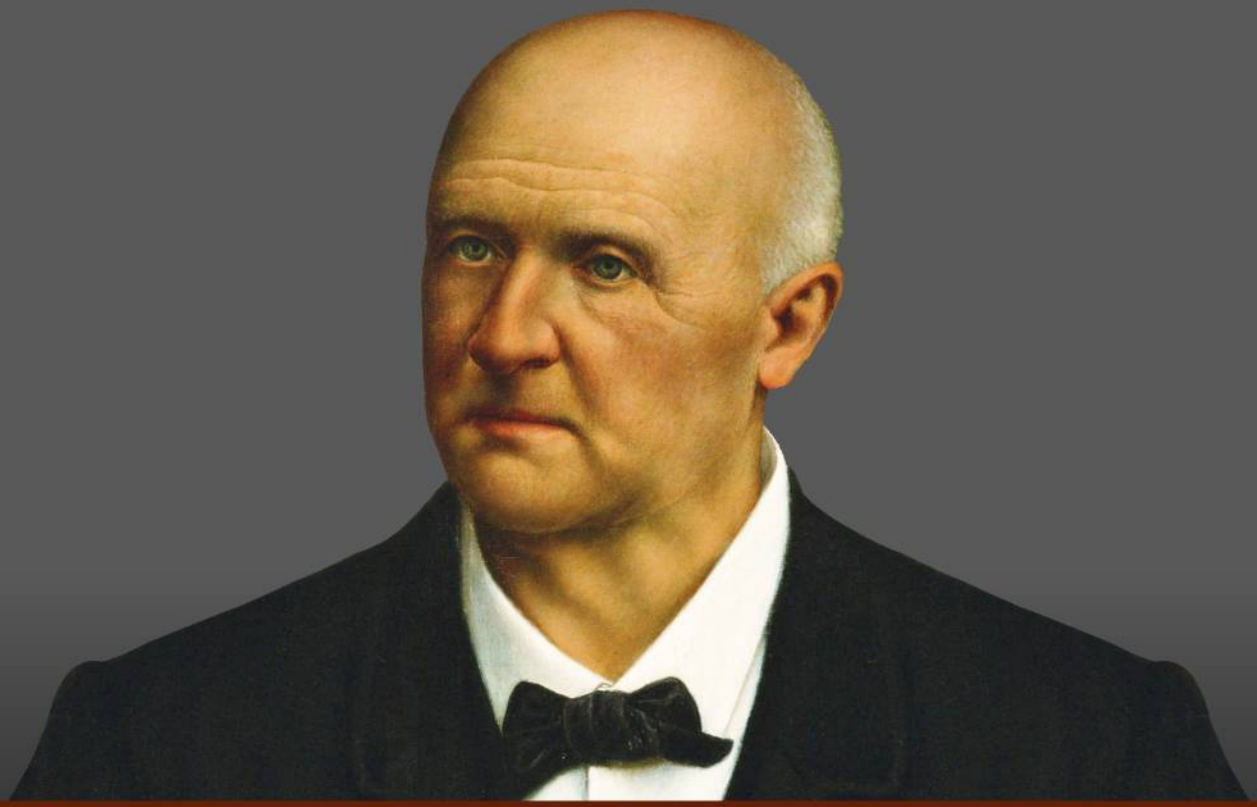


5

Bayreuth festival

« *Gasthaus zur Eule* »









Living in exile at Villa Tribschen on Lake Lucerne, Switzerland, Richard Wagner was searching for an independent location to perform « Der Ring des Nibelungen » . He explicitly rejected Munich because he refused to give the premiere under the supervision of the Imperial court. In early 1870, « Kapellmeister » Hanns Richter recommended the Bavarian town of Bayreuth to the composer because the Margravial Opera House was reputed to be the largest stage in Germany. Master bookbinder Christian Senfft reported that Wagner just arrived from Switzerland (where he brought his fondness for good beer and his « daily evening drink ») . He had asked him for directions to a guest house on « Ochsengasse » owned by a certain Johann Matthäus Eule (« Eule » means Owl) . He had heard that there was a restaurant in a small lane near the « Stadtkirche » with particularly good beer. Since the directions were too complicated, Wagner simply decided to take « Herr » Senfft (in his working clothes) with him for an « evening beer » - and he also picked up the bill ! From then on, Richard was a welcomed guest. He would often appear from 5:00 pm onwards, usually accompanied by his superb Newfoundland dog named « Marke » . His table companions consisted of admirers, who were delighted to listen to his Saxon-accented monologues. His favourite beer there was the « Dämmerschoppen » (a beer served early in the evening in good company) - founded in 1708 at « Schickenhof's » private brewery : a farmstead belonging to the Cistercian monastery of Zwettl (« Stift Zwettl ») in the Waldviertel region of Lower-Austria. For soloists, conductors, and enthusiasts, it represented the ultimate Wagnerian « établissement » . A clock always commemorates his death in Venice at 3:30 pm on February 13, 1883. Inn-keeper Hans Meyer became the new owner in February 1893 - it was Siegfried Wagner's favourite restaurant. After a ten year pause, « Fidi » was able to reopen the Festival in 1924. Adolf Hitler made a visit at « Eule » during the 1925 edition.

Restaurant Angermann



Against the city wall, stood a malting and drying house on « Kanzlerstraße » better known as « Gasthof Angermann » where, in the 1870's, Richard Wagner, among others, enjoyed drinking his favourite beer, the « Weihenstephaner » : the inn was a famous branch of the « Weihenstephan » State Brewery. ***« If you don't see me at home, I am certainly at Angermann's »*** He always arrived between 5:00 and 6:00 pm, and preferably sat at the coachman's table. In the summer, he was also often seen with his family inside Angermann's wine and beer cellar (« Angermann'schen Keller ») near the « 99 gardens » , where one could relax and have a picnic in the shade of a gazebo. Artists, singers, musicians, festival-goers, and military officers would gathered after rehearsals at the « Festspielhaus » . The nights spent at the pub were often just as long as the rehearsals themselves. The regulars have nicknamed the place « the catacombs » . A long corridor led to very modest, narrow, and low ceiling guest rooms. On the first floor was an equally unglamorous hall : guests sat on simple, long wooden benches and tables, where « Weihenstephaner » beer was served.

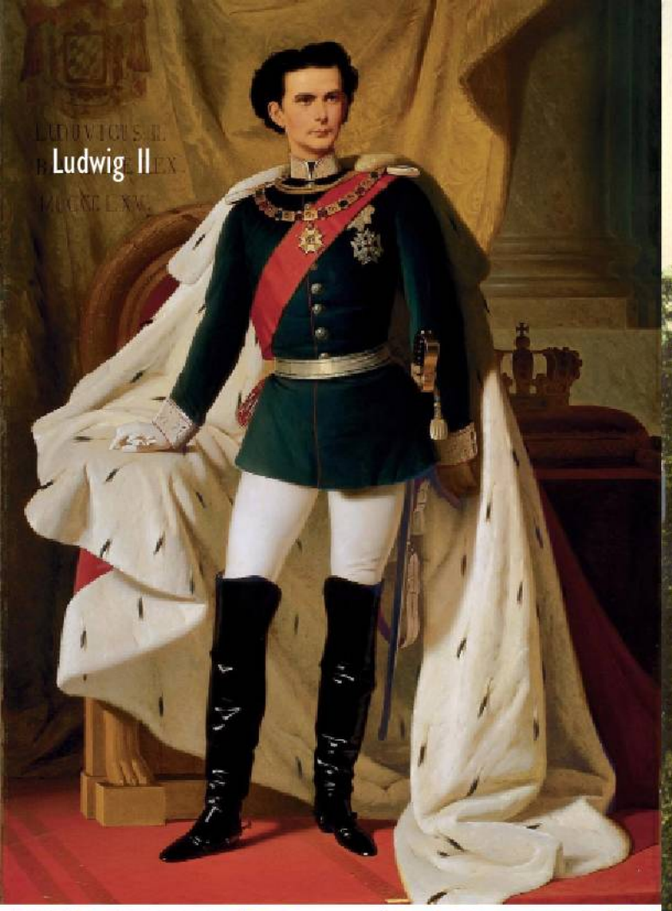


• *Richard Wagner, baritone Eugen Gura (left) and tenor Albert Niemann (right) surrounded by military officers*

Post. Telegraph. Telephon. building on “ Kanzleistraße ”



During the Bayreuth festival, the crowds, beer mugs in hand, not only filled the rooms and the back terrace at « Angermann's » but also the sidewalk, the « Kanzlerstraße » and the houses on the opposite side. Who still remembers the hateful articles by the Viennese prankster Daniel Spitzer published in the daily newspaper « Neue freie Presse » , or the « Sober Letters from Bayreuth » written by Paul Lindau who, incidentally, became a zealous Wagnerian, when the mood changed ? Who still recalls the noisy incident inside the beer hall, the meeting place of artists and festival guests, where a self-proclaimed Shakespeare scholar from Berlin, in reality an incompetent but wealthy dilettante, after the conclusion of the first « Ring » cycle and, while Brünnhilde's death song was still echoing in everyone's minds, tried to provoke laughter with supposedly witty remarks but, instead, received an unexpected rebuke from the youthful zeal of an enthusiast, who later achieved great renown as a mathematician ? [This person is Alfred Pringsheim, who went down in history as « Schoppenhauer » because he smashed a beer mug over Friedrich August Leo's nose in response to his provocation. The nickname alluded to the affinity of Wagnerians for Arthur Schopenhauer, as the philosopher was favoured by the Master himself, although this was less true in Pringsheim's case. In southern Germany, a « Schoppen » is an old unit of volume for half a liter of beer, or wine. - Side by side, the « Angermann » and « White Lamb » inns were demolished in 1892 to make way for a new imposing neo-Baroque « Gründerzeit » building : the « Post. Telegraph. Telephon. » (PTT) - which was inaugurated in 1893.



Ludwig II



When the festival was inaugurated in August of 1876, the train station and its connection to Nuremberg were still under construction. Early charter trains had to navigate temporary line connections or drop passengers off at nearby junctions like « Neuenmarkt » , where local horse carriages completed the trek. This inconvenience did not hinder the steady stream of illustrious guests. Otto von Bismarck decided to stay away but « Kaiser » Wilhelm I and King Ludwig II of Bavaria both travelled by special train for the premiere of « Der Ring des Nibelungen » . They were themselves a spectacle for a large crowd of onlookers.

On his arrival at the station, Wilhelm was met by Wagner and a suitable entourage, when he is reported to have said :

« I never thought you would bring it off. »

Festspielhaus



1892 Richard Wagner BAYREUTHER FESTSPIELE



Anton Bruckner



Cosima Wagner



Siegfried Wagner



Hermann Levi

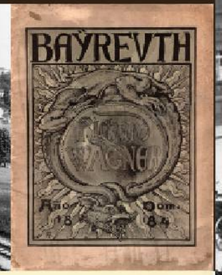


Felix Mottl

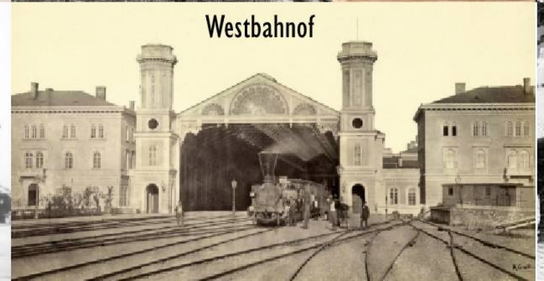
Bruckner along with 200 members of the « Wiener akademischer Wagner-Verein » leave the « Westbahnof » aboard a special charter train bound for Bayreuth. The Empress Elisabeth Railway network carries festival goers of German origin north-west through Linz and Passau, crossing the Austrian-German border into Bavaria before moving upward through Nuremberg to Bayreuth. These trips resemble private « salons » , where passengers fiercely debate music theory, analyze « leitmotifs » and drink « Pilsner » beer, as the steam engine locomotive rolls through the countryside. The trains are meticulously prepared by the « Wagner-Verein » to ensure an optimal level of safety and comfort. The society also buys large blocks of festival tickets.





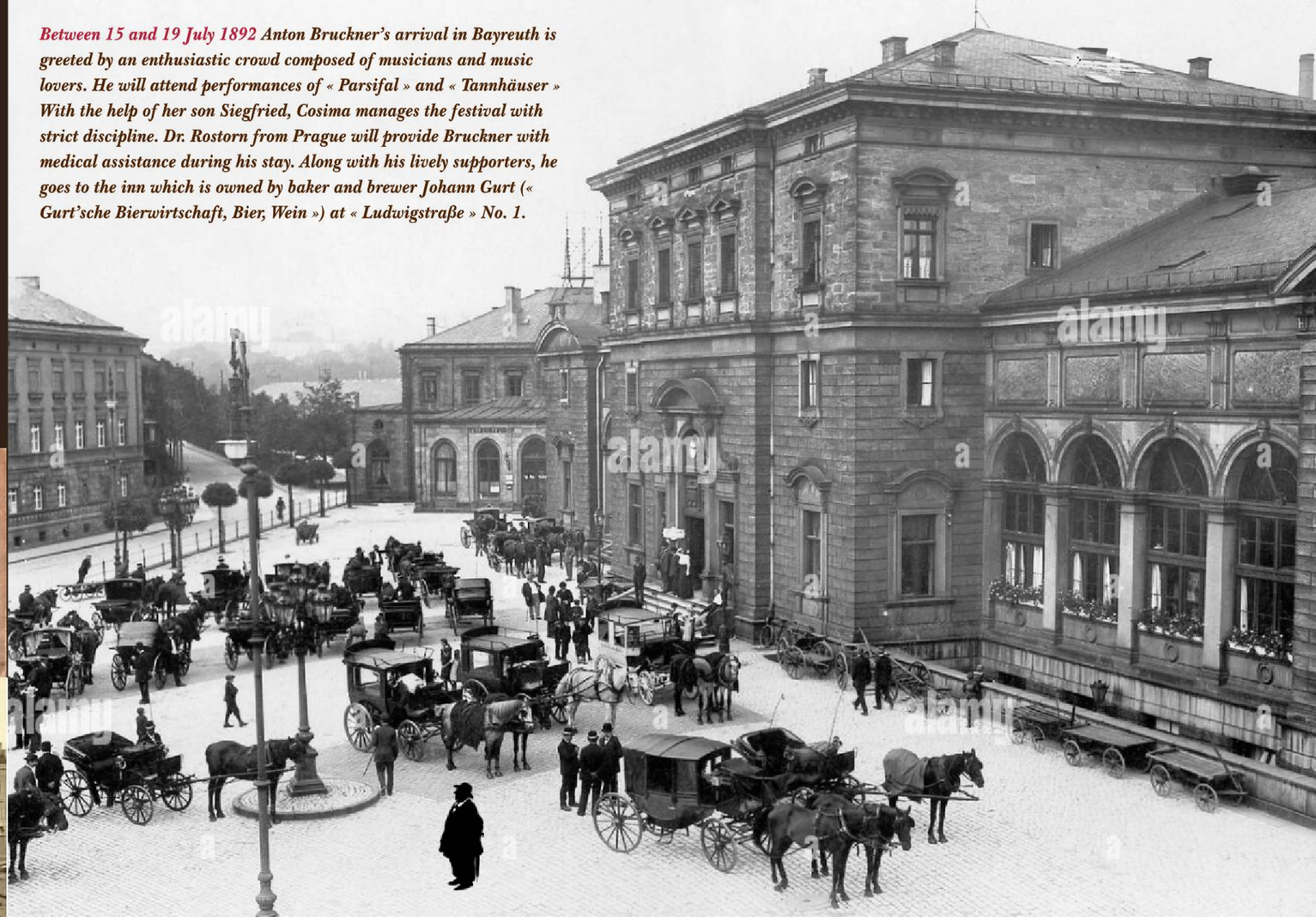






Westbahnof

***Between 15 and 19 July 1892** Anton Bruckner's arrival in Bayreuth is greeted by an enthusiastic crowd composed of musicians and music lovers. He will attend performances of « Parsifal » and « Tannhäuser » With the help of her son Siegfried, Cosima manages the festival with strict discipline. Dr. Rostorn from Prague will provide Bruckner with medical assistance during his stay. Along with his lively supporters, he goes to the inn which is owned by baker and brewer Johann Gurt (« Gurt'sche Bierwirtschaft, Bier, Wein ») at « Ludwigstraße » No. 1.*















Tannhäuser Bayreuth 1892

conducted by Felix Mottl

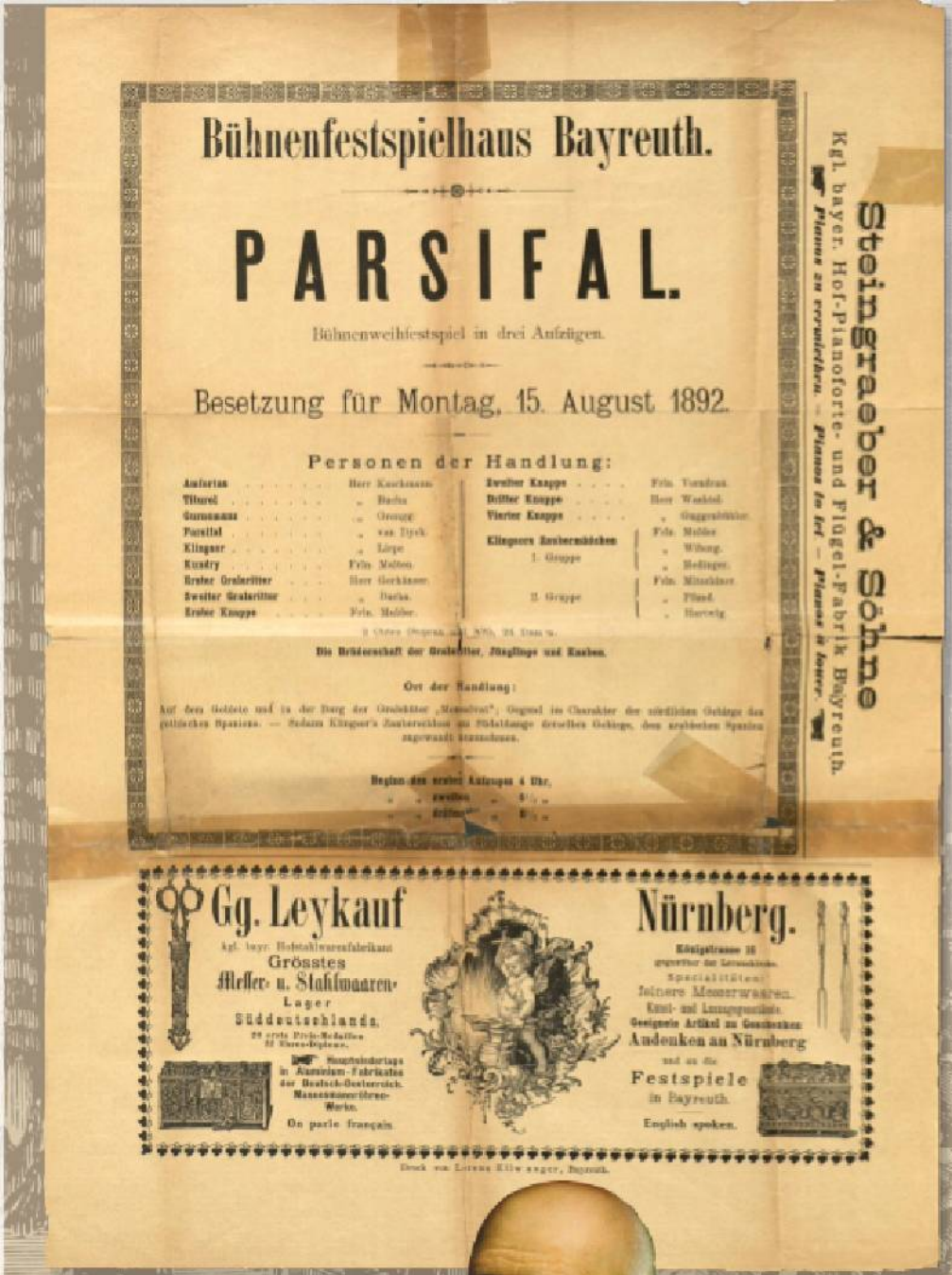


Great performance !



« Parsifal » Grail Temple, stage design by Paul von Joukowsky

« Parsifal » Klingsor's Magic Garden
stage design by Paul von Joukowsky



Bühnenfestspielhaus Bayreuth.

PARSIFAL.

Bühnenweihfestspiel in drei Aufzügen.

Besetzung für Montag, 15. August 1892.

Personen der Handlung:

Amfortas	Herr Kaschmann	Zweiter Knappe	Frln. Vandran
Titurel	„ Bachs	Dritter Knappe	Herr Wachtel
Gurnemanz	„ Grengg	Vierter Knappe	„ Guggenbichler
Parsifal	„ van Dyck	Klingsors Zaubermädchen:	Frln. Mailler
Klingsor	„ Lörpe	1. Gruppe	„ Wihsng.
Kundry	Frln. Malten		„ Hellinger.
Erster Gralsritter	Herr Gerhäuser	2. Gruppe	Frln. Mitterhöfer
Zweiter Gralsritter	„ Darlas		„ Pfund.
Erster Knappe	Frln. Mailler		„ Herweg

Die Brüderschaft der Gralsritter, Jünglinge und Knaben.

Ort der Handlung:

Auf den Gelände und in der Burg der Gralsritter „Montsalvat"; Gegend im Charakter der nördlichen Gebirge des gothischen Spaniens. — Sodann Klingsor's Zauberreichen auf Südabhange dreselben Gebirge, dem arabischen Spanien zugewandt stattzufinden.

Beginn der ersten Aufzüge 4 Uhr.

Steingraeber & Söhne

Kgl. bayer. Hof-Pianoforte- und Flügel-Fabrik Bayreuth.

Pianos zu vermiethen. — Pianos to let — Pianos à louer.

Gg. Leykauf

kgl. bayr. Hofstahlwarenfabrikant

Grösstes Messer- u. Stahlwaaren-Lager Süddeutschlands.

Nürnberg.

Königstrasse 38 gegenüber der Lorenzkirche.

Specialitäten:

Feinere Messerwaaren.

Kunst- und Luxusgegenstände.

Geeignete Artikel zu Geschenken:

Andenken an Nürnberg

und zu den

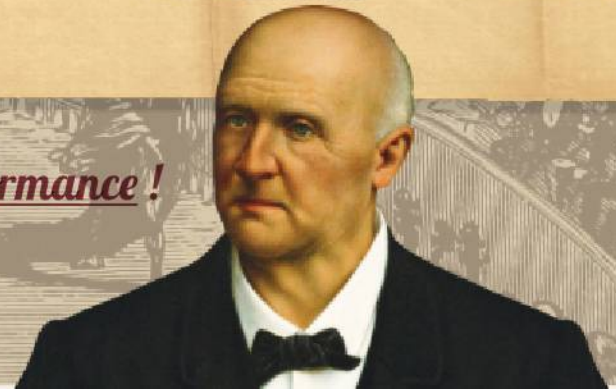
Festspiele in Bayreuth.

English spoken.

On parle français

Hauptniederlage in Aluminium-Fabrikates der Deutsch-Oesterreich. Maschinenbau-Actien-Werke.

Druck von Lorenz Ellwanger, Bayreuth.



Great performance !



Hermann Levi



Ernest van Dyck

„Parsifal"

Bayreuther Bühnenweihfestspiel.

W. HÖFFERT, HOF PHOTOGRAPH.



Wilhelm Grüning

substitute

W. Höffert

'Parsifal'

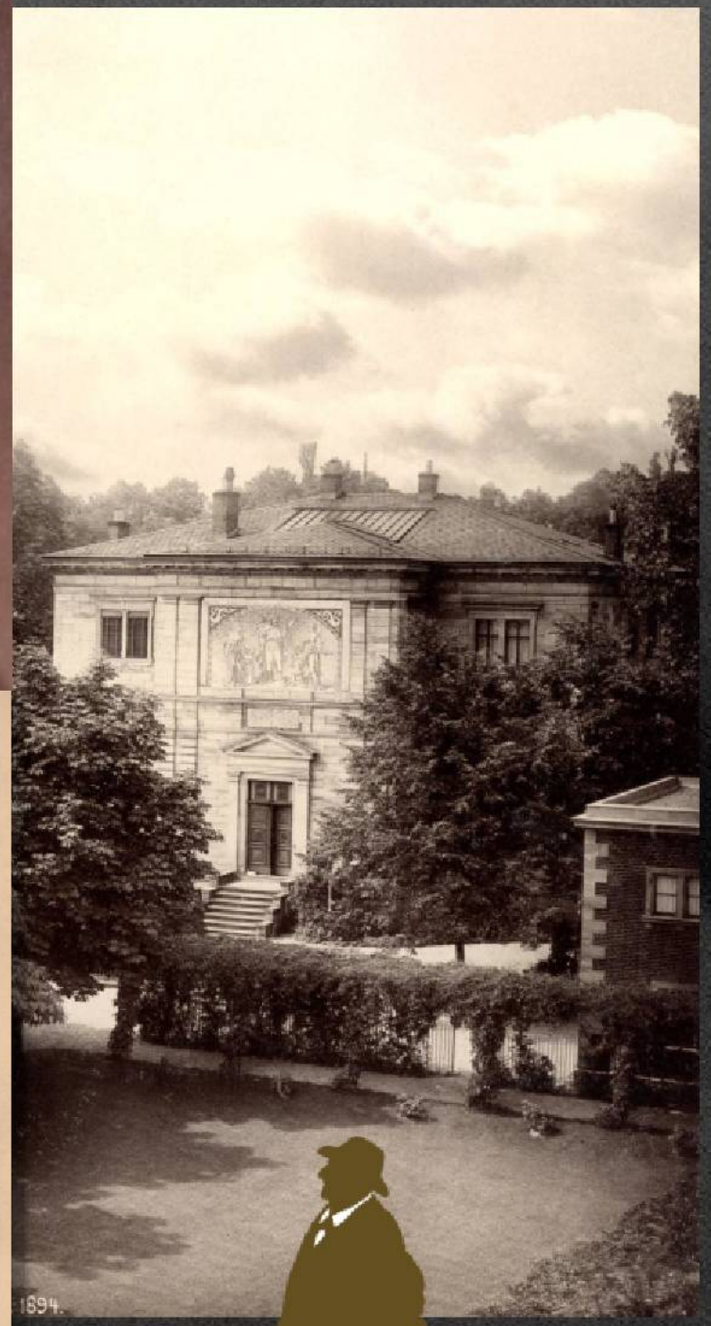
Bayreuther Bühnenfestspiel.

Cosima Wagner Adolphe Appia

Bayreuth 1892







In 1892, Adolphe Appia created a series of revolutionary designs for « Das Rheingold » , most notably for scene two : the « Valhalla » landscape. While his ideas were initially rejected by Cosima, they eventually shaped modern scenography, influencing designers like Emil Preetorius at Bayreuth, decades later.

As noble as Cosima's nature might well have been, it was one that had no time for Appia : she ignored every one of his entreaties for a meeting. And yet, he was undeterred, deciding that, perhaps, the way to go would be to send an envoy - his friend Houston Stewart Chamberlain - whom he duly armed with a package of writings and drawings.

After his first visit to the familial « Haus Wahnfried » , Chamberlain reported to his friend on his progress :

« " Madame Wagner " tells me that she will read your brochure " in due course ", although she doesn't expect to find anything of interest to her. »

She was even less impressed with the drawings.

Chamberlain recalled that after having presented a folio of them to Cosima :

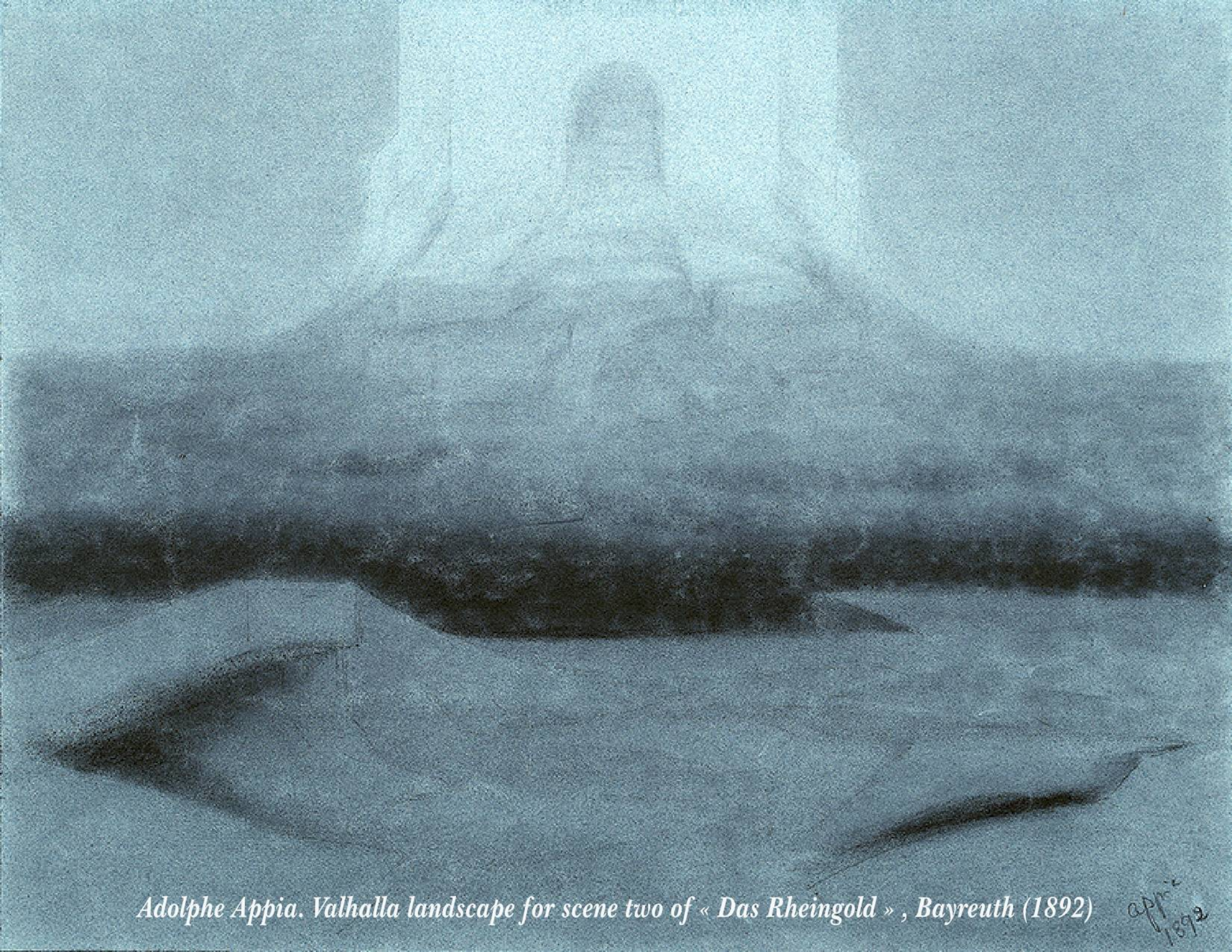
« [He] could hardly see her face, because she had turned the same colour as the table cloth, into which she seemed to be vanishing. »





Houston Stewart Chamberlain

April 1892



Adolphe Appia. Valhalla landscape for scene two of « Das Rheingold » , Bayreuth (1892)



Wednesday, 3 August 1904

Picture taken in the afternoon in the garden of professor Emil (Karl) Wipperich after a rehearsal by the horn section of the Bayreuth Orchestra

That year, the festival was conducted by Hanns Richter, Siegfried Wagner, and Michael Balling

musicians from left to right :

- Hermann Moißl (born in 1874) , played in the Vienna Philharmonic from 1899 to 1940
- " Herr " Thurzó a choir singer and hornist from Vienna
- Franz Moißl (born on 21 May 1865 - died on 24 March 1945) , played in the Vienna Philharmonic from 1888 to 1928
- Vilhelm Poulsen (born on 13 October 1875 - died on 25 March 1930) , from the Christiansborg Palace Chapel in Copenhagen
- Hugo Rüdel (born on 7 February 1868 - died on 27 November 1934) , a member of the Berlin Court Opera, who began his career at the " Kroll Oper "
- Emil Wipperich (born on 5 October 1854 - died on 19 April 1917) , played in the Vienna Philharmonic from 1882 to 1914

Wipperich, who possibly made the oldest recording of a " horn call " [from a Wagner opera] , was a faculty member at the Vienna Academy of Music from 1895 to 1917. He authored a collection of orchestral studies based on the symphonic works of Richard Strauß.