

WAGNER

DAS RHEINGOLD

Disc One

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|---|---|
| [1] Scene 1 - Prelude (3:50) | [8] Gezahlt hab' ich; nun laßt mich zieh'n! (5:47) |
| [2] Weia! Waga! Woge, Du Welle! (2:41) | [9] Bin ich nun frei! Wirklich Frei! (4:06) |
| [3] Garstig Glatter Glitschriger Glimmer! (5:07) | [10] Fasolt und Fafner nahen von fern (4:54) |
| [4] Wallala! Lalaleia! (2:30) | [11] Gepflanzt sind die Pfähle (5:44) |
| [5] Lugt, Schwestern! (5:59) | [12] Weiche, Wotan, weiche! (4:49) |
| [6] Der Welt Erbe Gewinn' Ich Zu Eigen Durch Dich! (4:18) | [13] Hort, ihr Riesen! Zurück, und harret! -
Halt, du Gieriger! (5:54) |
| [7] Scene 2 - Wotan! Gemah! Erwache! (9:21) | [14] Schwules Gedunst - Zur Burg fuhr die Brücke (3:09) |
| [8] Sanft Schloss Schlaf Dein Aug' (7:13) | [15] Abendlich strahlt der Sonne Auge (4:19) |
| [9] Zu Mir, Frei! Meide Sie, Frecher! (2:09) | [16] Rheingold! Rheingold! Reines Gold! Wie lauter und hell (4:00) |
| [10] Scene 2 - Endlich Loge! (Wotan, Loge) (3:50) | |
| [11] Immer Ist Undank Loges Lohn! (7:23) | Wotan |
| [12] Ein Runenzauber Zwingt Das Gold Zum Reif (3:01) | Donner |
| [13] Hör', Wotan, Der Harrenden Wort! (2:59) | Froh |
| [14] Was Sinnst Nun Wotan So Wild! (4:57) | Loge |
| [15] Auf, Loge, Hinab Mit Mir! (4:28) | Alberich |
| | Mime |
| | Fasolt |
| | Fafner |
| | Fricka |
| | Freia |
| | Erda |
| | Woglinde |
| | Wellgunde |
| | Flosshilde |
| | Hans Hotter |
| | Hermann Uhde |
| | Gerhard Stolze |
| | Erich Witte |
| | Gustav Neidlinger |
| | Paul Kuen |
| | Ludwig Weber |
| | Josef Greindl |
| | Ira Malaniuk |
| | Bruni Falcon |
| | Maria von Ilosvay |
| | Erika Zimmermann |
| | Hetty Plümacher |
| | Gisela Litz |

Disc Two

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| [1] Scene 3 - Hehel Hehel Hieher (0:46) | |
| [2] Schau, du Schelm! (2:08) | |
| [3] Nibelheim hier- durch bleiche Nebel was blitzen dort (5:37) | |
| [4] Nehmt euch in acht! Alberich naht - Sein harren wir hier (8:20) | |
| [5] Vergeh, frevelnder Gauch! - Was sagt der! -
Sei doch bei Sinnen! (4:19) | |
| [6] Ohel Hahaha! Ohel Hahaha! Schreckliche Schlange (6:28) | |
| [7] Scene 4 - Da, Vetter, sitze du fest! (5:16) | |
- Live recording Bayreuth Festival, 8th August 1953
Chor und Orchester der Bayreuther Festspiele
Conductor: Clemens Krauss

XR remastering by Andrew Rose at Pristine Audio, January 2010

Cover artwork detail from painting of Rheinmaidens at the Rainbow Bridge by Arthur Rackham

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WAGNER

DER RING DES NIBELUNGEN

I: DAS RHEINGOLD

HANS HOTTER - HERMANN UHDE
GERHARD STOLZE - ERICH WITTE
GUSTAV NEIDLINGER - PAUL KUEN
LUDWIG WEBER - JOSEF GREINDL
IRA MALANIUK - BRUNI FALCON
MARIA VON ILOSVAY - ERIKA ZIMMERMANN
HETTY PLÜMACHER - ISELA LITZ

CHOR UND ORCHESTER DER BAYREUTHER FESTSPIELE
CONDUCTOR: CLEMENS KRAUSS

LIVE RECORDING FROM FESTSPIELHAUS BAYREUTH, AUGUST 8, 1953

PRISTINE
AUDIO

PACO 039

WAGNER DAS RHEINGOLD
KRAUSS, BAYREUTH FESTIVAL ORCH & CHORUS, SOLOISTS

PRISTINE
AUDIO

WAGNER DAS RHEINGOLD

COMPACT
disc
DIGITAL AUDIO
PACO039

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PRISTINE
AUDIO

Das Rheingold ("The Rhine Gold") is the first of the four operas that comprise *Der Ring des Nibelungen* (The Ring of the Nibelung), by Richard Wagner. *Das Rheingold* was originally written as an introduction to the tripartite Ring; however, the cycle is generally regarded as composed of four individual operas.

It received its premiere at the National Theatre in Munich on 22 September 1869, with August Kindermann in the role of Wotan, Heinrich Vogl as Loge, and Wilhelm Fischer as Alberich. Wagner had wanted this opera to be premiered as part of the entire cycle, however he was forced to allow the performance at the insistence of his patron King Ludwig II of Bavaria. The opera received its premiere as part of the complete cycle on 13 August 1876, in the Bayreuther Festspielhaus.

History provides few examples of artistic purpose so consistently followed as that which produced Wagner's tetralogy *Der Ring des Nibelungen* (The Nibelung's Ring). As early as the 1840s Wagner began to search Teutonic and Norse mythology for material for his epic, and it was not until the end of 1874 that the last bar of *Götterdämmerung* ("The Twilight of the Gods") was scored. Wagner's first plan was to compose one opera only, to be called "Siegfried's Death", and for this he wrote the poem, which follows roughly the same course as that of the present *Götterdämmerung*, in 1848. It soon became obvious, however, that so much preliminary explanation would be necessary if the events of "Siegfried's Death" were to be clear to the spectator that some kind of introductory drama was desirable. Thus Wagner planned a second work, to precede "Siegfried's Death" and to be called "Young Siegfried", and then he added two others, so that the project eventually embraced the whole gigantic tetralogy of the Ring.

Wagner did not, of course, work exclusively on the Ring during the thirty-odd years between its original conception and its completion. The poems of the four operas were written in the late 1840s and early 1850s; the music for *Das Rheingold* was composed in 1853-4, that for *Die Walküre* in 1854-6; and in 1856-7 Wagner composed, though he did not score, the first two acts of Siegfried; but at this point he laid down his pen, as far as the Ring was concerned, for twelve years, producing in the meantime *Tristan und Isolde* and *Die Meistersinger von Nürnberg*. In 1869, however, he took up work on the Ring again, his enthusiasm and inspiration unimpaired, and in the years 1869-74 completed *Siegfried* and created the mighty finale to the tetralogy, *Götterdämmerung*.

In his review of a previous issue of the 1953 Krauss *Ring* Cycle, Steve Taylor notes:

"I doubt that there has been a greater cast at Bayreuth in all the years since World War II. Astrid Varnay is nothing less than outstanding as Brünnhilde. She clearly has an intimate understanding of the role is an absolute pleasure to listen to.

Wolfgang Windgassen sings Siegfried. It is his first appearance in the role and he is heard to better advantage in other recordings. The thing that makes him special in this recording is his youthfulness. He is at his best in the first two acts of *Siegfried* but is also able to portray well the more mature character in *Götterdämmerung*. This is the performance of a major star in the making.

Towering over them both vocally as well as physically is the Wotan of Hans Hotter. He is at his prime here and it is worth buying the set for him alone. His singing in this set often astounds me. To my mind the best Wotan recorded. By the time he recorded with Solti he was past his peak. Listen to this and you will know exactly what I mean!"

Notes from Wikipedia and www.wagnerdiscography.com - Further notes online at www.pristineclassical.com