

Wagner

Die Meistersinger von Nürnberg

Pristine
XR

Hans Hotter was indisputably one of the finest Wagnerian bass-baritones of the twentieth century. His Wotan was unmatched by any, save perhaps Friedrich Schorr, and fortunately captured many times by live broadcasts. His Gurnemanz and Dutchman are also well represented by recordings, but one crucial role, that of Hans Sachs in *Die Meistersinger von Nürnberg*, is a real rarity.

Until 1950 Hotter had seemed able to overcome every career obstacle. Even the war, which inevitably disrupted musical life in Germany, allowed him to forge new partnerships with Richard Strauss among others. After the war this versatile baritone cemented his growing international reputation by joining the visit of the Vienna State Opera to London in 1947. But Hotter was 40 in 1949 and had, he later admitted, pushed himself by undertaking too many taxing Wagnerian roles too early in his career. In 1950 he suffered a vocal 'crisis', exacerbated by bad hay fever, that led him to be overlooked for the re-opening of the Bayreuth festival in 1951. After 1951 Hotter became more careful as to his choice of roles, and Sachs was one casualty. The sole exception to his new rule was a new production of *Meistersinger* mounted by Wieland Wagner at Bayreuth in 1956. Hotter was so unhappy with his performance that he asked Wieland to intervene with Bavarian Radio and have the master tape wiped. They complied, and thus, unlike most other Bayreuth performances from the 1950s, the only preservation of this is an off-air tape.

Fortunately Bavarian Radio did not destroy the master tape of the 1949 broadcast of *Meistersinger* from Munich. It preserves Hotter's masterful interpretation of Hans Sachs in excellent sound, and before his vocal crisis. Everything that we know about Hotter as a supreme Wagnerian is on show here, the exquisite vocalism, the power to spare, and the subtle shading of the text. Hotter brings interpretive meaning to Sachs' monologues that few other interpreters have managed. This same ability made him a successful lieder singer throughout his career.

If Hotter is the star of this performance, the rest of the cast is far from being poor and showcases the depth of operatic talent available in provincial German opera houses after the war. Günther Treptow sings Walther von Stolzing. Treptow was best known for his assumption of the heavier Wagnerian roles (including Siegfried and Tristan), and was one of a number of such heldentenors in Germany between 1930 and 1950. Walther is one of the higher Wagnerian roles for tenor, so much so that Lauritz Melchior declined to sing it on stage. Treptow manages the tessitura relatively easily, with impressive stamina, though his voice is perhaps not as lyrical as one might like.

(continues in next insert)

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hans hotter
günther treptow
annelies kupper
benno kusche
max proebstl
franz klarwein
karl hoppe

chor und orchester der
bayerischen staatsoper
eugen jochum conductor

discs 1 & 2: act 1 & act 2

live broadcast performance
bayerische staatsoper, münchen
10 december 1949



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COMPACT
disc
DIGITAL AUDIO
PACO 145

XR remastering by Andrew Rose

Cover artwork based on a
photograph of Hans Hotter as
Sachs in a 1948 production

Live broadcast performance
Bayerische Staatsoper, München
10 December 1949

Total duration: 4hr 16:47

- CD 1
- 1 **Act 1 - Vorspiel** (8:50)
 - 2 **Scene 1** - Da zu dir der Heiland kam (3:29)
 - 3 Verweilt! Ein Wort! (4:32)
 - 4 Da bin ich; ver ruft? (3:56)
 - 5 **Scene 2** - David! Was stehst? (2:12)
 - 6 Mein Herr! Der Singer Meisterschlag (2:49)
 - 7 Der Meister Tön' und Weisen (5:38)
 - 8 Damit, Herr Ritter, ist's so bewandt (1:30)
 - 9 Aller End' ist doch David der Allergescheit'st (3:10)
 - 10 **Scene 3** - Seid meiner Treue wohl versehen (3:52)
 - 11 Gott grüß euch, Meister (2:58)
 - 12 Das schöne Fest, Johannistag (6:05)
 - 13 Vielleicht schon ginget ihr zu weit (5:21)
 - 14 Dacht' ich mir's doch! Geht's da hinaus, Veit? (2:25)
 - 15 Am stillen Herd in Winterszeit (4:51)
 - 16 Nun, Meister! Wenn's gefällt (5:19)
 - 17 Fanget an! (3:06)
 - 18 Seid ihr nun fertig? (2:10)
 - 19 Halt, Meister! Nicht so geeilt! (7:40)

- CD 2
- 1 **Act 2 Scene 1** - Johannistag! Johannistag! (3:48)
 - 2 **Scene 2** - Laß seh'n, ob Meister Sachs zu Haus? (5:42)
 - 3 **Scene 3** - Zeig her! 's ist gut (0:52)
 - 4 Was duftet doch der Flieder (6:06)
 - 5 **Scene 4** - Gut'n Abend, Meister! Noch so fleissig? (8:23)
 - 6 Hilf Gott! Wo bliebst du nur so spat? (1:42)
 - 7 **Scene 5** - Da ist er! (3:40)
 - 8 Geliebter, spare den Zorn! (1:54)
 - 9 Üble Dinge, die ich da merk' (1:38)
 - 10 **Scene 6** - Tu's nicht! Doch horch! (0:57)
 - 11 Jerum! Jerum! (4:49)
 - 12 Das Fenster geht auf! (7:22)
 - 13 Den Tag seh' ich erscheinen (5:38)
 - 14 Mit den Schuhen ward ich fertig schier (6:25)

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(continued from previous insert)

Soprano Annelies Kupper sings Eva. Kupper sang widely in Germany throughout the 1930s and 1940s, gaining a reputation in lighter Wagnerian roles. However it was in Richard Strauss's operas that she perhaps became best known. She sang the title role in the premiere of Die Liebe Der Danaë in Vienna in 1952 after being promised the part by Strauss himself before his death. Her pure voice is particularly well suited to the role of Eva.

Beckmesser became Benno Kusche's signature role. His career started before the war but was interrupted by active service (where he was wounded). He returned to the stage, concentrating on German buffo characters, which were comedic without ever becoming silly caricatures. He recorded the role of Beckmesser for EMI under Kempe in 1956.

Conductor Eugen Jochum was based in Hamburg between 1934 and 1949 as musical director of both the local Hamburg State Opera and Hamburg Philharmonic. In 1949 he moved to Munich to take charge of the new Bavarian Radio Symphony Orchestra, a post he was to occupy until 1961. Jochum recorded throughout his career, including a 1976 studio recording for DG of Meistersinger with Dietrich Fischer-Dieskau and Plácido Domingo. This live radio performance of the opera captures him in the moment, allowing us to hear his conception of the opera as a whole.

CAST

Hans Sachs - Hans Hotter	Hermann Ortel - Fritz Richard Bender
Veit Pagner - Max Proebstl	Hans Schwarz - Walter Bracht
Kunz Vogelgesang - Franz Klarwein	Hans Foltz - Rudolf Wünzer
Konrad Nachtigall - Karl Hoppe	Walther Von Stolzing - Günther Treptow
Sixtus Beckmesser - Benno Kusche	Eva - Annelies Kupper
Fritz Kothner - Egmont Koch	Magdalene - Ruth Michaelis
Balthasar Zorn - Karl Mücke	David - Paul Kuen
Ulrich Eißlinger - Hans Kern	Ein Nachtwächter - Fritz Richard Bender
Augustin Moser - Karl Mösch	

Chor und Orchester der Bayerischen Staatsoper, conductor Eugen Jochum

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- CD 3
- 1 Act 3 - Vorspiel (6:57)
 - 2 Scene 1 - Gleich, Meister! Hier! (4:23)
 - 3 Am Jordan Sankt Johannes stand (3:24)
 - 4 Wahn! Wahn! Überall Wahn! (6:47)
 - 5 Scene 2 - Grüß Gott, mein Junker! (4:40)
 - 6 Mein Freund, in holder Jugendzeit (4:36)
 - 7 Morgenlich leuchtend in rosigem Schein (12:16)
 - 8 Scene 3 - Ein Werbelied! Von Sachs? (4:20)
 - 9 Das Gedicht? Hier ließ ich's (7:18)
 - 10 Scene 4 - Sieh', Evchen! Dacht' ich doch, wo sie blieb! (5:47)
 - 11 Hat man mit dem Schuhwerk nicht seine Not! (5:14)

- CD 4
- 1 Ein Kind ward hier geboren (2:39)
 - 2 Die selige Morgentraumdeut-Weise (7:36)
 - 3 Scene 5 - Sankt Crispin, lobet ihn! (3:39)
 - 4 Ihr tanzt? Was werden die Meister sagen? (4:56)
 - 5 Silentium! Silentium! (3:08)
 - 6 Euch macht ihr's leicht, mir macht ihr's schwer (5:23)
 - 7 Nun denn, wenn's Meistern und Volk beliebt (6:11)
 - 8 Das Lied, fürwahr, ist nicht von mir (4:41)
 - 9 Morgenlich leuchtend im rosigem Schein (7:06)
 - 10 Verachtet mir die Meister nicht (6:54)

Chor und Orchester der Bayerischen Staatsoper
Eugen Jochum, conductor