



APPLICATION
LOHENGRIN AND UKRAINE -
RICHARD WAGNER AND
PAVLO TYCHYNA

2020

International Coproduction Fund
2020-3443

GOETHE
INSTITUT

Sprache. Kultur. Deutschland.

Applicant

Name of the Institution / Ensemble Organisation "Culture without borders"

Street 1: Horodotska street, 167/126

Postcode / town 79018 Lviv

Main phone: +380973207566

Email culturenoborders@gmail.com

Street 2:

Country: Ukraine

Phone:

Contact

Salutation: Ms.

Family name: Savchyn

Direct phone

Given name: Tetiana

additional phone number/mobile

Email tianasavchyn@yahoo.com

Project Partners / Coproducers

Name:	Role	City	Country
European Opera Rarities	Partner in Germany / 2nd coproducer	14052 Berlin	Deutschland
Axel Kresin	Partner in Germany / 2nd coproducer	14052 Berlin	Deutschland
Kyiv opera theatre	Other coproducer / 3rd coproducer	04070 Kyiv	Ukraine
Petro Kachanov	Other coproducer / 3rd coproducer	04070 Kyiv	Ukraine

Performances

Country	Location	Event location	Starting date	End date
Ukraine	Kyiv	Kyiv opera house	5/16/2021	10/23/2021

Target / Name	URL
Kyiv opera theatre	https://www.youtube.com/channel/UCrzbGIAzJPMuzTBQ8zYqu6Q
Axel Kresin (CEO of Opera Rarities)	https://www.youtube.com/watch?v=4g-_64bO11o
Culture without borders	https://www.youtube.com/watch?v=8KodCn-FxNg
Culture without borders	https://www.youtube.com/channel/UCOdQ2MaqafY_BqhbXDrwPZg/videos
Culture without borders	https://www.youtube.com/watch?v=n2wjbS2zA_k

Axel Kresin	https://www.youtube.com/watch?v=Z9OSPYQdL6o
Axel Kresin	https://www.youtube.com/watch?v=M62lwo096s0

Project Details

Title of the production

Lohengrin and Ukraine - Richard Wagner and Pavlo Tychyna

Short description of the project

The project aims to commemorate the 130 anniversary of the birth of Pavlo Tychyna who was one of the greatest Ukrainian poets and translators. At the same time he was perhaps one of the most controversial figures in the Ukrainian literature. His translation of Richard Wagner's opera "Lohengrin" is a subject of our project. The final product of the project is going to be opera "Lohengrin" staged for the first time during Independent Ukraine in the Ukrainian translation as a way to preserve cultural heritage in the global crisis caused by Covid-19..

Short description of the project in GERMAN

Der Zweck des Projekts ist, das 130gste Jubiläum vom bedeutenden ukrainischen Dichter und Dolmetscher Pavlo Tytschyna zu feiern. Er ist eine der interessantesten Persönlichkeit unter den ukrainischen Kulturschaffenden des 20 Jh. Vor allem seine Übersetzung von Richard Wagners Oper "Lohengrin" sollte im Fokus dieses Projekts stehen. Das Endziel vom Projekt ist es, die Oper in dieser einmaligen Übersetzung aufzuführen, sodass diese gesamteuropäische Kulturerbe zum ersten Mal in der Geschichte der unabhängigen Ukraine erklingt und trotz der globalen Coronakrise nachhaltig aufbewahrt wird.

Detailed project description

(max. 1500 words. See also Guideline)

If necessary, you can upload a PDF file of maximum 2 pages in the section "Documents Upload".

Pavlo Tychyna - one of the greatest and most unusual Ukrainian poets, and perhaps the most controversial figure in the Ukrainian literature. Having a remarkable talent for music, singing, painting, a special talent - for poetry, as well as for learning languages, Pavlo Tychyna was both admired and disgusted. During the early years of the Bolshevik occupation of Ukraine, marked by terror, ruin, famine, and suppression of the national uprising, Tychyna maintained his position as an independent poet and quickly established himself as the leading Ukrainian poet. His brother was put in jail, a big part of Ukrainian intelligentsia were repressed. His poetry provoked harsh official criticism, and he was accused of 'bourgeois nationalism'. Soon after, Tychyna capitulated to the Soviet regime and began producing collections of poetry in the socialist-realist style sanctioned by the Party. Tychyna's willingness to work with authorities, however, did not prevent Soviet authorities from forcing him to write a letter rejecting his candidature for a Nobel Prize, likely due to his Ukrainian heritage.

Tychyna's poetry before his capitulation to the regime represented a high point in Ukrainian verse of the 1920s. It is marked by a synthesis of 17th-century baroque and 20th-century symbolist styles. Some of the greatest advances in European poetry can be found in his 'clarinetism,' in its drawing upon the irrational elements of the Ukrainian folk lyric, its striving to be all-encompassing, its pervasive tragic sense of the eschatological, its play of antitheses and parabola, its asyndeton structure of language, and other features.

Despite the radical change in his ideology, we can see that Pavlo Tychyna preserved his soul revived in the translations. He mastered almost twenty foreign languages on his own, including Armenian, Georgian, Arabic, Turkish, and Yiddish from which he made highly artistic translations. There are preserved translations into Ukrainian from forty languages. Tychyna's creative output also includes translations of opera librettos. One of them is "Lohengrin" by Richard Wagner (translation made in 1957).

"Lohengrin" - a work by the Vormärz.

Wagner had started 1845 to write down the draft for the Lohengrin opera during a spa stay in Marienbad and then immediately began working on it of the textbook started. In the fourth year of his employment as Royal Dresden Kapellmeister he had obtained a long summer vacation for himself, in which began the musical work on Lohengrin in May 1846 and was able to complete the composition sketch by the end of July 1846 before completing the full score of the work on April 28, 1848.

Richard Wagner's opera Lohengrin is a work by the Vormärz, and not just with regard to the way it was created. It is Wagner's last work to be called "Romantic Opera" and it is only in Wagner's work that history and myth collide directly with one another. The historical framework can be dated to the year 933, when King Heinrich I defeated the Hungarian army near Ritteburg on the banks of the Unstrut. Wagner moved the story to Antwerp in order to be able to combine this historical event with the myth of the Swan Knight, which originated in the Lower Rhine Region. During his campaign against the Hungarians, King Heinrich I was able to unite all the quarreling East Franconian tribes, which is why he was venerated by the liberal-democratic national movement as a pioneer of a unified German empire during Wagner's time and against Metternich's perceived reactionary policy at the Congress of Vienna Position was brought.

Richard Wagner took part on the radical democratic side in the March Revolution in Dresden in 1848 and was even wanted as a rebel in May 1849, which is why he had to flee from his position as Kapellmeister in Dresden.

This connection represents at least one key to the interpretation of his opera Lohengrin, as well as his theoretical writings published at the same time.

In Wagner's 1848 published »Die Wibelungen. Weltgeschichte aus der Sage «he tries to demonstrate a paradoxical, namely "cosmopolitan" nationalism among the Germans: In the Germans, the supranational, the "purely human" has been preserved in its purest form, which is why Wagner was the regeneration of Europe from the Germans in the run-up to the revolution promised after the occupation by Napoleon and the subsequent restoration of the Congress of Vienna. This questionable attitude of Wagner was later taken up by the National Socialists and tightened for their own ideas.

Interpreted a little exaggerated, one could recognize the March Revolution of 1848 itself in the figure of Lohengrin and in the swan, which emerges just as surprisingly as it - apparently without leaving any great traces - is put down again and disappears while the Count of Telramund and his wife Ortrud, daughter of the Frisian prince Radbod, represented the reactionary side of the dukes and noble rulers as opponents.

The March Revolution was supported on the one hand by workers, but also by large sections of the bourgeoisie. The workers suffered above all from the decline in wages - triggered by the advancement of industrialization, especially in England - which, for example, already culminated in Germany in the so-called Weber uprising of 1844, while the bourgeoisie mainly suffered from democratization by connecting the individual peoples of the duchies wanted to advance to a nation in order to weaken the nobility, as it were.

The German model was followed on the one hand by the Poles of the Prussian province of Posen when they went to the barricades against the Prussian liege lords and the northern Italians, who rose against the Austro-Hungarian occupiers of Veneto. But also in Galicia - which corresponds to today's core area of western Ukraine - people revolted against the Austro-Hungarian occupation.

On April 19, 1848, the Ukrainians from Lemberg, on behalf of all Ukrainians in Galicia, submitted a petition to the Habsburg emperor with a series of democratic demands: introduction of the Ukrainian language in public and high schools; Publication of state laws in Ukrainian that government officials need to know; equalize the clergy of all rites and grant Ukrainians access to all state institutions.

In particular, it was established that the Ukrainians were part of the great Slavic people, that they were autochthonous in Galicia and once had state independence, that they valued their nation and wanted to preserve it. On May 2, 1848, representatives of Ukrainian democratic circles, led by Bishop Hryhoriy Yakhymovych of Przemyśl, formed the "Ruthenian Supreme Council" in Lviv, which became the first Ukrainian organization. As a permanent body, it should represent the Ukrainian population of Eastern Galicia vis-à-vis the central government in Vienna. With "Zorya Halytska" the first Ukrainian-language newspaper was published in Lviv. The Ukrainian Language and Literature Department was opened at the University of Lviv. The first Austrian parliament began its work on July 10, 1848. Galicia was represented by 96 of 383 ambassadors, 39 of them from Ukraine.

In Lviv, the revolutionaries even provided the National Guard, which consisted of three infantry battalions, a student battalion, city police departments, grenadier detachments and even artillery. Nevertheless, the imperial military decided to put an end to the uprisings by force: On November 2, 1848, the imperial artillery began to bombard the city. The main destinations were the town hall, the university campus and the theater in the former Franciscan church, as the People's Council was located there. After an hour of bombardment, the city surrendered under conditions imposed by the imperial field marshal Wilhelm Hammerstein. Nevertheless, the Habsburg monarchy had been pushed back a little; so she had to at least abolish serfdom for good.

The March revolutionary Richard Wagner and his work from Vormärz, the opera Lohengrin, create an ideal connection between the striving for freedom and the democratization process of the German peoples of the duchies and those of Galicia.

In general, Wagner's operas were not often staged in Ukraine. For the first time in Ukraine in Kyiv, the opera "Lohengrin" was staged in the 1950s in Ukrainian, the libretto was translated by Pavlo Tychyna (Before, it used to be staged under other occupants in the original). In the 1990s, this opera was already on the stage of the Kyiv Opera in the language of the original.

As part of our new staging of the opera Lohengrin in the translation by Pavlo Tychyna - together with our German cooperation partner - on the one hand the ideals of national thinking in the transition from Romanticism to the industrial age for the purpose of a necessary democratization process are to be shown, but on the other hand the dangers posed by an exaggeration of the national Consciousness with the loss of democratic ideals can very quickly lead to totalitarian thinking and non-democratic systems of injustice.

Place of production

Kyiv, Ukraine

Project starting date

16.05.2021

Have you applied for any other funding for the project?

No

Have you had any prior contact about this project with the Goethe-Institut in the country in which the production is to take place?

Yes

With which Goethe-Institut?consultation via koproduktionsfonds@goethe.de**Artistic Discipline**

Theatre
Music**Schedule**

Name:	Contents
Time frame	16.05.2021
Time frame	16.06.2021
Project Phase	Pre-rehearsal
Activity	Preparation of the music scores, adapting the Ukrainian translation to the original music. Auditions for soloists.
Place	Lviv, Kyiv, Ukraine
Time frame	16.05.2021
Time frame	16.06.2021
Project Phase	Pre-rehearsal
Activity	Design, marketing of posters, brand-book, CDs, logos, promotional video
Place	Lviv, Kyiv, Ukraine
Time frame	16.05.2021
Time frame	16.06.2021
Project Phase	Pre-rehearsal
Activity	Preparation of communication strategy
Place	Lviv, Kyiv, Ukraine
Time frame	16.05.2021
Time frame	16.06.2021
Project Phase	Pre-rehearsal
Activity	Costumes, decorations, props design. Preparation of scenography
Place	Berlin, Germany
Time frame	17.06.2021
Time frame	17.08.2021
Project Phase	Pre-rehearsal
Activity	Producing of costumes, decorations, props
Place	Kyiv, Ukraine
Time frame	16.07.2021
Time frame	31.08.2021
Project Phase	Rehearsals
Activity	Soloists rehearsals with a pianist
Place	Kyiv, Ukraine

Time frame	01.08.2021
Time frame	31.08.2021
Project Phase	Rehearsals
Activity	Orchestra and chorus rehearsals
Place	Kyiv, Ukraine
Time frame	01.09.2021
Time frame	16.10.2021
Project Phase	Rehearsals
Activity	Rehearsals of soloists together with the orchestra and chorus
Place	Kyiv, Ukraine
Time frame	19.09.2021
Time frame	16.10.2021
Project Phase	Rehearsals
Activity	Misanscenes, dress rehearsals
Place	Kyiv, Ukraine
Time frame	16.09.2021
Time frame	16.10.2021
Project Phase	PR
Activity	Active promo-campaign
Place	Kyiv, Ukraine
Time frame	16.10.2021
Time frame	16.10.2021
Project Phase	Final product
Activity	Opera premiere
Place	Kyiv, Ukraine
Time frame	23.10.2020
Time frame	23.10.2020
Project Phase	Final product
Activity	Opera performance
Place	Kyiv, Ukraine

Profile of the Ensemble/Artists/Company

Kyiv opera theatre

The State Children's Musical Theater (the theater had such a name until 1998) was founded in June 1982 by the Resolution of the Council of Ministers of the USSR.

During the first two seasons he staged 13 performances, and in 1988 he had 10 operas and 10 ballets in his repertoire.

For more than a decade and a half, the theater did not have its own premises, performances took place on almost all stages of the city. In 1998, according to the order of the Kyiv City State Administration, a reorganization was carried out by merging three groups - the State Children's Musical Theater, Kyiv Classical Ballet Theater and Kyiv City Arts Center "Slavutych" and created the Kyiv State Musical Theater for Children and Youth in the former "Slavutich".

From July 2018, the team is headed by the artistic director - Honored Worker of Culture of Ukraine Petro Kachanov. In 2019, the theater rebranded, replaced the logo, received a new corporate identity and a new concise name - "Kyiv Opera", which corresponds to the position of the theater, because the repertoire includes performances not only for children and schoolchildren but also young people aged 17 to 35 and adults.

The goal of the Kyiv Opera is to become "Ukrainian Broadway" in the near future, ie a phenomenon and a place where you can see everything new, the most progressive, the most interesting, the most unexpected. This is almost the only opera in Ukraine where productions are aimed at the Ukrainian audience and are staged in the Ukrainian language, which is extremely important in modern geopolitical conditions.

Axel Kresin

Axel Kresin - managing director, chief stage director and shareholder of European Opera Rarities, opera director and musicologist.

After studying musicology with Jürgen Maehder, Axel worked at a number of famous opera houses with famous stage directors like Willy Decker, John Dew, Achim Freyer, Götz Friedrich, Peter Konwitschny and Otto Schenk at Metropolitan Opera New York, Royal Opera House Covent Garden, Houston Grand Opera, Deutsche Oper Berlin, Oper Leipzig, Semperoper Dresden and a master class with Harry Kupfer at Berlin Academy of Arts.

From 2000 to 2006 he worked as personal advisor and deputy general manager for all sections at Munster Municipal Theater and previously in the same function at Pfalztheater Kaiserslautern.

He published for Konzerthaus Berlin as a dramaturgical advisor and organised an international symposium in 2006 in cooperation with the Martinů Institute, Prague. As a musicologist, he performed in 2008 and 2009 at Salzburg Festival, 2010 at Academy of Sciences in Budapest, 2012 at Université François Rabelais de Tours and 2014 at Centro Studi Opera Omnia Luigi Boccherini in Lucca. As part of his doctorate on the opera composer Michele Carafa, a friend of Rossini, he was made an honorary speaker of Parco Musicale Carafa in Colobrarò (Italy).

After his directorial debut at Schauspielhaus Bochum, 25 opera productions followed at the municipal theaters in Münster, Kaiserslautern, Trier and Berliner Festspielhaus, including operas by Puccini, Verdi, Rossini, Mozart, Haydn, Krenek, Martinů and Rihm. At the same time, he gave scenic lessons at the music academies in Cologne, Mainz and Münster.

Member of Signing Jury in Lyon (France) and at Vasyl Slipak competition (Lviv).

He most recently celebrated a great success in the revival of his production of Verdi's La Traviata in Münster, followed by a production of Puccini's Suor Angelica/Gianni Schicchi in summer 2017 together with maestro Peter Leonard at the Berlin Opera Academy.

Petro Kachanov

Petro Kachanov.

Producer, President of the NGO "XXI Century for Ukraine".

In 1986-1987 he worked at the Rivne State Philharmonic as a soloist of the group "Sources".

For five years (1992-1997) he worked as a soloist in the State National Orchestra of Folk Instruments of Ukraine.

From 1994 to 1998 he worked at the Chervona Ruta festival. He was a member of the festival board and financial director.

For two years (2012-2014) he worked as a senior lecturer (as an associate professor) at the Kyiv National University of Culture and Arts.

In 2014 he took the position of First Deputy General Director of the National Palace of Arts "Ukraine".

From 2018 to the present - director, artistic director of the Kyiv Opera House.

Organisation "Culture without borders"

Tetiana Savchyn – Project manager, Cultural manager, University English lecturer (Ivan Franko national University of Lviv), Head of NGO "Culture without borders". Member of NGO "Lviv Korean centre Hanmadi". Worked as event coordinator for NGO "Collegium Musicum" and at Lviv National Philharmonic, private language tutor, translator, interpreter (English, Italian, Ukrainian), organized university scientific conferences, cultural events and language competitions, was a member of international jury of 46 International Film Festival in Zlin, Czech Republic.

Last project: Author, director, main coordinator and organiser of Lukash Fest (2019) – a non commercial year-long international celebration to honour the 100th anniversary of the birth of a prominent Ukrainian translator Mykola Lukash. Synopsis: 5 countries (Ukraine, Poland, Germany, Sweden and Australia), 5 regions in Ukraine (Kyiv, Kharkiv, Kherson, Kropyvnytskyi, and Lviv), Venues - more than 50, Audience - more than 22000, more than 30 unique multidisciplinary events (scientific conferences, exhibitions, book publishing, concerts, workshops with polyglots, translation competition, an opera etc.), more than 10 art events, more than 30 speakers, cooperation of NGOs, local and state authorities, cultural institutions, educational institutions, scientific and private sectors, 9 universities, schools, National Academy of Scientists, 12 NGOs, theatres, an opera house, an organ hall, galleries, libraries, museums, children's art centres, philharmonic, museums.

Fluent in Ukrainian, English, Italian, Russian, good at French and Spanish. Winner of various educational, scientific and cultural awards and grants.

European Opera Rarities

The non-profit entrepreneurial company European Opera Rarities (EOR) based in Berlin-Charlottenburg was founded by the opera director Axel Kresin and the conductor Martin Fischer-Dieskau in October 2010.

The enterprise aims to revive and explore opera works from the treasure trove of European musical history especially those that have been unjustly forgotten. Europe's political history, its utopias and rejections, have always been the subject of these jewels of the music theatre. They will be performed in locations that clearly Europe's destiny.

Our project:

The Teplice Opera Festival is a young innovative European initiative: ten cooperation partners from six different European States have come together to realize the idea of a new opera festival.

In the historical theatre of the city of Teplice, performances of precious and glittering music theatrical gems from the inexhaustible European opera repertoire were held, in some cases for the first time since their premieres in previous centuries. Many of these works were neglected for their supposed irrelevance during the subsequent political events of past eras. Today, with Europe reawakening and reinventing its significance, these important works of music theatre represent a treasure trove of theories, utopias and fertile intra-European cross connections. Apart from Teplice, performances were also held in other European locations that clearly reflect Europe's destiny.

Project included the scenic and semi-staged presentation of a series of performances of both serious and light-hearted subjects between the eighteenth and twentieth centuries. In the context of a master class, the festival introduced vocal students from all over Europe to the international opera stage, alongside renowned singing personalities. The artistic forum was complemented by an international conference devoted to scientific, political and historical issues in relation to the world of the arts.

List of Participants

Name	(Artistic) Function	Country of residence (and work)
Axel Kresin	Stage director	Germany
Tetiana Savchyn	Project manager	Ukraine
Anke Drewes	Costume designer	Germany
Khrystyna Holovko	Media manager	Ukraine
Viktor Ploskina	Conductor	Ukraine
Kyiv opera symphonic orchestra	Orchestra	Ukraine
Kyiv opera chorus	Chorus	Ukraine
Paul Gaugler	Main tenor (part of "Lohengrin")	France
Kyiv opera house singers	Singers	Ukraine
Taras Romanyshyn	financial manager	Ukraine
Petro Kachanov	Artistic director	Ukraine

Expenses

Expenses	
Team / Artist fees	17,340.00
Travel expenses (including accomodation, visas, insurance, per diem, transport etc.)	300.00
Production costs (space rentals, technical facilities, set, administration costs, PR, etc.)	7,300.00
Total costs	24,940.00 € (EUR)

Income

Income

Own resources (Box office, artists fees, partner contrubutions, etc.)	0.00
Third-party contributions (Public and private support)	0.00
Expected amount from the Goethe-Institut	0.00 € (EUR)
Total financing / income	0.00 € (EUR)
Total costs	24,940.00 € (EUR)
Balance	-24,940.00 € (EUR)

Additional comments

Kyiv opera theatre - venue for the event and rehearsals (mentioned in letter of guarantee)

Checklist

I have read the Explanatory notice

I confirm that any work on this project didn't start prior to submission of this application. If financial liabilities need to be incurred before the support is approved, the corresponding "Early start of measure" will be requested per E-mail to koproduktionsfonds@goethe.de, after submitting my application

All my statements herein are correct and complete

I undertake to notify immediately the Goethe-Institut of any changes in the project development

I am aware that information about my partners and me will be stored as part of the application process / of the project (Data Protection.)

Uploads

Tychyna, Wagner(1).pdf

tickets berlin.pdf

letters.pdf

Lohengrin.pdf

Template_Finance_plan_IKF (2) (1).pdf

first sent: 10/11/2020