



This exhibit, presented in "Open Philately", intends to guide spectators (unfortunately not listeners) through a universe of the German composer and theatre reformer Richard Wagner. This story not only tells about himself but just as much about the contents of his works, including the Festspielhaus in Bayreuth. Furthermore the story comprises family successors, singers and conductors, engaged during changing political conditions. Even opinions of most different cultural critics are comprehended. So:

THE WORLD OWES ME WHAT I NEED



WAGNER

Richard Wagner (1813-83) reformed the opera, creating a synthesis of poetry, music and staging in "Das Gesamtkunstwerk". He composed music to his own words and formed a plan of his own theatre, the Festspielhaus in Bayreuth, acting as its stage manager and director. Repertoire: Exclusively own works.

Wagner distanced himself from shallow operettas and hackneyed toffs. His music, full of modulation and using a network of leitmotifs, was epoch-making. This unique and spell-binding art ever since has occupied the world's theatres and musical scenes, including a most controversial interlude of the Nazi ideology, exploiting Wagner's legacy.

Research into Wagner's universe seems to be an interminable excursion. The exhibitor's approach primarily bases on German special literature, actual press reports and listening to historical and contemporary recordings. Last but not least visiting the Bayreuther Festspiele and further theatres inspired.

The bibliography below must be seen as the very principal literature:

- * "Richard Wagner und seine Schöpfungen", 1882, Dr. Hermann Stohn (163 p)
- * "Mein Leben 1813-1864", 1915, Richard Wagner (988 p)
- * "Erinnerungen an Richard Wagner", 1907, Angelo Neumann (341 p)
- * "Richard Wagner, sein Leben, sein Werk, seine Welt in 260 Bildern", 1933, Julius Kapp (160 p)
- * "Richard Wagner Dokumentarbiographie", 1982, Egon Voss (584 p)
- * "Richard-Wagner-Handbuch", 1986, Müller und Wapnewski (904 p)
- * "Mein Leben mit Wagner", 2012, Christian Thielemann (320 p)
- * www.wagnermuseum.de
- * www.bayreuther-festspiele.de

1. The will (Wagner's turbulent life)

1. 1813-34 Childhood's inspiring music and drama. Youth works.
2. 1834-49 Theatre engagements and a long voyage: Riga, Norway, London, Paris, Dresden.
3. 1849-64 Rebellion in Dresden. An active Swiss exile getting problematic. Touring Eastern Europe, finally bankrupt.
4. 1864-72 King Ludwig II of Bavaria rescues the debtor Wagner, back in Switzerland.
5. 1872-83 The family Wagner in Bayreuth, realizing a great vision: The Festspielhaus. After "Parsifal" Wagner dies in Venice.

2. The work (principal stage works)

1. The operas "Rienzi", "Der fliegende Holländer", "Tannhäuser" and "Lohengrin".
2. The music dramas "Der Ring des Nibelungen", "Tristan und Isolde" and "Die Meistersinger von Nürnberg".
3. Das Bühnenweihfestspiel "Parsifal".

3. The legacy (varying conditions and performances managed by Wagner's successors)

1. The widow Cosima (1837-1930) and her son Siegfried (1869-1930).
2. The daughter-in-law Winifred (1897-1980).
3. The grandsons Wieland (1917-66) and Wolfgang (1919-2010).
4. The great-grandchild Katharina (*1978).
5. Wagner as a world heritage.

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Synopsis for the Open Philately exhibit
WAGNER The Will, the Work, the Legacy

This exhibit is a development of the three A4 sheets exhibit "Bayreuther Festspiele", local 2015, the five A4 sheets exhibit "WAGNER. Viljen, værket, arven", national 2016 and the six A4 sheets exhibit "WAGNER. Viljen, værket, arven", nordic 2017.

Since then the exhibit has been thoroughly revised. Much material was replaced by older resp. more contemporary and remarkable items of both categories, i.e. philatelic and non-philatelic. So the present exhibit goes from

- * A4 to A3 size sheets
- * six to eight exhibition frames (64 A3 size sheets)
- * Danish to English texts

Supplementarily my up to now Wagner CD (32 slides) has been replaced by a USB stick (powerpoint) showing 60 slides ready to be presented at philately lectures.

Treatment

The introductory page informs about my objective of the exhibit, supplied by general information on its subject. Personal research bases on many and most different sources, which are indicated through a bibliography just naming the most important and useful titles.

The comprehensiveness of the exhibit allows a rather multifarious treatment, partially made possible by a long time span.

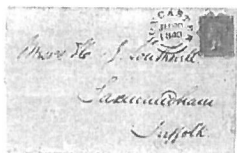
Knowledge and Research

A great interest in the chosen subject, originally independent of philately, has lead to much profitable research. My choice of philatelic and non-philatelic material aims at connecting these items as far as possible into a unity, moreover integrating classical, semi-old and new material.



Philatelic, page 46

In 1913 the Wagner family capital amounted to six million Reichsmark = today's 27 million €. However, the missing commission on profits after 1913 and the 1922-23 inflation made heavy inroads into the capital.



Philatelic, page 12

In 1855 Wagner was lucky to have an encouraging conversation with Queen Victoria (1819-1901). In 1877 they met again.

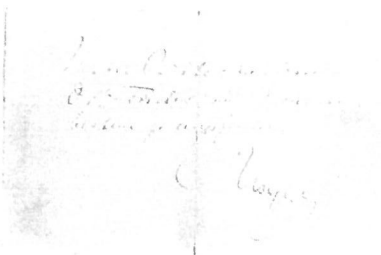
Philatelic, page 28

From the Nibelungenlied we have scenes like "Hagen hears the Warnings of the Danube daughters" and "Dietrich von Bern conquers Hagen".



Semi-philatelic, page 46

Hugo Rüdel (1869-1934) with Siegfried Wagner (1869-1930) at the Festspielhaus in 1924, both reviving its tradition after a nine years lasting abandonment. Rüdel was the Bayreuth chorusmaster from 1906 until his death.



Non-philatelic, page 20

August Förster (1828-89) and Angelo Neumann (1838-1910) together managed the Leipzig Stadttheater in 1876-82.

By his signature Wagner kindly asks to have them recommended to the best.

Among remarkable items are

Philatelic	page	Semi-philatelic	page	Non-philatelic	page
* A Mulready Stationary 1840	5	* The letter to Niels W Gade 1869	8	* The Viennese newspaper supplement 1848	10
* Queen Victoria "One Penny Black" on a June 1840 letter	12	* An Italian stationary 1876 ordering music by Tausig	17	* Richard Wagner's signed recommendation c. 1877	20
* "Tristan und Isolde", a letter to the USA 1933	12	* The postcard created and signed by Hans Richter 1911	19	* Richard Wagner's signed visiting card c. 1878	14
* "The Nibelungen-Saga", a letter to Algeria 1929	28	* The Bayreuth confirmation of seats for the Festspiele 1904	44	* Cosima Wagner's letter 1876	21
* A 500 billion Mark block of ten from the German inflation 1923	46	* A photographic postcard showing Siegfried Wagner, signed by his chorusmaster Hugo Rüdel	46	* H C Andersen praising "Lohengrin" in his novel "Lykke-Peer", First Edition 1870	27
		* Letters from Lauritz Melchior 1943 resp. Birgit Nilsson 1953	63	* A Bayreuth playbill 1892 1943	54
				* Wolfgang Wagner's greeting 2005	61

Though postcards are highly useful to enrich the coherent story, not least bearing an indispensable contribution of greetings and autographs by singers and conductors, a great variety of other non-philatelic items, illustrating or substantiating, are provided. Some examples:

Coins, banknotes, a piece of brick, mortar, a Newfoundland Dog's hair, tickets, an ID-card, wood, blood, a heart rate, a patch, a gold ring, artificial silk, playing cards, a CD, sheets of music

Material

The condition of all exhibited items within both categories is given high priority. Reproductions, when necessary due to the 5 mm thickness limit, give a fair impression of the original edition. Without any exception all original material is exhibitor's property.

Concerning variety of philatelic resp. non-philatelic material please note my survey of such items, i.e. by way of examples.

Presentation

The exhibit thoroughly aims at creating balance within each sheet, each frame and itself as a whole.

At the bottom of each page philatelic material generally is described in the upper line, non-philatelic material in the lower line, when suitable. All in order to separate these from the storytelling item texts, possibly covered by the headings.

Apart from the chapter "the Work" these headings accentuate a chronological flow.

Semi-philatelic, page 19

Hans Richter (1846-1916), the Family Wagner's faithful assistant, has signed with a couple of "Meistersinger" bars in 1911.



Non-philatelic, page 54

Soldiers and workers in the armament industry, incl. the wounded, and nursing personnel were allowed free entrance to the "Kriegsfestspiele" in 1940-44.