



**DIE WALKÜRE SYMPOSIUM**  
A Wagner Society in NSW Inc Event

**THEA BREJZEK  
YSOLT CLARK  
ANTONY ERNST  
WARWICK FYFE  
STEPHEN MOULD**

**10.30am Sunday 10 November, 2024  
Goethe Institut  
90 Ocean Street (corner of Jersey Road), Woollahra**

Brünnhilde's Rock, *Die Walküre*, Act 3, Bayreuth 1976, directed by Patrice Chareau,  
designed by Richard Peduzzi.

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Wagner Society in NSW Inc.  
established 1980



## PROGRAMME

10.00am – 10.30am Registration and coffee

10.30pm – 10.35pm Welcome and Introduction

**ESTEBAN INSAUSTI**

10.35am – 11.20am

**ANTONY ERNST**

Law and Power in the *DIE WALKÜRE*

11.20am – 12.00noon

**THEA BREJZEK**

Iconoclasm – Romeo Castelluccis' 2024 *Ring* at La Monnaie,  
Brussels: *Die Walküre*

12.00noon - 12.30pm **Lunch break**

12.30pm – 1.15pm

**STEPHEN MOULD**

Wagner – rehearsing and performing, on stage or in concert.  
[Reflections on *Die Walküre* in advance of a concert performance.]

1.15pm – 1.55pm

**YSOLT CLARK**

A mechanic in a room of poets - a perspective of playing  
the horn and Wagner Tuba in *The Ring Cycle*

1.55pm – 2.15pm **Refreshments**

2.15pm – 3.00pm

**WARWICK FYFE**

Life Wasn't Meant to be Easy - on performing a role  
with no easy bits.

3.00pm – 3.05pm

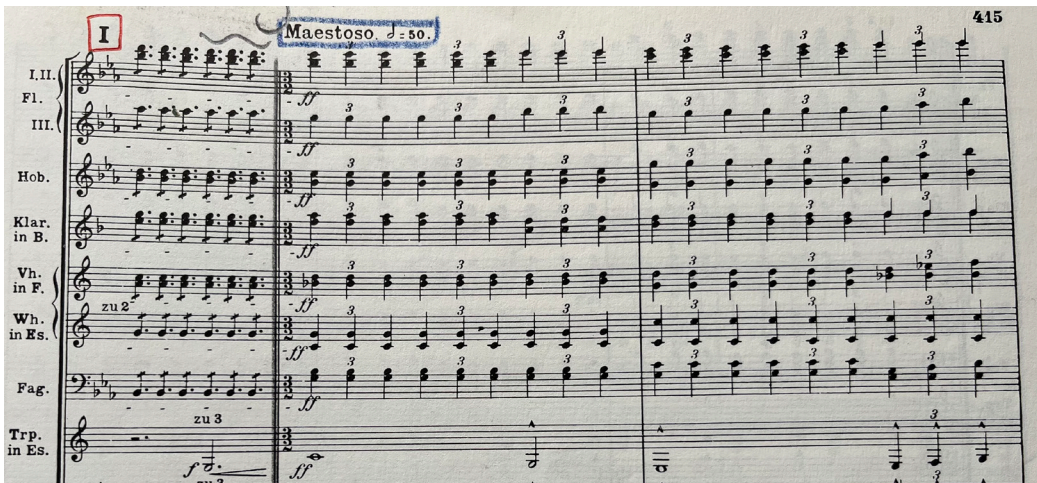
Closing remarks and thanks

3.05pm – 4.30pm

**DRINKS**







## Wagner – rehearsing and performing, on stage or in concert. [Reflections on *Die Walküre* in advance of a concert performance.]

I will share some reflections on *Die Walküre*, based upon different productions that I have worked on, in particular discussing these works from a ‘behind the scenes’ perspective. I’ll also be discussing some aspects of Wagner interpretation, in particular the relative precision, or subjectivity of his notation. I will consider the wider resonance of a concert performance of *Die Walküre* at the Sydney Opera House.

### STEPHEN MOULD

Stephen Mould is currently an Associate Professor at the Sydney Conservatorium of Music (University of Sydney), in the area of conducting and operatic studies. For over two decades he worked in opera houses in Europe, America and Australia, as a coach, musical assistant and conductor. He has been involved with four *Ring* cycles, including the 1998 and 2003 cycles in Adelaide, and has worked with a number of leading conductors on all of the Bayreuth Wagner canon. As an author, he has published several works in recent years, including ‘*Curating Opera*’ (Routledge, 2021) and ‘*Carlo Felice Cillario, Maestro of the Australian Opera*’ (Connor Court, 2024).



## WSNSW PRESIDENT’S WELCOME

Welcome to the WSNSW’s symposium focusing on *Die Walküre*. This is our second symposium shadowing Simone Young’s and the Sydney Symphony Orchestra’s *Ring* project. The intention for these symposia is to provide a wide ranging discussion on each part of the tetralogy prior to the concert performances, giving listeners some background, insight and different viewpoints, as the *Ring* unfolds over the following SSO seasons concluding in 2026.

It has been over twenty years since the *Ring* was performed in concert form in Sydney. The last cycle was led by Edo de Waart, Chief Conductor at the time. Simone Young AO, the WSNSW Patron and current SSO Chief Conductor and a highly regarded Wagnerian internationally, has had the great honour of conducting two cycles at the Bayreuth Festival this year. The first Australian to do so. It is no surprise that she will be conducting the *Ring* again in 2025 - hopefully becoming a fixture there.....for a while.

*Die Walküre* is the “first day” of the tetralogy. This is the most popular part of the *Ring*. It has everything, love, death, betrayal, incest, a gang of wild Amazons (Brünnhilde’s sisters, the other Valkyries) introducing Act III with, perhaps, the most well known music in the whole tetralogy. But above all the work presents the character development of Wotan, from chief god to grieving parent, and Brünnhilde, from favourite tomboy immortal warrior to broken outcast daughter on the way to becoming a woman. Has anyone written anything so meaty and fabulous for singer-actors? We are lucky to have the great Wotan from Bendigo to give us some insight into that world, together with four other speakers from different disciplines, who will provide interesting insights of their own, ranging from scenography to music, performance and dramaturgy. Wagner’s work lends itself to a kaleidoscopic examination. It is a very rich field, as we all know. On behalf of the WSNSW I thank all the speakers for giving their time and sharing their ideas with us.

Finally I must acknowledge and thank the Sydney Symphony Orchestra for the loan of a tuba (a Bb) for the day. A heartfelt shoutout to Jennifer Drysdale and Elissa Seed from the SSO. And to Danny May for arranging.

Hope you enjoy the day!

### Esteban Insausti

President  
Wagner Society in NSW Inc





## Iconoclasm – Romeo Castellucci's 2024 Ring at La Monnaie, Brussels: *Die Walküre*

Romeo Castellucci has long unsettled audiences. His 2024 Brussels *Ring* will remain unfinished, as Castellucci withdrew after *Die Walküre*. He had planned a full-length film to run parallel to *Siegfried*, a project now abandoned due to cost and time restraints. This talk will look at Castellucci's obsession with children and animals on stage, his use of technology as an animistic medium, and the productive force of iconoclasm as an artistic strategy.

### THEA BREJZEK

Dr Thea Brejzek is a Professor of Spatial Theory in the School of Architecture at the University of Technology Sydney and a former professor of scenography at Zurich University of the Arts (ZhdK), Zurich, Switzerland. Her research engages with the construction of performative spaces in and across theatre, architecture, media, and exhibition. Thea Brejzek is a member of the Scientific Advisory Board of the Bauhaus



foundation Dessau and Co-Editor of *Theatre & Performance Design*. Publications (co-authored with Lawrence Wallen) include: "Architecture, Model, Performance", In: *On Models*, e-flux architecture 2022; "Model & Fragment: On the Performance of Incomplete Architectures", In: *Worldmodelling*, Architectural Design 2021; *The Model as Performance. Staging Space in Theatre and Architecture*, Bloomsbury 2018. Thea and Lawrence's next book project is titled: *Virtual Models in Theatre, Art and Architecture: Worldmaking* (Bloomsbury 2025).



## Life Wasn't Meant to be Easy - on performing a role with no easy bits.

Today I will be thinking out loud in an informal and unstructured manner about my experiences working on and performing the hardest and heaviest section of the biggest and baddest of roles, to wit: Wotan. I'll also speak of Hunding - a role I never expected to do yet did.

### WARWICK FYFE

Warwick Fyfe has performed the following Wagner roles professionally: Holländer and Daland in *Der fliegende Holländer*; Wolfram and Reimar in *Tannhäuser*; Heerrufer in *Lohengrin*; Wotan/Wanderer, Alberich and Fasolt in *Der Ring*; Beckmesser, Kothner and Ortel in *Meistersinger*; and Klingsor in *Parsifal*. He will make his debut as Hans Sachs in February (Melbourne Opera). He will also sing Alberich in the Sydney Symphony Orchestra's *Siegfried* next year.







## Law and Power in the *DIE WALKÜRE*

Much of the plot and conflict of the *Ring* is constructed around ideas of justice, laws, and morality; and all of these concepts are called into question and contradicted in the course of the drama. Why was Wagner so concerned with these ideas? What was his understanding based on? What did he want to tell us about right, justice, law, power and love in his greatest work?



### ANTONY ERNST

Antony Ernst is a lecturer, writer, dramaturg and arts administrator. He has worked as an orchestra manager in Switzerland, Denmark, France, and New Zealand; and as an opera director and dramaturg in Australia, Germany, Norway, and Italy. He is a specialist in Wagner and the Germany of his time.



## A mechanic in a room of poets- a perspective of playing the horn and Wagner Tuba in *The Ring Cycle*

Even before the first rehearsal, conductors will frequently use the words 'difficult' and 'treacherous' when referring to this very particular instrument. What makes this instrument both challenging yet rewarding to play, and why are the moments when it is featured so mysterious and magical? I'll include a demonstration and explanation of the Wagner Tuba, as well as exploring some of the practicalities involved. How does a Wagner Tuba section learn to work together as a choir, and what sort of preparation is needed? I hope to bring an extra dimension to understanding the horn section, and how Wagner set about creating a unique expanse and variety of sonority from his extended brass section.

### YSOLT CLARK

Ysolt Clark is a horn player and educator who has been based in Brisbane for the last 30 years. She was previously a member of the Queensland Symphony Orchestra and has since worked as a freelance musician in most of the major Australian symphony orchestras as well as in New Zealand and Singapore. Ysolt has a strong interest in chamber music and as well as being the Principal Horn in Camerata, Queensland's Chamber Orchestra when required, she has performed in numerous chamber music festivals throughout Australia and overseas. Ysolt has been dedicated to music education since her time as an undergraduate at the ANU in Canberra. She has been part of the horn teaching team at the Queensland Conservatorium, Griffith University for over 20 years with many of her past students going on to successful professional careers in Australia and overseas. In 2021, Ysolt was employed to revise and update the AMEB Horn Syllabus.





Richard Wagner, Max Brückner designs, Bayreuth 1876



Hans Tietjen, Emil Preetorius designs, Bayreuth 1940



Wieland Wagner, Bayreuth 1958



Wolfgang Wagner, Bayreuth 1960



Wieland Wagner, Bayreuth 1965



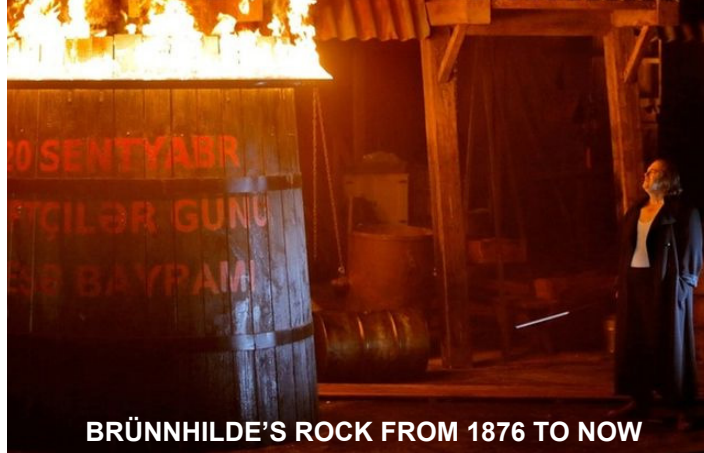
Götz Friedrich, Peter Sykora designs, Berlin 1980s



Peter Hall, William Dudley designs, Bayreuth 1983



Frank Castorf, Aleksandar Denić designs, Bayreuth 2013



Andreas Homoki, Christian Schmidt designs, Zurich 2024



BRÜNNHILDE'S ROCK FROM 1876 TO NOW