

Richard Wagner and the North symposium

8-9 November 2013
Sibelius Academy



**SIBELIUS-
AKATEMIA**
TÄYLLIÖPÖYDÖ X

Richard Wagner and the North Conference Sibelius Academy 8th-9th November 2013

Programme Committee: Professor Anne Sivuoja-Kauppala, Dr. Martin Knust, Professor Veijo Murtomäki and Professor Riikka Stewen.

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Conference site: <http://sites.siba.fi/en/web/wagner-conference/home>

Richard Wagner and the North Conference Sibelius Academy 8th-9th November 2013

Conference Program

Thursday 7th November *Concert Hall of Sibelius Academy
(Pohjoinen Rautatiekatu 9)*

7 pm Preconference Program: Concert by Risto-Matti Marin

From Vienna to Bayreuth - piano music by
Schubert, Liszt and Wagner

Friday 8th November *Chamber Music Hall of Sibelius Academy
(Pohjoinen Rautatiekatu 9)*

9-10 am Registration (lobby)
10-12 am **Welcoming** by Anne Sivuoja-Kauppala
Session 1: Helsinki, Paris
Chair: Martin Knust

Riikka Siltanen: Richard Faltin as a Wagner-pioneer in
Finland

Christine Fischer: Ferruccio Busoni's stay in Helsinki and
his Wagner-reception

Kristel Pappel: Performance of Wagner's operas and
theatre practice in a nineteenth-century city theatre

Anne Sivuoja-Kauppala: Ackté's Elsa, or maturing ingénue.

12-1.15 pm **Lunch**

- 1.15-3 pm **Opening:** Siegfried-Ruf performed by Tommi Hyytinen
- Inauguration speech by Tiina Rosenberg, rector of the University of the Arts Helsinki
- Keynote**
Barry Millington: Understanding Wagner in the Bicentenary Year
- 2.30-3 pm Welcome Toast & coffee
- 3-5 pm **Session 2:** Wagner's influences
Chair: Veijo Murtomäki
- Ulrich Wilker: In the lab with Wagner: Jean Sibelius' one-act opera Jungfrun i tornet as experiment
- Tomas Erma Møller: Traces of 'Tristan' in Fartein Valen's 'Ave Maria' op. 4
- Mauro Fosco Bertola: Back to the North by means of Pélleas? Reframing Wagner's Tristan in French Cinema under German Occupation: Jean Delannoy's and Jean Cocteau's L'éternel retour (1943)
- Risto-Matti Marin: 19th century transcriptions for piano after Richard Wagner's operatic music
- 5-6.30 pm Interval & Transition
- 6.30 pm **Conference Dinner** at Restaurant Laulumiehet (Hietaniemenkatu 2)

*Saturday 9th November Chamber Music Hall of Sibelius Academy
(Pohjoinen Rautatiekatu 9)*

- 9-10 am Registration (lobby)
- 10-11 am **Keynote**
Eero Tarasti: Richard Wagner - body, person, profession, values - an existential semiotic approach
- 11-11.30 am **Coffee**

11.30-1 pm **Parallel sessions**

Chamber Music Hall
Session 3: Singing Wagner
Chair: Petteri Salomaa

The Green Room (R-lämpö)
Session 4: Myths
Chair: Anne Sivuoja-Kauppala

Jenni Lättilä: Translated
transfiguration – singing Wagner in
Finnish

Pentti Paavolainen: Nordic Myths in
Drama prior to Wagner's Ring

Kristina Selen: Summary of research
project
"Deeds of Music Made Visible": Anna
Bahr-Mildenburg as Isolde'

Jukka von Boehm: The Grail as the
Symbol of Art – Richard Wagner and
the Young Volter Kilpi

Elke Albrecht: Richard Wagner and his
influence on Kalevala operas

1-2.15 pm **Lunch**

2.15-3.15 pm **Keynote**
Hannu Salmi: Wagnerism as Participatory Culture: Nordic
Perspectives

3.15.-3.30 pm **Break** (Drinks, fruits)

3.30-5.30 pm **Session 5:** Stockholm
Chair: Kristel Pappel

Martin Knust: Wagnerisms – An overview about the
Wagner receptions in Northern Europe

Owe Ander: The Wagner reception in Sweden 1840-1865

Henrik Rosengren: Ideology and conflict in the Swedish
reception of the Richard Wagner legacy 1920–1950

5 pm **Closing coffee**

Keynote abstracts

Barry Millington: Understanding Wagner in the Bicentenary Year

To what extent does the all-embracing, comprehensive nature of Wagner's works militate against a true understanding of them? How close are we, in the bicentenary year, to an understanding that does them justice? What opportunities are there, in the bicentenary year, to promote a better understanding? My paper will be investigating these issues with regard to recent research on Wagner, challenging stereotypical views of the composer and examining his work with particular regard to his heroines and his anti-Semitism. I then move on to consider aspects of the theory and practice of the Gesamtkunstwerk, making a case for the primacy of the drama in Wagner's works and the consequent necessity for a rigorous approach to stage production based on meticulous attention to the text and keenly observed character interaction. These arguments are illustrated by DVD extracts from Stefan Herheim's Parsifal (Bayreuth Festival) and Keith Warner's Der Ring des Nibelungen (Royal Opera House, London).

Keynote abstracts

Hannu Salmi: Wagnerism as Participatory Culture: Nordic Perspectives

Already by the 1850s, Richard Wagner was known as a figure who aroused exceptional interest, devotion and passion among his audience. As is generally known, Wagner did not receive any official financial support for his Bayreuth project, and he had to rely on the participation of his fans. Wagner was active in encouraging societies and clubs to be founded not only in Germany but also elsewhere in Europe. The paper examines the forms of organised Wagnerism around the Baltic Sea, in Sweden, Finland and the Baltic provinces of the Russian empire, especially Livonia and Courland. Drawing on the idea of participatory culture, emphasised by media theorists like Henry Jenkins, the paper aims at analysing Wagnerism as an activity that tried to involve the participation of the audience and, as it seems, create new ways of mobilising music fans.

Keynote abstracts

Eero Tarasti: Richard Wagner - body, person, profession, values - an existential semiotic approach

Richard Wagner is a phenomenon of the European culture which constitutes almost an overwhelming challenge to any scholar. However, in order to study his life and work, one needs a theory unifying its various aspects - but not too much, since no single idea would be sufficient in his case. In the existential semiotic theory I have arrived at the so-called Z model which consists of four modes of being, stemming from Hegel's logics but getting modified by the categories of *Moi/Soi* of French philosophy as well as by the semiotic square of the Paris school. The four instances may be called: M1: body, M2: person (identity), S2: profession (social practice) and S1: values (norms).

Yet, moreover, we may as well apply these cases to their representations in musical works. Then we would speak of 'Klang' (M1), sound or kinetic energy, musical theme as 'actors' (M2), musical styles and forms (genres, types, forms, rhetorics, narrativity, i.e. S2) and musico-aesthetic ideas (S1). With this methodology we can scrutinize both 'authentic' sources on Wagner's life and impact, and the musical facts, i.e. his works as such. We know that every Wagner opera has a different 'sound' (M1), most of them are based on a particular leitmotif technics (M2), there is indeed a secret of form in his work (S2), and their aesthetic ideas are always different from those in his writings (S1).

Abstracts

Elke Albrecht: Richard Wagner and his influence on Kalevala operas

The first Wagner opera was performed in Helsinki in 1857 but also his writings were familiar to some readers in Finland at that time. One of those was Zacharias Topelius who had not only written the libretto for the first Finnish opera *Kung Karls jakt*, but also for Pacius's second opera, *Prinsessan af Cypern*, the first Kalevala opera.

Pacius's *Prinsessan af Cypern* was premiered in 1860 and since then over 20 further music theatre works have been composed and performed: Karl Müller-Berghaus's *Die Kalewainen von Pochjola* (partly 1892 performed), Oskar Merikanto's *Pohjan neiti* (1908), Erkki Melartin's *Aino* (1909), Sune Carlsson's *Väinämöisen kosinta* (1914), Armas Launis's *Kullervo* (1917), Väinö Raitio's *Väinämöisen kosinta* (composed 1934-36, world première 1971), Leonid Viškarjov's *Sampo* (1946), Väinö Hannikainen's *Aino-taru* (1951), Aapo Similä's *Lemmin poika* (1961), Einojuhani Rautavaara's *Marjatta matala neiti* (1977), *Runo 42* (Sammon ryöstö, 1983) as well as *Thomas* (1985), Ilkka Kuusisto's *Sota valosta* (1981) and *Kiljusten Kalevala* (1999), Pekka Kostiainen's *Joukahaisen runo* (1988) and *Sammon tarina* (2003), Aulis Sallinen's *Kullervo* (1992), Tapio Tuomela's *Äidit ja tyttäret* (1999), Jaakko Kuusisto's *Koirien Kalevala* (2004), as well as Juho Liira's *Aino Rock Ooppera* (2009) and Marko Puro's *Tuliterä* (2010).

Wagner's influence on the Kalevala operas was quite strong from the beginning. In the case of Pacius and Topelius it might have been more Topelius who was aiming for Wagnerian ideals, but already in Müller-Berghaus's *Die Kalewainen von Pochjola* one can also hear the influence. Especially strongly visible is Wagner's influence in Melartin's *Aino* and Leitmotifs are also used by Merikanto and Launis. Some composers as Carlsson, Raitio and Hannikainen went other ways and later on the Wagnerian concept of the *Gesamtkunstwerk* was adapted in a different way.

This paper aims to present Wagner's influence especially on the early Kalevala operas, some of them being rather unknown. Depending on the situation of the sources, reception processes and their impact on the work will be demonstrated.

Abstracts

Owe Ander: The Wagner reception in Sweden 1840–1865

The Swedish lexicographer Leonard Höijer (1815–1885) wrote 1864 in his dictionary: "His [Wagner's] opera Tristan and Isolde has not yet been performed [Munich, June 1865, Stockholm, November 1909], but has been published in score and piano reduction" "Hans opera Tristan och Isolde har ännu inte blivit uppförd, men utkommit i partitur och clavéruddrag". His comment is characteristic for the situation, where many in Sweden had heard of the later Musikdramen, even before the first stage performance of any early Wagner opera in Stockholm. The paper aims to investigate the Swedish Wagner reception from the 1840s up to, and including, the production of Wagner's "grand opéra" *Rienzi* in Stockholm in June 1865.

The first part of the paper deals with the travels on the continent of musicians, singers, composers and conductors, and their contacts with Wagner's works and writings. Also examining foreign travelling artists and companies in Sweden, and their contributions to the Swedish Wagner reception, concert performances (Froni, Norman) and publication of the music. How is Wagner discussed in the press and in other media?

The second part deals with the prerequisites for the large scale romantic operas of Wagner: 1) the introduction of the German romantic tradition (Mozart, Spohr, Weber, Marschner), 2) the development of a Swedish performance tradition of grand operas (Auber, Meyerbeer, Halevy, as well as the gustavian tradition of large scale historical operas with Naumann and Kraus), and 3) Swedish operas dealing with Norse mythological or folkloristic subjects (Åhlström, Passy, Brendler, van Boom). Orchestral size and new instruments and technical innovations, singing technique, and the function of the stage director and the conductor in the production.

The third part studies the discussions and decisions leading up to the preparations, rehearsals and performance of *Rienzi* in 1865, with Ludvig Norman conducting and with the international star and Wagner specialist Joseph Tichatschek singing the title role. The aesthetic and ideological context and the reception of the opera are discussed.

Abstracts

Mauro Bertola: Back to the North by means of Pélleas? Reframing Wagner's Tristan in French Cinema under German Occupation: Jean Delannoy's and Jean Cocteau's *L'éternel retour* (1943)

When *L'éternel retour* was released in October 1943, it was a triumph for Jean Cocteau, both as a screenwriter and as a lover: The film, which relocates the story of Tristan and Isolde into a contemporary milieu, was one of the greatest successes of French cinema under German occupation and marked the debut of Cocteau's lover Jean Marais in the glamorous world of the movies. Though directly after the war the film was prized as proving the unbroken creativity of la grande Nation despite its political defeat, soon afterwards it became one of its most controversial creations, symbolizing the ambiguous interconnections between political collaboration and artistic freedom at the time.

Indeed, *L'éternel retour* reshapes the Tristan legend using a double set of oppositions, which structures the film at all its levels, from the photography and décor to the score (composed by Georges Auric): On the one hand it blends clearly Wagnerian elements with various allusions to Debussy's own Tristanesque opera *Pélleas et Mélisande* and its atmosphere of impending doom; on the other, by displacing the events to France, the film reframes Wagner's Nordic iconography by twisting it toward Nazi ideology. From the astonishing Aryan beauty of both protagonists, clearly recalling Arno Breker's notorious sculptures for the 1936 Olympics in Berlin, to the link between physical disability and moral poverty, as well as the filmic commonplace of the chalet in the Alps, a broad array of references link *L'éternel retour* to Nazi Germany and its embodiment in the UFA's blockbusters of the time. The Nietzschean title and the closing scene, which shows the dead lovers by evoking Brünnhilde's enchanted sleep, make the picture complete.

In my paper I intend to highlight the different levels (from iconography and décor to musical score and narrative) at which the ambiguous entanglements between Wagner and Debussy, Aryan mythology and Cocteau's poetic idiosyncrasies manifest themselves in the movie. In doing so, I will point out how, precisely through Cocteau's peculiar reading of Nietzsche's concept of Eternal Return, the film was able to successfully hold together the contradictory complexities of its references, conveying an uncertain French identity split between national tradition and a new Nordic vision of Aryan supremacy.

Abstracts

Jukka von Boehm: "The Grail as the Symbol of Art – Richard Wagner and the Young Volter Kilpi"

Although the Finnish author Volter Kilpi (1874–1939) has above all been acclaimed as the creator of the epic novel *Alastalon salissa* (1933), his youth works, *Bathseba* (1900), *Parsifal* (1902) and *Antinous* (1903) are stimulating products of the short-lived Finnish symbolism from the turn of the century. In these works, Kilpi convincingly proves that he was en vogue with the European symbolism – a movement considerably influenced by the ideas of Arthur Schopenhauer, Friedrich Nietzsche and Richard Wagner. The influence of Nietzschean ideas to Kilpi's *Bathseba* has already been scholarly discussed. In this paper, however, I will turn the focus on the interrelationship between Kilpi's *Parsifal* and Richard Wagner's music dramas *Lohengrin* and *Parsifal*. In his theoretical writings Kilpi seemed to have shared the very Wagnerian idea of the Grail as the symbol of art, whose power and beauty could only be received by the elite of the chosen ones. Instead of only analysing the similarities and differences of the plot, my paper discusses the interconnectedness of Wagner and Kilpi's views of the Grail on the more abstract level .

Abstracts

Christine Fischer: Ferruccio Busoni's stay in Helsinki and his Wagner-reception

During his years in Helsinki as teacher at the newly founded „music institute“, later called Sibelius-academy (1888-1890), Ferruccio Busoni wrote an until now rarely considered Wagner-parody with the title „Der Ring des Nibelungen in's Finnische übertragen“ (now held in Berlin, Stiftung Preussischer Kulturbesitz). The little play, meant as a birthday-gift for Martin Wegelius, is a retelling of the story of „Der Ring“, in which Busoni substitutes the Wagner-characters with colleagues, students and friends from his personal environment in Helsinki. My paper will focus on two aspects derived from an analysis of this source: First, the parody sheds, next to other not or rarely considered sources (like the letter exchange between Victor Widmann and Busoni, his early reviews in *L'Indipendente* and his draft of a libretto on Manuel Venegas), new light on the Wagner-reception of the young Busoni. On the other hand, Wagner reception in Finland and especially among his colleagues at the academy is described in the parody and served Busoni as a mean of clarification of his own position: By letting appear Ilmari Krohn and Aari Merikanto as birds singing in a foreign language and by depicting Jean Sibelius as an more than enthusiastic Wagnerian, Busoni fashions himself as a Siegfried, searching his way into opera and libretto composition by rebellion against a hegemonial attitude of Wagner and his German followers.

Abstracts

Martin Knust: Wagnerisms – An overview about the Wagner receptions in Northern Europe

Given the fact that Wagner succeeded in establishing himself as a national icon it is not surprising that he was seen abroad as a representative of German culture. However, all over Europe composers and dramatists started imitating his style in the late 19th century and adapted it to their own national traditions. In this respect his work became the label of national art in music theatre in different national contexts and was thus modified according to the particular national self-images. Moreover, the Wagner receptions in Europe were also different in social terms. For instance, the French Wagnérisme was quite elitist. It was restricted to high social classes and artists while the German Wagnerianer came from all different social classes and professions. The English Wagnerite seems to have been another model of the Wagner reception in Europe. It is therefore no exaggeration to speak not about the Wagnerism but about the different national Wagnerisms. In my paper, I would like to outline the Wagnerisms in Sweden and Finland, which in their turn seem to have had a profile different from of the German or the French Wagner receptions and even different from each other. This overview will include compositional, literary, theatrical, aesthetic and political aspects of the Wagner reception as well as a short survey of the performance history of Wagner's works in the North.

Abstracts

Jenni Lättilä: Translated transfiguration – singing Wagner in Finnish.

During the late 18th and early 19th century, both practical and ideological reasons led opera companies to stage operas with libretto translated to the local language: with no technology to display subtitles, and operating within a newly born national state under the influence of a strong national romantic ideology, the Finnish Opera also did stage most of its productions in the early 19th century sung in Finnish language. Wagner, as well, was performed in Finnish: an ardent Wagnerite, Armas Järnefelt, the general director of Finnish Opera during the 1930s, produced and conducted several of Wagner's masterpieces – including the Ring and Tristan and Isolde – with texts translated by himself.

Translating opera is not an easy task: the natural rhythm, emphasis and word lengths of different languages may vary, and a translation made word by word is almost certain not to fit the rhythm of the music. Even when using archaic words or poetic abbreviations to fit the number of syllables to the music, the differences in the rhythm and emphasis between languages easily render the translated text unintelligible or laughable. Furthermore, for a singer the match between vowels and pitch is important: it is quite impossible to sing recognizable vowels with the highest notes of a soprano voice. Wagner's musical genius shows in the natural manner in which he matches the vowels to the pitch, rendering his works even more challenging to translate.

This presentation discusses Finnish translations of Wagner's operas from a singer's perspective. Touching briefly the reasons and motivations behind translating Wagner's operas and performing them in local language, as well as the history of performing Wagner in Finland and in Finnish, our main emphasis is in the act of singing Wagner in Finnish: how does it sound, and how does it feel?

First we consider the linguistic differences between German and Finnish languages, using Järnefelt's translations as an example. We will briefly touch how the meaning of Wagner's text is passed to the translations, and what adjustments the translators have made both to the context and meaning of the text, as well as to the music. Finally we will consider the subjective "singability" of these translations, as compared to the original texts, using some performed excerpts from Järnefelt's translations as a basis for this discussion.

Abstracts

Risto-Matti Marin: 19th century transcriptions for piano after Richard Wagner's operatic music.

Piano transcriptions were an essential means of distributing music and marketing new orchestral and operatic works during the 19th century. Still, unlike often stated, transcriptions were much more than just equivalent to what sound recordings were to be a bit later. Transcriptions were part of pedagogic literature and piano scores were meant as an aid for practicing the vocal parts. Musically, however, the most important genre among piano transcriptions were the concert transcriptions, generally divided into arrangements, fantasies and paraphrases. Concert transcriptions were meant for public performances. As musical entities, they are a blend of the efforts of both the original composer and arranger, both of which hold an essential role in transcription's musical content.

Though Wagner's oeuvre for piano is relatively small and rarely played, his operatic music has found many admirers among the great pianists. There were many important pianists in Wagner's cycle. By far the most important of them was Franz Liszt who also was the most important and influential transcriber of 19th century.

Lecture will introduce some other pianists in Wagner's cycle as well as different genres of Wagner transcriptions. The main focus will be on concert transcriptions but also some piano scores and pedagogic repertoire will be discussed. Lecture will also show how transcribers have managed to produce different solutions in trying to produce a wagnerian orchestral sound within the limitations of piano as an instrument.

Abstracts

Thomas Erma Møller: Traces of Tristan in Fartein Valen's Ave Maria op. 4

Fartein Valen is, decidedly, the leading Norwegian modernist composer in the first half of the 20th century. A hard-fought struggle led him from a late romantic to a distinct modernist idiom marked by a cultivated 'linear counterpoint'. In Valen's oeuvre, the orchestral song Ave Maria op. 4 (1914-1921) stands as the transitional work par excellence. A close reading of the sources reveals that few works played a more decisive role in this transition than Richard Wagner's Tristan und Isolde. Letters confirm that the pietistic Valen worshiped Wagner "beyond all reason", during his student days in Berlin (1909-1915) and after.

The traces of Tristan in Ave Maria are so evident that Valen's song almost seems an homage to the operatic master. First of all, the two works share a fundamental linearity, or 'substance affinity' to use Jan Maegaard's term, reaching the very borders of functional harmony and traditional tonality. Second, there are strong motivic similarities between Valen's piece and the opening of the Tristan prelude. Thirdly, the unusual tonic of Ave Maria is actually the 'Tristan chord', admittedly in another transposition, but enharmonically the exact same pitches as the opening chord in Wagner's prelude. The sustained Tristan at the end of Ave Maria, Valen's last tonal piece, thus becomes a touching farewell with the old musical world and the cautious welcoming of a new one.

The implications of these findings may touch on analysis, interpretation and even performance. A post-wagnerian orchestral song is, arguably, something quite different from a pre-modernist orchestral song, more "langsam und schmachtend", so to speak. Further, are there really purely musical implications of the deeply religious Valen's choice to draw on Tristan, the very symbol of the beginning of the end of tonality, in the end of the beginning of his own compositional development? Or is it more to it? To put it boldly, can Maria's divine chastity survive the encounter with the erotic longings and strivings of Wagner's Tristan? Although the fact is strangely underrepresented in the Valen literature, Ave Maria is a striking example of Wagner's explicit, evident and essential influence on a leading modernist composer of the North.

Abstracts

Pentti Paavolainen: Nordic Myths in Drama prior to Wagner's Ring

Among those, who discuss Wagner's sources for The Ring, Elisabeth Magee (1990) already observes that Wagner's libretti can no more be seen as direct derivations of the early poetic works, like the Eddas, the Völsungasaga and the Nibelungenlied. It is worth developing her thoughts further on, and ask how some of Wagner's dramaturgical solutions do relate to those, which can be found in his contemporary drama, i.e. Napoleonic era, Restoration and Vormärz dramatic production. The major work in the comparative paradigm with its pursuit of "literary influences," has been executed by Max Koch (1907–18).

My paper will enquire to what extent the existent stage versions (Drama, Trauerspiel) of the Germanic and Scandinavian myths were known to the "theatre-man Wagner" and whether they can be seen only in inter-textual relationship to the elements in Ring's libretti (1852). Or could the relationship be proved stronger, even as paraphrases of several of the dramaturgical situations. The general discussion has mostly dealt with Wagner's creation as a pure encounter with the mediaeval poems themselves, without the contemporary dramas as eventual "mediators".

Wagner has been characterized as a theatre-person or theatrical personality par excellence, by Knust (2007), who even mentions Wagner's strong sense for the (lower) comical and vaudeville repertoire of his time. Wagner's Ring (for obvious reasons) has out-shadowed the variety of the early Siegfried or Sigurd -dramas written and performed in Germany and Scandinavia. With his good sense for the practical in theatre and in the dramatic. Why would Wagner not have taken use of the existent versions?

Abstracts

Kristel Pappel: Performance of Wagner's operas and theatre practice in a nineteenth-century city theatre

In the research on music theatre, the operatic staging has become the subject of interest in the form of performance analysis, especially performative elements such as the corporeal presence and gestures of singers.

The German musicologist Clemens Risi (2011) successfully analysed Wagner's comments on a production of *Der fliegende Holländer* in Weimar (1852), comparing them with the acting tuition that was prevalent at the time. The first of Wagner's operas to be performed in Tallinn (Reval) was *Tannhäuser* in 1853. Very popular was *Lohengrin*, the first production being in March 1883, only a month after Wagner's death in Venice. *Der fliegende Holländer* was produced for the first time in 1894, and *Die Meistersinger von Nürnberg* in 1901. The presentation deals with the question: How was Wagner's ideal realised on the stage of the Tallinn City Theatre (Revaler Stadttheater)? The sources in Tallinn do not give any direct evidence. It would be important to compare the guides to acting and performance reviews (if they exist) in other city theatres and to analyse the contemporary criticism of opera, but also operetta and drama productions at the Tallinn City Theatre. When possible, stage realisation should be analysed, incorporating audience reaction.

Abstracts

Henrik Rosengren: Ideology and conflict in the Swedish reception of the Richard Wagner legacy 1920–1950

In relation to other countries around the Baltic Sea, Richard Wagner's music came late to Sweden. Some of his operas, such as *Rientzi* and *The Flying Dutchman*, were first performed during the second half of the 1800s. A few music writers, for example Frederick Vult von Steijern, reported in the newspapers from the Bayreuth-scene. Vult von Steijern was the music critic for a major Swedish newspaper, *Dagens Nyheter*, and personally acquainted with Wagner's widow Cosima Wagner and Wagner's son-in-law Houston Stewart Chamberlain.

But it was first in the early 1900's that Wagner's operas and cultural theories were to make a more established impact in the Swedish music scene. Important in this context was the composer and music critic Wilhelm Peterson-Berger, who translated several of Wagner's articles. Sweden was since the 1800s strongly influenced by German culture. The Swedish music personalities who highlighted Wagner did so often in the context of an ideological craze for German culture and the "Germanic". Several of these musical personalities also shared the anti-Semitism and race ideology that was cultivated in the Bayreuth circle. With direct influence of Wagner's anti-Semitic pamphlet "*Das Judentum in der Musik*", for example, Swedish composers and music critics with Jewish backgrounds like Karl Valentin and Moses Pergament suffered criticism because they supposedly lacked understanding of "national music".

The Swedish Wagner reception after the Second World War took another direction. However it could still be analyzed in the light of the view of German culture. How would the earlier German-influenced Swedish musical life now relate to Wagner, with the Nazi cultural annexation in the rearview mirror? Did Wagner belong to a "Germanism" that ought to be forgotten? Or should his legacy be interpreted beyond the political and ideological? And in relation to the divided Germany, what role did the Wagner legacy play for those music writers celebrating the emerging GDR? These are some of the questions my paper aims to highlight.

Abstracts

Kristina Selén: Summary of research project "'Deeds of Music Made Visible": Anna Bahr-Mildenburg as Isolde'

How can the thoughts and ideas of a composer – or for that matter, of an entire era – be manifested and made visible in a physical gesture?

This project aims to provoke a discussion of all the options we have in stagecraft and acting techniques, and to open some eyes to the richness of physical language. The participants, Kristina Selen (director), Cornelia Beskow (soprano) and Nigar Dadascheva (piano), will be gathering inspiration from a number of German and Austrian primary sources from around 1890-1930 for the choreography of a number of scenes from Richard Wagner's *Tristan und Isolde*. Through doing this, we will be exploring on stage as well as on paper what the Wagnerian turn-of-the-century stage aesthetic was like.

Our main primary source is the detailed 'performer's guide' to *Tristan und Isolde* written by Anna Bahr-Mildenburg (*Tristan und Isolde: Darstellung der Werke Richard Wagners aus dem Geiste der Dichtung und Musik*, first published in Vienna 1936). It provides a thorough example of what is usually referred to as the 'Bayreuth Style'; Bahr-Mildenburg sang frequently at Bayreuth and even co-directed a production with Cosima Wagner on one occasion.

The final product will be something of an artistic, educational and academic 'Gesamtkunstwerk': it will consist of a performance, raising questions about aesthetics, taste and style that will be discussed in a more factual presentation of research around the and the acting techniques initiated by Richard Wagner in Bayreuth and developed by Cosima Wagner and Anna Bahr-Mildenburg. It will also be accompanied by an open discussion addressing questions pertaining to the stage representation of artworks that are products of other times and cultures than our own.

Abstracts

Riikka Siltanen: Richard Faltin as a Wagner-pioneer in Finland

In summer 1876 Richard Faltin got to experience something very interesting. Wagner's Ring (The Ring of the Nibelung) was finally ready. As soon as Faltin heard about the premiere of the cycle of the four operas, he decided to travel to Bayreuth and see three times the whole Ring through. Additional interest made also the opening of Wagner's own theater; the premiere would inaugurate the Bayreuth Festspielhaus. The University of Helsinki gave a stipendium to Faltin, so that he could visit Bayreuth.

The journey to Bayreuth went through Berlin and Danzig, where Faltin also visited his parents. In his letter to his wife Olga Faltin describes very enthusiastically the Wagner-theater, music of the Ring and also meeting old friends, pianists like Hartvigson, Rubinstein, Tchaikovsky, Klindworth and Dannreuther.

Faltin also met Wagner at one night in the Villa Wahnfried, where Wagner had invited an amount of artists after the performance. Faltin was impressed about Wagner's speech and the relationship with Liszt, whose daughter Cosima he had married six years earlier.

Faltin told Wagner that in Finland they had performed so far only a few of Wagner's compositions and tried to allure Wagner to visit Finland to conduct some of his music. Wagner was told to had said: "Ah! Come you rather to Bayreuth. But it pleases me greatly to hear, that up there are also people who like my music." Faltin writes on his diaries, that Wagner was very interested in the music life in the northern countries.

After visiting Bayreuth Faltin came back to Finland as a deeply devoted Wagnerian. So it was more than clear, that after getting to know Wagner Faltin began very happily to work as a Finnish delegate of the Wagner Society. This society was operating till the end of 1890's. But the time was not yet ready for Wagner in Finland, there were only about 10 to 15 members during all these years (though they visited Bayreuth regularly). The Finnish Wagner-Association was founded as late as in 1991.

Abstracts

Anne Sivuoja-Kauppala: Ackté's Elsa, or maturing ingénue

After her sensational debut as Marguerite (1897) in the Opéra de Paris and her next ingénue role, more than successful Juliette (1898), Aino Ackté (1876–1944) had her subsequent triumph as *Lohengrin*'s Elsa (1898), a role she continued to perform besides the Parisian Grand Opera also in German stages (Leipzig, Berlin, Mannheim) as well as in London (Covent Garden) and even in Helsinki. Ackté learnt the role at first in French and later studied it in German. The change of language brought along changes in vocal and scenic expression. The paper explores how Ackté as an artist and as a person matured during those 15 years she continued to perform the role of Elsa, and how she negotiated the challenges invested in a characteristically ingénue role performed by a maturing professional woman. Her personal ingénue attributes (figure, costume, voice, and initially also her young age) were enhanced by her native origin, as “Nord” stood for pureness and crystalline brightness.

Ackté's autobiography (*Taiteeni taipaleelta*, 1935), her personal letters, sent to her mother Emmy Achté and Irma Tervani, both of them professional opera singers, her correspondence with her husband, senator Heikki Renvall, as well as her business letters with opera managers and impresarios allow to glimpse Ackté's perspective to the performances and their preparations. This paper also draws from press reception and photographs. One recording (c. 1904–1905) of “La rêve d'Elsa” by Ackté survives which allows make some vocal comparisons with her contemporaneous Elsas (ex. Rose Caron or Emmy Destinn).

Abstracts

Ulrich Wilker: In the lab with Wagner: Jean Sibelius' one-act opera *Jungfrun i tornet* as experiment

Jean Sibelius' only completed opera *Jungfrun i tornet* (after an Finnish folkballad), composed in 1896, is a seldom-performed and rarely appreciated work. Some say that it is the libretto by Rafael Hertzberg which is primarily to blame for that, but another reason may lie in the many contradictions of the composition as a whole. Two years earlier, after having heard Wagner's *Tristan, Siegfried, Götterdämmerung* and *Meistersinger* in Munich, Sibelius confessed "I was very taken with *Meistersinger*, but, strange to say, I am no longer a Wagnerite". Indeed, at first sight *Jungfrun i tornet* seems to owe much to Pietro Mascagni's veristic one-act opera *Cavalleria rusticana*, which Sibelius praised enthusiastically. On the other hand, the title and even the subject have not much in common with Italian Verismo and point back to a national romanticism pursued in Wagner's *Tannhäuser* or *Meistersinger*. But the music bears resemblance of Wagner's musical language as well: Although comprising arias, duets etc., the piece is merely through-composed; the maiden's *preghiera* is not an Italian, but decidedly Wagnerian one, and Veijo Murtomäki has shown that Sibelius even uses some quotations of leitmotifs from *Tristan* and *Parsifal*.

In my paper I would like to re-evaluate the enduring impact of Wagner's music on Sibelius after him declaring that he is "no longer a Wagnerite", using the example of the one-act opera *Jungfrun i tornet*. One act operas of the late 19th and early 20th century have been described as experimental works which explore new ways of musical form and language – teatrologist Hans-Peter Bayerdörfer called one-act operas "das totale Experiment". Famous, but at the same time very differing examples are *Cavalleria rusticana*, Wagner's first *Musikdrama* *Rheingold* and the very first atonal opera *Erwartung* by Arnold Schönberg.

In this respect of experimenting, Sibelius' *Jungfrun i tornet* is a typical turn-of-the-century one-act opera which combines Wagnerian characteristics with other European traditions and inventions, in search of a distinctly Finnish national romantic musical language. Allegorically telling the story of Finland's struggle for independence, Sibelius' opera can be understood as an opera about the search for musical independence and identity – like Wagner's artist-operas *Tannhäuser* and *Die Meistersinger von Nürnberg*.

Richard Wagner and the North

Call of Papers

International Symposium, Sibelius Academy, Helsinki, November 8–9, 2013
The University of the Arts (Sibelius Academy/DocMus and the Finnish Academy of Fine Arts), Opera on the Move project (NOS-HS)), the Finnish Wagner Society, and the Birch and Star Association.

Keynote speakers: Barry Millington (UK), Hannu Salmi (Finland) and Eero Tarasti (Finland). The inauguration of the conference: Tiina Rosenberg, the rector for the University of the Arts Helsinki.

During his lifetime, Richard Wagner's (1813–1883) only visit to the Nordic countries was to Norway: in July of 1839 his ship *Thetis* was caught in a storm and sought refuge in Sandvika. There is also a legend that Wagner visited the Imatra rapids in eastern Finland during his stay in St. Petersburg in 1863.

Wagner's music, however, not only visited the Nordic countries, but also became a permanent resident in the national opera houses there. *Rienzi* was first performed in Stockholm in 1865, followed by *Der Fliegende Holländer* (1872), *Lohengrin* (1874) and *Tannhäuser* (1878). The Royal Opera in Copenhagen began its Wagner performances with *Lohengrin* (1870), soon followed by *Die Meistersinger* (1872) and *Tannhäuser* (1875). In Kristiania and Helsinki regular Wagner performances started much later, as national opera institutions with regular programmes began only in the 20th century. However, touring or temporary companies performed Wagner for Nordic audiences, for instance, in Finland with *Tannhäuser* (Helsinki, 1857). The first Wagner opera performed in Riga was *Der fliegende Holländer* (1843) and in Tallinn, *Tannhäuser* (1853). *Lohengrin* reached St. Petersburg in 1868.

Several singers originating in the Nordic countries made unforgettable careers thanks to Wagner repertoire, including Olive Fremstad (1871–1951), Lauritz Melchior (1890–1973), Kirsten Flagstad (1895–1962), Birgit Nilsson (1918–2005) and Anita Välkki (1926–2011). In addition to singers, many conductors, such as Armas Järnefelt (1869–1958), and stage directors, including Stefan Herheim (b. 1970) and Kasper Holten (b. 1973), have developed a special attachment to Wagner's operas.

Wagner in Performance

One of the main topics of the conference is to explore the arrival and settling of Wagner's operas in the Nordic countries, as well as in the Baltic area and St. Petersburg, covering the long time span from the advent of Wagner performances until today. How were the performances adapted to particular local resources, e.g. the size of the orchestras? Did Wagner operas dislodge other types of repertoire? What consequences might Wagner's operas have had for scenic conventions and vocal ideals?

Wagner and Politics

Throughout his lifetime, Richard Wagner was a politically-charged figure. Besides his very person, his numerous writings and even his operas have sometimes led to heated political debates. Even today the topic occasionally raises extreme responses. The Jewish question, albeit central, is only one issue relevant here; others include revolution and the relationship to power. With the topic of Wagner and the North we invite speakers to explore the reception and influence of Wagner's manifold political messages in the North with or without relation to his operas.

Wagner and the Other Arts

Wagner's operas and writings inspired the literature and visual arts and were a continuous reference point from the late Romantic and Symbolist movements on. The example of the *Nibelungen* lies in the background of illustrations for the *Kalevala* and other Nordic legends. An essay published by Sergei Diaghilev in 1898 by the journal *Ateneum* entitled "Invecklade Spörmål" [Intricate Problems], the first and most extensive of several versions, suggested that the Wagner cult could become the basis for a new art. Based on Wagner's ideas, the concept of *Gesamtkunstwerk* served the creation of artworks whereby talents from different fields merged, a heritage that persists today. How was *Gesamtkunstwerk* understood and interpreted in the North of Europe? How was the Nordic iconography derived from Wagner received both in the Nordic and the Latin countries?

Free papers

Besides the topics presented above we are keen to receive papers that explore other aspects of Richard Wagner, his operas and his writings relevant to the themes of this conference.

The proposals

Proposals for individual papers (20 minutes + 10 minutes for discussion), lecture demonstrations (45 minutes) and panels (90 minutes) should be sent as abstracts (max 400 words) to markus.kuikka@siba.fi along with full contact information for the author(s). The language of the conference and for the abstracts is English. The deadline for the abstracts is May 31, 2013, and the authors will be contacted by June 15, 2013. The organizers plan to initiate a book project on the basis of selected conference papers. Besides scholarly proposals also ones representing practices-based research ('artistic research') are welcome.

Conference site: <http://sites.siba.fi/en/web/wagner-conference/home>

Conference staff

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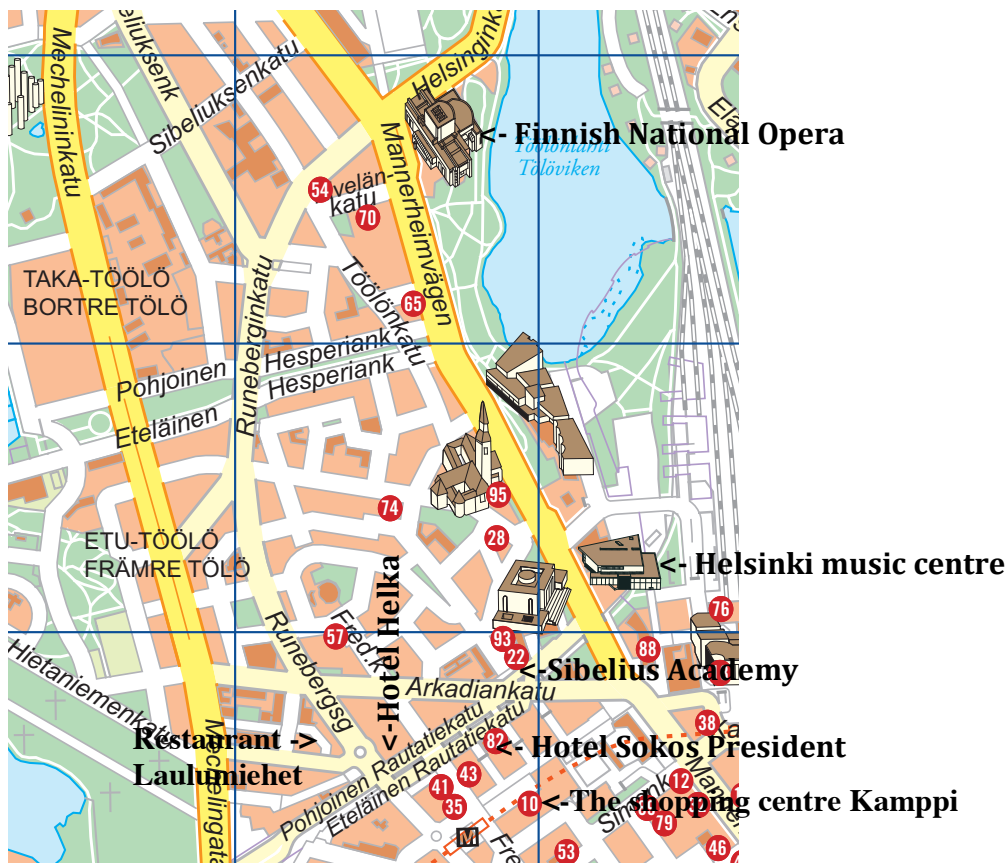
Conference Locations

The shopping centre Kamppi offers a wide selection of restaurants only 200 meters south from Sibelius Academy. The student and staff restaurant in the Sibelius Academy’s R-building offers lunch for reasonable rate at the ground floor of conference site (only on Friday).

Here are the restaurants in Kamppi: (E=entrance level from east, 1. floor=entrance level from north)

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|---------------------------------|--------------------------------------|
| BBQ House 1. floor | Memphis E-level |
| Daruma Sushi E-level | Namaskaar E-level |
| Don Corleone E-level | Panimoravintola Bruuveri 1. floor |
| Empire Plaza 1. floor | Picnic cafeteria 2. floor |
| Greek Restaurant Minos 1. floor | San Pedro Tex-Mex E-level |
| Hesburger E-level | Scanburger / HK Makkarabaari E-level |
| I Love Food E-level | Singapore Hot Wok E-level |
| Ichiban-Sushi E-level | Thai Restaurant Orchid E-level |
| Il Duetto E-level | |

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| Sibelius Academy | address: Pohjoinen Rautatiekatu 9 |
| Hotel Sokos President | address: Eteläinen Rautatiekatu 4 |
| Hotel Helka | address: Pohjoinen Rautatiekatu 23 |
| Restaurant Laulumiehet | address: Hietaniemenkatu 2 |
| Finnish National Opera | address: Helsinginkatu 58 |



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