



Wagner

Der Fliegende Holländer



PACO 136

WITH a performance of blazing intensity in the second act, Leonie Rysanek and George London gave "The Flying Dutchman" the size of a near masterwork at the Metropolitan Opera House last night.

This opera of Richard Wagner's late twenties is not a frequent visitor at the Met. It was last done nine years ago. But with an interpretation as rapt and electric as this in its most eloquent moments it could become a fixed ornament of the repertory. Miss Rysanek and Mr. London were not the only vital contributors to a vivid performance. In the pit there was the young American conductor, Thomas Schippers, who brought immense conviction to his task. There were other fine singers in the cast, and the sets and costumes as well as the staging were in the spirit of the work.

From the first soft pianissimo uttered by Miss Rysanek as if wrenched from her by an invisible presence, one was aware that one was in the presence of a superb Senta. By the time the soprano reached the long scene with Mr. London, the Dutchman, there was no mistaking that she was the obsessed Senta Wagner must have envisioned.

Miss Rysanek has a rare mastery of floating soft tones high above the staff. She can shape and color them to confer subtle variations of mood. But this was not the only skill in her vocal armory. Her soprano was produced with brilliance at the full. In the past it has lacked something in the middle range, but this time there was quality throughout the voice's compass. Every phrase was part of an interpretive entity out of which emerged a memorable characterization.

Seated in a chair as the women sang their spinning chorus, she seemed lost and remote. Her costume was subdued and girlish. Yet, as, she sang Senta's Ballad, she appeared to gain stature and radiance. Miss Rysanek is not a big woman, but she can dominate the stage with the power of her singing and the tension of her acting.

Mr. London was Miss Rysanek's equal in magnetism. His appearance in the first act had a fierce eeriness, and he sang the Dutchman's monologue with somber passion. In the scene with Senta in the second act he caught the mystery and pathos of the role. His voice was fervid, yet admirably controlled. In bearing and in force of personality he gave impressive credibility to a pivotal role that can easily become foolish.

New York Times, 14 January 1960, excerpts

Producer's Note

This broadcast performance of one of the Metropolitan Opera's finest productions of Wagner's *Die Fliegende Holländer* begins on an unusual note, as the Opera's General Manager, Rudolf Bing, introduces a tribute to the baritone Leonard Warren who had died on stage the previous evening in a performance of *La forza del destino* with Renata Tebaldi. After this emotional introduction, we hear Milton Cross introduce the main performance and we're off! This recording marks Leonie Rysanek's Metropolitan Opera debut in the role of Senta, one she was to make virtually her own for the following two decades. Her partner here, George London as the Dutchman, is equally scintillating. Sound quality here is superb mono throughout, drawn from two excellent source recordings and enhanced with the subtle use of Ambient Stereo processing and XR remastering. I have preserved much of Cross's commentary, which adds to the sense of a very special occasion.

Andrew Rose



wagner
der fliegende holländer

george london
the dutchman

leonie rysanek
senta

erik - karl lieb
daland - giorgio tozzi
mary - belén amparan
steersman - william olvis

metropolitan opera
chorus and orchestra
thomas schippers
live recording, 1960

"a performance of blazing intensity" - new york times

wagner

der fliegende holländer

COMPACT
disc
DIGITAL AUDIO
PACO 136

WAGNER DER FLIEGENDE HOLLÄNDER
RYSANEK, LONDON, MET OPERA, SCHIPPERS

PACO 136

PRISTINE
AUDIO

- CD 1
- 1 Introduction - A tribute to Leonard Warren (Rudolf Bing) (1:01)
 - 2 VERDI La Traviata - Prelude to Act 3 (4:09)
 - 3 Introduction - Wagner Act 1 (0:15)

4 WAGNER Der Fliegende Holländer: Act I - Overture (10:31)

- 5 Hojoje! Hojoje! Hallojo! Ho! (4:25)
- 6 Mit Gewitter und Sturm aus fernem Meer (4:59)
- 7 Die Frist ist um (1:05)
- 8 He! Holla! Steuermann! (4:06)
- 9 Durch Sturm und bösen Wind verschlagen (4:35)
- 10 Wie! Hört ich recht!; Südwind! Südwind! (7:18)
- 11 Mit Gewitter und Sturm (1:42)
- 12 End of Act 1 - Commentary (1:04)

- 13 Act II - Orchestral introduction (1:43)
- 14 Summ und brumm, du gutes Rädchen (3:37)
- 15 Du böses Kind, wenn du nicht spinnst (4:45)
- 16 Johohoe! Traft ihr das Schiff im Meere an! (6:55)

- CD 2
- 1 Ach! Wo weilt sie (1:19)
 - 2 Senta! Senta! Willst du mich verderben! (1:57)
 - 3 Bleib, Senta! Bleib nur einen Augenblick! (13:00)
 - 4 Mein Kind, du siehst mich auf der Schwelle (2:00)
 - 5 Mögst du, mein Kind, den fremden Mann willkommen heissen (5:54)
 - 6 Wie aus der Ferne längst vergang' ner Zeiten (16:19)
 - 7 End of Act 2 - Commentary (1:01)

- 8 Act III - Orchestral introduction (1:02)
- 9 Steuermann, lass die Wacht! (9:58)
- 10 Johohohe! Johohohoe! Hoe! Hoe! (3:30)
- 11 Was muss ich hören, Gott was muss ich sehen! (2:16)
- 12 Willst jenes Tags du nicht dich mehr entsinnen (2:53)
- 13 Verloren! Ach, verloren! Ewig verlornes Heil! (1:41)
- 14 Erfahre das Geschick, vor dem ich dich bewahr! (2:48)
- 15 Du kennst mich nicht, du ahnst nicht, wer ich bin! (2:42)
- 16 End of Act 3 - Commentary (3:19)

XR remastering by Andrew Rose

Cover artwork based on a photograph
of Leonie Rysanek as Senta

WAGNER Der Fliegende Holländer
Dutchman - George London
Senta - Leonie Rysanek
Erik - Karl Liebl
Daland - Giorgio Tozzi
Mary - Belén Amparan
Steersman - William Olvis

Conductor - Thomas Schippers

Director - Herbert Graf
Set designer - Robert Edmond Jones
Set designer - Charles Elson
Costume designer - Mary Percy Schenck

Broadcast of 5 March, 1960

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