edifying production ... it is a true delight to witness the emergence of what surely will be remembered years from now not only as a legendary performance, but as an epoch-making recording as well. **Musical Content: 100% Recording Fidelity: 100%**"

At Melba we have worked hard on every aspect of the production of this important recording project and as a result most reviewers have commented on the packaging and presentation. We have set new standards for the presentation of multi-disc sets to do justice to the performance and the recording.

[Read extracts from all the Ring reviews at [www.melbarecordings.com.au/content/view/91](http://www.melbarecordings.com.au/content/view/91)]

# MELBA TAKES ON NEW YORK...



## NEW YORK NEW YORK

- 1 *Maria Vandamme, Jeanne Pratt AC, Rupert Murdoch AC KCSG, Anthony Pratt & Claudine Revere*
- 2 *James Wolfensohn KBE AO*
- 3 *Maria Vandamme & Rupert Murdoch AC KCSG*
- 4 *Diana Hill, Helen Steel-Geiss and the Hon. Ambassador Robert Hill*
- 5 *Dr Douglas G Mitchell & Asher Fisch*
- 6 *Consul-General John Olsen AO & Terry Campbell AO*
- 7 *David Tong, Melba Artist*

**MELBA CEO, MARIA VANDAMME** took the label into the huge, discerning American market when she flew to New York for the company's North American launch in January.

Mr Anthony Pratt and Mrs Jeanne Pratt AC hosted the launch party where the guests included Mr Rupert Murdoch AC KCSG, former World Bank head, James Wolfensohn KBE AO, Foreign Minister The Hon. Alexander Downer, Consul-General John Olsen [the former premier of South Australia], and the Australian Ambassador to the United Nations and former South Australian Senator, The Hon. Robert Hill. **Ring** conductor Asher Fisch was also present for the Melba North American debut.

In introducing Melba to America Vandamme said: "One of the paradoxes of Australia's international image is that every cultured person in the world can recognise the Sydney Opera House but very few of those who know what it is also know what goes on inside it.

"Sydney, and indeed every Australian capital city, has a rich cultural establishment of musicians and singers who regularly perform the western European musical canon to a high standard in excellent concert halls and opera theatres. But this sometimes comes as a surprise to the rest of the world. That said, this is a global business and our aim is to ensure that Australia participates fully.

"A common theme in the uniformly favourable critical reaction to the Melba recording of the 2004 production of Wagner's **Ring** Cycle in Adelaide has been: 'Adelaide? Australia? Wagner? Who would have thought it?' In fact this was the second complete **Ring** Cycle staged by the State Opera of South Australia.

"Australian publicists have worked assiduously at promoting the country as a land of perpetual sunshine, cuddly marsupials and friendly people. The significance of Australia as a nation that has produced some of the most famous musicians to perform on the world's stages is usually overlooked. But world famous performers such as Nellie Melba, Joan Sutherland and Richard Bonyngé, Yvonne Kenny and Charles Mackerras didn't spring fully-formed as alien life forms in a cultural desert. They are the conspicuous products of a rich and deep culture of music education, performance and promotion.

"What has always been lacking is an indigenous recording company that would record and promote Australian artists to the world. In 2000 I determined a way to address this deficiency in our cultural life. The time had come and was well past for an Australian music foundation and recording company that would use the very best technology to showcase the remarkable talent that we in Australia can enjoy just about every day of the week in one city or another. Thus was born the Melba Foundation and Melba Recordings."

**JAMES WOLFENSOHN KBE AO** said at the launch: "The whole field of classical musical recording is in serious decline and has been for years and so it requires something that is very special to make an impact on the market and my belief is that these recordings will do that."

Alexander Downer says that he was so impressed with the Melba **Ring** recordings that "I gave Condoleezza Rice a copy of the recording last month when I was with her in Washington."

Asher Fisch says that what has pleased him about the reviews has been the universal acclaim for the Adelaide Symphony Orchestra. "The Adelaide Symphony Orchestra is a wonderful orchestra known in South Australia and a little maybe in the other parts of the country but not known at all over the world. Without this recording there was no way that they would have this kind of renown and reputation that they now receive around the world. It's fantastic for them."

[ Melba is deeply indebted to the Pratt family for their generous support without which this New York launch would not have been possible. Jeanne and Richard Pratt have been wonderful friends and supporters of Melba since its founding. Their contribution to Australian culture is magnificent and Melba is grateful for their friendship and for the confidence they have shown in our project.

Mr Rupert Murdoch told the New York gathering that he was there because his mother told him to be! It was an amusing line that got a laugh but it has a serious meaning. Dame Elisabeth Murdoch AC DBE is the Founding Benefactor of the Melba Foundation and the Ring recording is dedicated to her in acknowledgement of her generosity. ]

# MELBA IN PARIS—THEN & NOW...

**PARIS, THE CITY IN WHICH DAME NELLIE MELBA GOT HER FIRST BREAK**, was the setting for the European launch of The Melba Foundation on 7 December 2006. On the same day, Melba's **Rheingold** was given its first French press award, an **opus d'or** from the French audiophile online magazine **Opus**.

The launch party was hosted by Her Excellency Australian Ambassador to France, Penelope Wensley AO in the Residence of the Ambassador, at the top of the magnificent Australian Embassy building with its breathtaking view of the Eiffel Tower and Trocadero.

Honoured guests included conductor and Honorary Melba Foundation Patron Richard Bonyngé AO CBE, whose recordings **Massenet: Amoureuse**, a selection of Massenet arias from his personal archive and **Believe in Love**, a disc of rare French and Italian arias with soprano Elizabeth Whitehouse, who was also in attendance, were released in France in January. Bonyngé, who has been accorded the French commendation "Commandeur des L'Ordre National des Arts et des Lettres" is revered in France for his work reviving the French grand opera repertoire.

Ambassador Penelope Wensley reminded guests of the links between Melba and France which date back to Nellie Melba's first arrival in Paris in 1886. She said, "It was here that her teacher, mentor and 'mother', Mathilde Marchesi, brought Melba to the spotlight, refining her voice and presentation, introducing her to the great French composers with whom she developed close relationships— Massenet, Gounod, Saint-Saëns—and indeed encouraging her to assume a diva's name. It is said that Melba needed little encouragement, but the name she chose, Melba, shows her great affection for her home town."



**Ambassador Penelope Wensley AO**

Melba Recordings' contemporary links with France and the French music repertoire were outlined by Nicolas Calieux, Melba's Marketing Manager for Europe. In addition to the two recordings already mentioned, there are Melba's world premiere account of Hérold's **La somnambule**, its documentary on Massenet, and upcoming projects—Saint Saens' **Hélène**, a one-act opera

written especially for Dame Nellie in 1904; contemporary French composer Jean-Michel Damase's **Rhapsody for Horn and Orchestra**, and the first ever recording entirely devoted to the ophicleide. [See the story below]

Launch guests were treated to a listening session and a spine-tingling performance of three of Wagner's **Wesendonck Lieder** and a Strauss Lied by Elizabeth Whitehouse, accompanied by Australian pianist Anthony Romaniuk now residing in Paris.

The launch was attended by many distinguished guests, including Mme Bessand-Massenet, the granddaughter of Massenet, representatives from the **Association pour le Rayonnement de l'Opera de Paris**, the charity organisation **Care**, The French Wagner Circle, **The Academie du Disque Lyrique**, officials from French orchestras, music publishers and French and Australian journalists. France's musical magazines were represented, as well as Radio France, the daily press and the audiophile press.

**The Melba Foundation gives warm thanks to Ambassador Penelope Wensley AO for hosting our first European launch.**



**BERLIOZ AND MEYERBEER IN FRANCE, AND MENDELSSOHN AND WAGNER IN GERMANY** wrote for it but these days no one plays it. Well, almost no one.

Melba is collaborating with virtuoso wind player **Nick Byrne** to bring the sounds of the **ophicleide** to twenty-first century music lovers.

The **ophicleide** was invented by the Parisian instrument maker Jean Baptiste Halari in 1817 and patented in 1820, and is truly a child of France. The precursor of both the tuba and the saxophone, and sharing characteristics of both it was also overwhelmed by these later instruments.

Nick reckons that there is something special about the **ophicleide** that is worth preserving. He discovered the instrument when an injury prevented him from performing on his chosen instrument, the trombone.

He says: "My own introduction to the instrument came as a student fingering through scores and wondering what is this instrument that no-one seems to use today, but is called for in the score. I would wonder what it sounds like and whether indeed I could one day, purely through curiosity, take this instrument up. It was not until later in life, when a shoulder injury did not allow me to practise my normal instrument, the trombone, that the **ophicleide** was rediscovered, researched, practised and my obsession revealed."

Melba has recorded Nick and his **ophicleide**, together with distinguished pianist, **Dennis Miller**, in a recital of music by Elgar, Rachmaninov, Handel, Grieg and others. It is scheduled for release later this year.

*...this recording is exceptional, not only in its rarity, but as much in its quality. For one to hear a brass instrument played with this level of musicality and virtuosity is rare. To hear the once forgotten ophicleide played here is really quite remarkable. It is surely one of the most original and natural-sounding brass recordings ever made."*  
**Hans Stroeker, bass trombone, Vienna Philharmonic Orchestra**

# ELIZABETH WHITEHOUSE—MELBA FEATURED ARTIST

**BELIEVE IN LOVE—RARE FRENCH AND ITALIAN OPERA ARIAS** is Melba's first recording with Tasmanian born soprano Elizabeth Whitehouse.

This new SACD is already receiving critical praise in the toughest markets. The Belgian magazine **Opera Nostalgia** says: "This is the CD any vocal buff would do well to pick up ... here is an exciting repertory and a good voice to go with it. As always, Mr Bonyngé splendidly accompanies his singer and brings out some hidden beauties and fine details in the orchestral score of many a piece. One sighs too if one compares Orchestra Victoria with the pedestrian sound made by some of the cheap often East-European orchestras employed for recordings of neglected verismo... an important issue [that] deserves to be noticed..."

Elizabeth Whitehouse studied at the Sydney Conservatorium with Madame Mathy and later furthered her studies in Vienna at the Akademie für Musik und Darstellende Kunst and through private vocal studies. She started her professional career in Darmstadt and was then contracted to Städtische Bühnen Nürnberg.

Appearances at International Festivals include the Edinburgh Festival and New Zealand International Festival of Arts (**Fidelio**), the Salzburg Autumn Music Festival [**Der Fliegende Holländer**], the Festival of Perth [Elizabeth in concert performances of **Tannhäuser**] and the Bregenz Festival [**Un Ballo in Maschera**].

In 1996 Elizabeth made her Australian debut as Senta in **Der Fliegende Holländer** with Opera Australia at the Sydney Opera House. For this performance she was awarded the MO Award as 1996 Operatic Performer of the Year and the inaugural National Operatic Award for services to Opera in New South Wales. She also received Green Room Awards for her performances in **Manon Lescaut**, **Der Fliegende Holländer** and **Fidelio**, all for Opera Australia in Melbourne.



Recently Elizabeth was awarded a Helpmann Award for Best Female Performer and the MO Award as Operatic Performer of the Year for **Lady Macbeth of Mtsensk** and a Green Room Award for "Best Female Singer" for **Der Rosenkavalier** [both for Opera Australia].

Other operatic appearances include Marie [**Wozzeck**] for the Teatro Comunale in Bologna and in Sydney for Opera Australia, Maddalena [**Andrea Chénier**] under the baton of Simone Young for Opera Australia, Agathe [**Der Freischütz**] for the Israeli Opera in Tel Aviv, Ellen Orford [**Peter Grimes**] in Genoa, Guttrune [**Götterdämmerung**], Leonore [**Fidelio**] with Ricardo Muti in 1999 and Ellen Orford [**Peter Grimes**] with Jeffrey Tate in 2000 at La Scala, a concert performance of Act Two of **Fedora** with Plácido Domingo in San Francisco, **Tosca** in San Francisco, Colorado and in The Olympic Arts Festival for Opera Australia; Amelia [**Un Ballo in Maschera**] and Senta [**Der Fliegende Holländer**] at the Deutsche Oper, Elsa [**Lohengrin**] and **Capriccio** in Turin, **Lady Macbeth of Mtsensk** under the baton of Richard Hickox for Opera Australia and Feldmarschallin [**Der Rosenkavalier**] in Palermo and also for Opera Australia and at La Scala.

Elizabeth Whitehouse, Richard Bonyngé & Orchestra Victoria in a recording session in Robert Blackwood Hall, Monash University, Melbourne

In addition to her opera engagements, Elizabeth is much in demand for concerts which include **Gurrelieder** in Spain, **Wesendonck Lieder** in Brazil, **Gurrelieder** with the Berlin Philharmonic under the baton of Sir Simon Rattle, **Fidelio**, conducted by Zubin Mehta, in concert in Israel, Senta in **Der Fliegende Holländer** in concert with the Orchestre National de France and Zemlinsky's **Lyrische Symphonie** with the Sao Paulo Symphony Orchestra and Maestro John Neschling. Concert work in Australia includes Mahler's Second Symphony, Verdi's **Requiem** and Mahler's **Symphony of a Thousand** for the Melbourne Symphony Orchestra and Beethoven's Ninth Symphony with the Sydney Symphony Orchestra.

Recent engagements include **Fidelio** for Maggio Musicale in Florence; **Tosca** for New National Theatre, Tokyo; the title role in **Ariadne auf Naxos** under the direction of Marcello Viotti, for La Fenice, Venice; a Strauss concert with the Bavarian Radio Orchestra, Munich; Guttrune in a concert performance of **Götterdämmerung** at the Teneriffa / Canary Islands Festival, Strauss's **Vier letzte Lieder** in Ljubljana, Slovenia, Guttrune and Third Norn [**Götterdämmerung**] in Madrid, Senta [**Der Fliegende Holländer**] for Opera Australia in Melbourne, Rezia in a concert performance of Weber's **Oberon** at the Edinburgh Festival.

She recently sang a concert of excerpts from **Lady Macbeth of Mtsensk** in Basel.

Elizabeth returned to Australia in 2005 to sing the role of Fata Morgana in **The Love For Three Oranges** conducted by Richard Hickox for Opera Australia in the Sydney Summer Season.

In 2006 she made her debut as Kostelnicka in **Jenufa** for Opera Australia.

Melba is delighted to be associated with this distinguished artist, preserving her glorious voice with the very best technology.



## THE MIGHTY MELBOURNE TOWN HALL ORGAN as it has never been heard before on record



The **Melbourne Town Hall organ** is one of the largest in the world. It was installed in 1929 and entirely rebuilt in 2001. Its first thunderous workout after the renovation was a performance of the work of Philip Glass, in the presence of the composer, by Melba artist Dr Calvin Bowman.

Melba is now making the first SACD multi-channel recording of this great instrument with organist Calvin Bowman performing a program that includes eight world premieres.

Compositions by Australian composers Fritz Hart, Alfred Hill, Phyllis Batchelor, Colin Brumby, Percy Grainger, Ross Edwards, Richard Mills and Calvin himself are included in the recording.

Dr Bowman knows the organ well and has chosen the program to exploit its remarkable tonal palette. This will be the most significant organ recording to be made in Australia, showcasing the work of Australian composers on a great instrument, played by a master and recorded using the most advanced technology to capture both its majesty and its subtlety.

Just warn the neighbours before putting it in the player.

### The artists:

- 1 Dr Calvin Bowman & Ross Edwards
- 2 Pei-Jee & Pei-Sian Ng
- 3 Ben Jacks
- 4 Barry Tuckwell AC OBE

## TWIN CELLISTS record for Melba

**Pei-Jee Ng and Pei-Sian Ng** are 21 year old twins who both play the cello. They have already established themselves as amongst the finest young talent in Australia.

The twins recently performed at the Petronas Twin Towers in Kuala Lumpur and appeared as guest artists with the Malaysian Philharmonic Orchestra. Adelaide composer, Graeme Koehne, has written a double cello concerto for them.

This year the Ng brothers are making their first extensive tour of Australian towns and cities, performing with another Melba artist, pianist David Tong, in a program of works by Chopin, Rachmaninov, Kats-Chernin and Barrière.

Supporting and recording the Ngs at the beginning of their career is fulfilling Melba's mission of spotting, developing and encouraging young musicians and making them known to the world through state of the art recordings.



## THE AUSTRALIAN STRING QUINTET PLAYS THE MUSIC OF ROGER SMALLEY

The recent chamber works of Australian composer and pianist **Roger Smalley** are the feature of a disc recorded with the Australian String Quartet (now the Grainger Quartet); horn player Darryl Poulsen, violinist Paul Wright and Smalley himself at the piano.

Smalley notes the works are, "Based on deconstructed fragments of music by Chopin and Brahms, (which) means that they all, in their different ways, grapple with the problem of the reintegration of tonality, a problem which I found creatively very stimulating." Recorded in both Perth and Adelaide, the disc includes Smalley's Piano Quintet, Trio for Horn, Violin and Piano and String Quartet No. 2.

## THE MUSIC LOVER AND THE MAESTRO

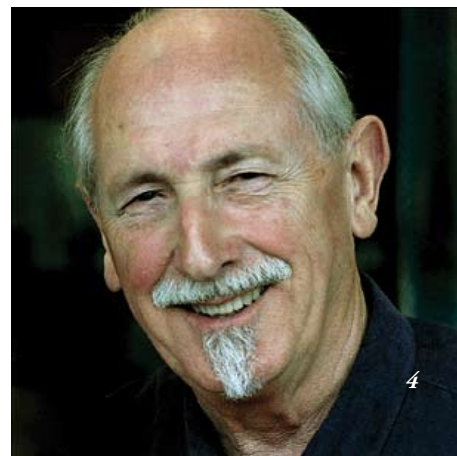


Under the baton of **Barry Tuckwell AC OBE**, one of the world's greatest horn players, Sydney musician **Ben Jacks** has recorded a work for horn and orchestra—a work commissioned by the well-known Australian comedian Barry Humphries AO, from French composer Jean-Michel Damase.

After a distinguished career overseas as an orchestra player and as a soloist, Barry Tuckwell has returned to Australia. The Melba Foundation is delighted to have Mr Tuckwell as one of our ambassadors.

As well as the Damase piece the disc includes a horn concerto written by Marshall Hall [1862–1915], the founder of the University of Melbourne's Conservatorium (now Faculty) of Music.

This recording is another in which Melba is collaborating with Orchestra Victoria whose splendid playing is receiving world-wide critical acclaim. The critic reviewing **La sonnambule** in the **American Record Guide** has "Special praise for the splendid sound of the winds and horns ... superlative playing by Orchestra Victoria ..."



## Ring in the Round

**A small Australian record label is daring to take an untrodden path with SACD, Michael Quinn reports**

Is the recording industry dying? If the fate of the so-called major labels is any indication, then yes it is. With Warner Classics the latest high profile casualty: still a relative infant in the middle of its second decade, Warner's sorry fate has been to be subsumed into a 'reissues division' called, without a smidgeon of irony, Rhino. Aren't they on an endangered list somewhere?

But the bell has not begun to toll just yet. Recording aficionados have long known that the industry has been kept alive by the imagination, the innovation and the sometimes incalculable courage of the independent sector, where quality has been measured by artistic achievement rather than by accountants.

Currently, the industry—despite the Doomsday headlines—is experiencing another period of regeneration. This time the new ideas and agenda-changing ambitions are emanating from unexpected sources: perhaps most surprisingly of all, Melba Recordings in Australia.

Founded in 2000, Melba takes more than just its name from Australia's legendary operatic superstar. It also shares a birthplace—Melbourne—and, under the seemingly inexhaustible guidance of its founder and managing director, Maria Vandamme, a strict adherence to Dame Nellie's own unwavering mantra: "It's got to be perfection".

An experienced and respected producer for ABC, Australia's national broadcaster, for two decades, Vandamme created the label, she says, to champion the cause of the country's classical music performers at home and abroad. From the start she set out to create "a Rolls-Royce label that was unstinting in its quality, and one that would shift the Euro-centric axis of the music industry."

"Melba," says Vandamme with obvious pride, "was a fabulous, larger than life character with an unflinching determination to achieve what she believed was the right thing to do. And she had great pride in the maturity of Australia's culture. Melba Recordings shares that belief. In a new century, Australia's musicians need a platform that will raise their profile abroad as never before."



*Recording aficionados have long known that the industry has been kept alive by the imagination, the innovation and the sometimes incalculable courage of the independent sector, where quality has been measured by artistic achievement rather than by accountants.*

*In short, this is electrifying music making, an edifying production. It is a true delight to witness the emergence of what surely will be remembered years from now not only as a legendary performance but as an epoch-making recording as well.*

**MARK JORDAN—High Fidelity Review**

Still only six years old, and with a back catalogue only just into double figures, Melba has chosen the most conspicuous of ways of announcing itself to the world: producing the first ever recording of Wagner's mighty *Ring* Cycle in state-of-the-art surround-sound Super Audio CD. It is arguably the most significant record ever to come out of Australia and one of the most important yardsticks for the current health of the industry, "SACD is what its name implies; a superior version of the compact disc—a technology now 20 years old!" says Vandamme. "Because it uses a sampling frequency 65 times that of a conventional CD, the sound that SACD captures and recreates is more accurate, detailed and warm. Put that together with the opportunity to listen in surround sound, and the listener has the exciting sensation of being in the theatre on the night of performance."

Which no doubt will be a boon to those of us who weren't in Adelaide in the spring of 2004 for the much acclaimed State Opera of South Australia production of the complete *Ring*, around which Vandamme has built her recording. This month [July 2006] sees the release of its first instalment, **Die Walküre**.

"The world doesn't need another version of the *Ring*," Vandamme candidly volunteers. "I can see no earthly reason for another edition to be made in this already over-crowded market unless it is special. Every record Melba makes is guided by that principle, and with this recording you have one of the world's greatest musical masterpieces created with a contemporary audience in mind and using a technology which sounds so much more real than straight stereo." **Walküre** is not Melba's first SACD recording, a well-received account of Ferdinand Hérol's rarely heard ballet, **La somnambule** pipped it to the post. That performance was conducted by Australia's undoubted "Dean of the Podium", Richard Bonyngne, whose praise of Vandamme is unstinting: "Maria has the most fantastic set of ears," he approvingly declares, "I mean she's a great musician and she wants quality, quality, quality. And I think she's delivering that." Which may be just as well given that Vandamme in a bold but still controversial move side-stepped conventional funding protocol in her native Australia to appeal directly to the country's prime

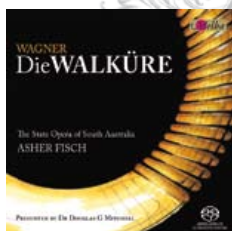
minister and finance minister. The manoeuvre worked, gaining her an unheard of grant of AUS\$5m (£2.5m) in 2004 ... The money has helped Vandamme realise the first part of her dream and delivered the most sophisticated recording of the most demanding opera cycle while also giving her necessary seed-funding to turn Melba into an international record company that just happens to be based in Australia.

If she succeeds, she will have done much to re-order the future of the classical recording industry. And she will have demonstrated in the most eloquent and articulate of ways what record buyers have long known to be true: that as far as making records goes, small really is beautiful.

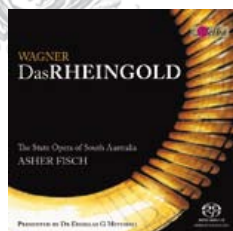
**MICHAEL QUINN (JULY 2006)**



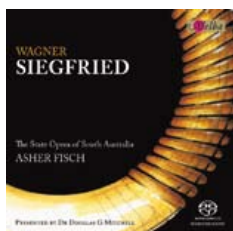
# CATALOGUE



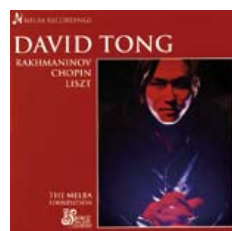
**Wagner: Die Walküre**  
MR 301091-94  
SACD Hybrid (4 CD set)  
Asher Fisch  
(Conductor)  
The State Opera of  
South Australia  
Adelaide Symphony  
Orchestra



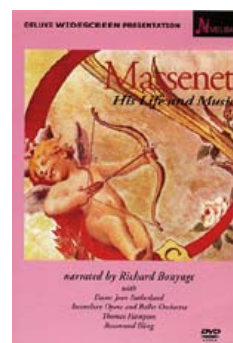
**Wagner:  
Das Rheingold**  
MR 301089-90  
SACD Hybrid (2 CD set)  
Asher Fisch  
(Conductor)  
The State Opera of  
South Australia  
Adelaide Symphony  
Orchestra



**Wagner: Siegfried**  
MR 301095-98  
SACD Hybrid (4 CD set)  
Asher Fisch  
(Conductor)  
The State Opera of  
South Australia  
Adelaide Symphony  
Orchestra



**David Tong**  
MR 301086  
Music of Chopin,  
Rakhmaninov, & Liszt  
David Tong (piano)



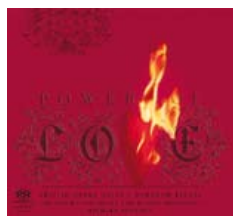
**Massenet:  
His Life and Music**  
MR 2000 / 3000  
DVD / VHS  
Film (55 minute documentary)  
Executive Producer:  
Maria Vandamme  
Director: Scott Murray  
Narrator: Richard Bonyngue  
DOP: David Haskins  
Sound: Laurie Robinson  
Editor: Tim Lewis  
Music: Jules Massenet



**Massenet -  
Amoureuse: Sacred  
and Profane Arias**  
MR 301106  
The Richard Bonyngue Edition  
SACD Hybrid  
Rosamund Illing (soprano)  
Richard Bonyngue (conductor)  
The Australian Opera and  
Ballet Orchestra



**Believe in Love:  
Rare French and  
Italian Opera Arias**  
MR 301104  
The Richard Bonyngue Edition  
SACD Hybrid  
Elizabeth Whitehouse (soprano)  
Richard Bonyngue (conductor)  
Orchestra Victoria



**The Power of Love:  
Arias from British  
Operas**  
MR 301082  
The Richard Bonyngue Edition  
SACD Hybrid  
Music by Balfe, Sullivan and  
Wallace  
Deborah Riedel (soprano)  
Richard Bonyngue (conductor)  
The Australian Opera and  
Ballet Orchestra



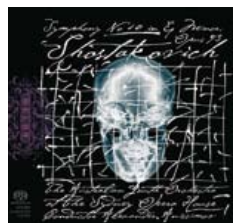
**La somnambule**  
MR 301087  
SACD Hybrid  
A Romantic Ballet by  
Ferdinand Hérod  
The Richard Bonyngue Edition  
Richard Bonyngue (conductor)  
Orchestra Victoria



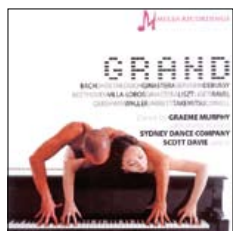
**Bach: Organ Works -  
The Leipzig Chorales**  
MR 301084-2  
2 CD Set  
John O'Donnell (Organ)



**The Floral Dance  
and other Peter  
Dawson Favourites**  
MR 301083  
Gregory Yurisch (bass baritone)  
David Lloyd-Jones (conductor)  
Tasmanian Sypmphony  
Orchestra



**Shostakovich:  
Symphony No. 10**  
MR 301105  
SACD Hybrid  
Alexander Anissimov  
(conductor)  
Australian Youth Orchestra



**GRAND**  
MR 301088  
Dance by Graeme Murphy ...  
with piano in mind  
Scott Davie (piano)



**Puccini = Passion**  
MR 301085  
Cheryl Barker (soprano)  
Richard Bonyngue (conductor)  
State Orchestra Victoria



**Seduction: Songs by  
Richard Strauss**  
MR301081  
Steve Davislim (tenor)  
Simone Young (conductor)  
Orchestra Victoria

*...my view of what a youth orchestra can do has forever been changed by this recording [of the Shostakovich 10th]. I do not know what they are feeding the young musicians 'down under' but whatever is going on is working and working well! As usual the sound is up to Melba's standard of excellence." Positive Feedback USA*

All the reviews of Melba recordings—we are proud of them—can be read online at [www.melbarecordings.com.au/content/view/91](http://www.melbarecordings.com.au/content/view/91)

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