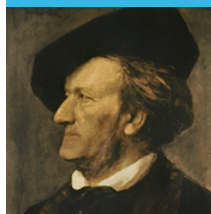


Siemens Festival Night
Bayreuth Festival 2011



Der Ring des Nibelungen (The Ring of the Nibelung) – for Children

Cast

Performing version: Hartmut Keil/Maximilian von Mayenburg

Musical editing: Saskia Bladt

Conductor: Hartmut Keil

Director: Maximilian von Mayenburg

Stage Design: Magda Willi

Lighting Design: Ismael Schott

Video: Thomas Zengerle

Brünnhilde: Sabine Hogrefe

Sieglinde: Maraike Schröter

Woglinde, Forest Bird: Christiane Kohl

Wellgunde: Ulrike Helzel

Flosshilde: Simone Schröder

Sigmund, Siegfried: Norbert Ernst

Loge, Mime: Stefan Heibach

Alberich: Rainer Zaun

Wotan, Wanderer: Markus Eiche

Hunding, Hagen: Mario Klein

Fasolt: Marek Reichert

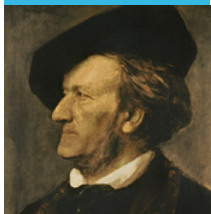
Fafner: Friedemann Röhlig

Brandenburgisches Staatsorchester Frankfurt

Production managers: Daniel Weber/Björn Jung

SIEMENS

Richard Wagner
BAYREUTHER FESTSPIELE



The Directing Team. Short Biographies

Maximilian von Mayenburg (Director)

Maximilian von Mayenburg was born in Munich. He began studying opera in 2004 at the Hanns Eisler Musical University in Berlin, with Prof. Renate Faltin, Alexander Vinogradov and Prof. Thomas Quasthoff. Directors he has worked with as a singer include Christoph Schlingensief (2004 in the production of "Kunst und Gemüse A. Hipler" at the Berlin Volksbühne).

Since 2007 he has also been studying musical theater direction at Hanns Eisler University. As part of his studies he has attended courses and workshops with such well-known artists as Katharina Wagner, Jossi Wieler, Andreas Homoki, Hans Neuenfels and Vera Nemirova.

In summer 2010 Maximilian von Mayenburg was an assistant at the Bayreuth Festival (*Die Meistersinger von Nürnberg*, director: Katharina Wagner) and then for four productions at the Berlin Staatsoper. Most recently, in March 2011 he assisted Jürgen Flimm in the production of "Satiefactionen" (with Jan-Josef Liefers, Stefan Kurt, Klaus Schreiber).

In 2011 his free-wheeling production of *Der Freischütz* premiered at the Heimathafen (formerly the Saalbau) in Neukölln.

In July 2011 Maximilian von Mayenburg is directing the *Ring des Nibelungen* at the Bayreuth Festival in his own version especially for children.

Hartmut Keil (Conductor)

Hartmut Keil was born in Wesel in 1978. While already a conducting student, he was engaged by the Mainfranken-Theater in Würzburg, where his conducting assignments included *The Barber of Seville*.

In 2002 he joined the Frankfurt Opera as a répétiteur, and has been a house conductor there since 2008. He conducted premieres of Mozart's *La finta giardiniera* and Marc Neikrug's *Through Roses* as well as the *Offene Wunden* double bill (Weill/Oehring) with the Ensemble Modern. He also conducted a broad repertoire that included *La Bohème*, *L'oracolo/Le villi*, *Un ballo in maschera*, *La Traviata*, *The Bartered Bride*, *La Cenerentola*, *The Tales of Hoffmann* and all the major Mozart operas.

Hartmut Keil has been a head répétiteur and musical assistant at the Bayreuth Festival since 2003 (including for *Parsifal* with Pierre Boulez and *Die Meistersinger von Nürnberg* with Sebastian Weigle). He assisted Sebastian Weigle for the production of *Tristan und Isolde* at the Gran Teatre del Liceu in Barcelona.

At the 2010 Bayreuth Festival, Hartmut Keil directed the children's opera *Tannhäuser und Der Sängerkrieg auf Wartburg*; this summer he conducts the children's version of *Der Ring des Nibelungen*.

Siemens Festival Night
Bayreuth Festival 2011



During the coming season his regular collaboration with the Ensemble Modern will take him to the Muziekgebouw in Amsterdam and the Munich Biennale.

Magda Willi (Set Designer)

Magda Willi was born in Zurich in 1978. From 1999 to 2003 she studied set and costume design at the Central St. Martins College of Art and Design in London. She joined the Schaubühne am Lehniner Platz in Berlin in 2004, initially as an assistant set designer and then in 2005 – 2008 as a house set and costume designer. She has been an independent set and costume designer since 2008. Magda Willi has worked with such artists as Thomas Ostermeier, Sebastian Nübling, Benedict Andrews, Egill Palsson and Yael Ronen. She regularly collaborates with directors Roger Vontobel (*Don Carlos*, Staatschauspiel Dresden, Theatertreffen 2011), Nurkan Erpulat (*Verrücktes Blut*, Ballhaus Naunynstrasse/Ruhrtriennale 2010, Theatertreffen 2011) and Ingo Berk, and with the Turbo Pascal Performance Group.

The children's version of *Der Ring des Nibelungen* is her first collaboration with Maximilian von Mayenburg.



“Wagner for Children” at the Siemens Festival Night 2011 A 90-Minute Journey through the World of the Nibelungs

Beautiful water sprites, sinister dwarfs, a golden treasure guarded by a dragon – Richard Wagner’s *Der Ring des Nibelungen* is full of wonderful material to inspire children with a love of the magical world of opera, in stories of heroes and gods, love and betrayal. But the Tetralogy’s length and complicated plot pose a problem: with four operas, 15 hours of performance time, a long list of characters and a story that operates with multiple narrative strands, the cycle seems a bit too demanding for a good introduction to opera for young audiences.

This year’s production of *Der Ring des Nibelungen – for Children* does a fine job of solving the problem. It presents a 90-minute version of the work that covers all four parts of the cycle. The version, directed by Maximilian von Mayenburg, consists of alternating musical numbers and spoken dialog, but keeps the focus on Wagner’s music, just as in the original *Ring*.

The four seasons provide an image that leads through all four parts of the Tetralogy. *Das Rheingold* begins in winter, with the Rhine Maidens on ice skates, and the cycle ends in the fall with *Götterdämmerung*.

Although the work is cut to about 1.5 hours, the main themes of love and betrayal are still very much on hand. Children can experience the tragic love story of Brünnhilde and Siegfried up to his death, can shudder at the struggle for the Ring of Power, and can watch how the old world goes down in flames at the end. The trimming to make the work more comprehensible to young viewers has reduced the cast as far as the plot will allow and still be understandable. But characters that children will find exciting still remain: mighty giants, radiant heroes, warlike Valkyries and human gods. The children’s opera presents a fantastic operatic world, with exciting music from the 30-member Brandenburgisches Staatsorchester, of Frankfurt an der Oder. The musicians are onstage as part of the set.

The children’s version prepared especially for the Bayreuth Festival includes kids in the concept at selected points. The costumes were designed by school children. In a competition among five Berlin primary schools, the jury of Katharina Wagner and Maximilian von Mayenburg chose the Richard-Wagner-Schule in Berlin Karlshorst as the winner. But at least one design from every school will be seen onstage. And it’s not just the children’s designs – the kids themselves have roles onstage as supernumeraries.

Von Mayenburg also has deft ways of drawing the children in the audience into the story – before fighting Hunding, for example, Siegmund asks the children where his sword is. And Wotan, king of the gods, asks where the fire god has got to.

The *Ring des Nibelungen – for Children* is the third year of BF Medien’s “Wagner for Children” project in Bayreuth. The performances at the Festival have been made possible by Audi and supported by additional sponsors. With the Public Viewing for children, sponsored exclusively by Siemens AG, and the showing of the film version at 11 a.m. at the Festplatz in Bayreuth, the 4th Siemens Festival Night will give even those

Siemens Festival Night
Bayreuth Festival 2011



kids who got no tickets this year – not to mention their accompanying grownups – a unique opportunity to see this critically praised production, and to delve even deeper into Wagner’s operatic world during the subsequent interactive program.

An excerpt from recent press coverage:

With his “Der Ring des Nibelungen” children’s opera, young director Maximilian von Mayenburg has achieved a master stroke. As a part of the “Wagner for Children” project, the 28-year-old director has transformed the unwieldy, long-winded mythical material into an entertaining, exciting love story. (Die Zeit, July 25, 2011)

“Wagner for Children” is a bold undertaking. “Der Ring des Nibelungen,” with its four parts and four days, is often intimidating even to adults – but here it becomes jolly and serious, exciting and funny, sensuously lush yet G-rated: a 90-minute, wildly celebrated success. (Emsdettener Zeitung, July 28, 2011)

Maybe such a disrespectful “Ring” does whet the appetite for the real thing. The numerous children at the premiere seemed more involved than many a Festival veteran. “Ring” on! ... (Badische Zeitung, August 1, 2011)

As part of the “Wagner for Children” project, director Maximilian von Mayenburg, only 28, has done a superb job of whittling the long-winded saga – which takes more than 15 hours in the original – down to an entertaining, exciting 90 minutes. (Süddeutsche Zeitung, July 25, 2011)

Press contact:

Siemens CC Media Relations

Karlheinz Groebmair
Wittelsbacherplatz 2, D-80333 Munich
Phone: +49 (0) 89 636 351 81
Fax: +49 (0) 89 636 358 30
E-mail: karlheinz.groebmair@siemens.com

Goldmann Public Relations e.K.

Daniela Goldmann
Bruderstrasse 5, D-80538 Munich
Phone: +49 (0) 89 211 164 11
Fax: +49 (0) 89 211 164 29
E-mail: daniela.goldmann@goldmannpr.de

Also reachable on August 14 at:
+49 (0)162 807 87 40

www.siemens.com/press/festivalnight