



Forging Meaning out of Music:  
Heritage, Complexity and Vision of the Ring  
**Dr Antony Ernst**

Wagner Society in NSW Workshop

Even if you have heard Antony in other locations, this series will  
be entirely new content

Saturday 9 February, 9-5:30

Sunday 10 February, 12.30-5:30

Willoughby Uniting Church

10-14 Clanwilliam Street Willoughby

## Program

### Saturday

**9.00-9.15 OPENING SESSION** Lyndon Terracini, Opera  
Australia Artistic Director

**9.15-12.00 WAGNER'S TIME AND MUSICAL HERITAGE**  
(**coffee break** of 30 mins during session)

This first session will look at what it actually meant to grow  
up in the time and place Wagner did, how this shaped his  
thought and his music, and how he came to the Ring.

**12.00-1.00 Lunch**

## **1.00-2.45 *DAS RHEINGOLD* – MEANING MADE PHYSICAL**

The first part of the Ring is as much about laying the musical groundwork as it is about establishing the dramatic framework of the Ring. We'll examine how Wagner establishes his revolutionary system of leitmotifs, and look at why they work so uniquely in the Ring. We'll also look at how the events of Rheingold shape the drama to come.

### **2.45-3.15 coffee break**

## **3.15-5.30 *DIE WALKÜRE* – THE DARK HEART OF THE RING**

As the Ring unfolds, Wagner establishes the conflict of attachment, self-interest and morality in a work which is both a powerful drama and a critique of the nature of power.

## **Sunday**

### **12.30-2.30 *SIEGFRIED* – WHEN WORLDS COLLIDE**

This is a useful juncture to reassess the way Wagner uses his system of leitmotifs. There are very rich depths of meaning to be found in looking at them in a new way; and *Siegfried* gives us a wonderful opportunity to look at this and also the ideas of humanity and regeneration which it portrays.

### **2.30-3.00 coffee break**

## **3.00-5.30. *GÖTTERDÄMMERUNG* – THE REASON FOR IT ALL**

The final work of the Ring is in itself one of the most substantial works of European culture, and the masterly way in which Wagner draws all his threads together makes it a fitting culmination of the cycle. Exactly what Wagner sets out to achieve, and how he uses all his resources to do it, will be the focus of this final session.

### **DR ANTONY ERNST**

Antony Ernst is a dramaturg, director, writer, lecturer, translator and arts administrator. He has worked for companies such as Opera Australia, Staatsoper Dresden, Bell Shakespeare Company, Deutsche Oper am Rhein, Sydney Symphony, Teatro dell'Opera di Roma, Opera Frankfurt and the Teatro Maestranza in Seville. After spending five years as Manager of Artistic Planning at the Auckland Philharmonia Orchestra in New Zealand, he returned to Sydney as CEO of Sydney Youth Orchestras. He is now Manager of Artistic Planning with the Orchestre Philharmonique de Strasbourg.

