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DIGITAL AUDIO  
PACO 059

# WAGNER Siegfried

Orchestra Sinfonica di Roma della RAI Wilhelm Furtwängler

PRISTINE  
AUDIO  
XR

So we were in Rome for a month. The Radio Italiana Orchestra was barely familiar with the Ring. This had disadvantages, but they were outweighed by the advantages. The musicians were gripped by this "new" music. How hard everyone worked— orchestra, singers, and Furtwängler himself! As soon as he returned home from a rehearsal or performance, he opened the full score again—pacing up and down, endlessly studying details. When he had finished preparing one opera, he buried himself in the score of the next. This was his month in Rome. (*Elsabeth Furtwängler, 1972*)

#### Restoration notes

There are two full recordings of Wagner's *Ring* cycle conducted by Furtwängler, but neither is the full studio recording planned by EMI to begin in 1954 and left incomplete by the conductor's death at the age of 68 on 30th November of that year. There is a 1950 recording of his La Scala cycle, and this, a series of recordings made for broadcast on Italian radio (RAI) across ten sessions in October and November 1953 in front of a very quiet invited audience.

The final broadcasts were cut from both these recordings and taped rehearsal sessions, as chosen by Furtwängler and the RAI engineers the day after recording. The recordings were broadcast a short time after but were not commercially issued until the early 1970s on LP by EMI.

In working on these new Pristine 32-bit XR remasterings I've made a few interesting discoveries and come to a few conclusions. First of all, the recordings were most probably originally recorded onto tape at 30 inches per second, with each reel running for about 15 minutes. The recordings were made an act at a time, and where necessary rehearsal material was cut into the live performance recording prior to broadcast a few days later.

The final masters were preserved as vinyl discs (with metal masters), each side representing a tape reel - at this time it was common to preserve radio broadcasts on disc; the medium was both proven and much less space-hungry than tape, which was expensive and could of course be erased and re-used. Thus when EMI mastered the original 1972 LP release, they worked from tape dubs of new vinyl pressings made from RAI's metal masters, and it is likely that these same tape dubs served for future releases, both on vinyl and CD. Certainly there is more than enough evidence of vinyl origins in EMI's 1990 CDs which matches flaws on their 1972 LPs - swish, clicks etc. The bizarre difference between the two is in badly-dubbed applause at the end of each act, present on the CDs but absent on the LPs. Bizarre indeed - the same canned applause was used at the ends of both Acts Two and Three in the present recording! It also appears in the same form in the Gebhardt CD reissue but is absent here.

NB. Downloads, both in FLAC and MP3 format, of each act of this recording are continuous throughout, with no gaps. However in order to accommodate the timing shortcomings of the medium, short fades have been applied to CD starts and finishes as appropriate. I have however retained the musical timing of the original performances - thus the precise start point of CD2 continues from the precise end point of CD1, and so on. **AR**

FULL PROGRAMME NOTES, SCORES ETC. CAN BE FOUND ONLINE AT [WWW.PRISTINECLASSICAL.COM](http://WWW.PRISTINECLASSICAL.COM)

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CDs 1 & 2

# FURTWÄNGLER

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CONDUCTS  
WAGNER *Der Ring des Nibelungen*  
3. *Siegfried*



## THE ROME SYMPHONY ORCHESTRA OF RAI

RECORDED IN ROME, NOVEMBER, 1953

SIEGFRIED LUDWIG SUTHAUS  
WANDERER FERDINAND FRANTZ  
MIME JULIUS PATZAK  
ALBERICH ALOIS PERNERSTORFER

FAFNER JOSEF GREINDL  
WOODBIRD RITA STREICH  
BRÜNNHILDE MARTHA MÖDL  
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**WAGNER Siegfried**

## Disc One

- 1 Act I, Vorspiel (4:20)
- 2 Scene I - Zwangvolle Plage! Müh ohne Zweck! (4:36)
- 3 Hoiho! Hoiho! Hau ein! Hau ein! (1:55)
- 4 Da hast du die Stücken, schändlicher Stümper (2:35)
- 5 Als zullendes Kind zog ich dich auf (1:40)
- 6 Vieles lehrtest du, Mime (8:54)
- 7 Einst lag wimmernd ein Weib (5:23)
- 8 Und diese Stücken sollst du mir schmieden (1:33)
- 9 Da stürmt er hin! (1:56)
- 10 Scene 2 - Heil dir, weiser Schmied! (4:06)
- 11 Hier sitz' ich am Herd und setze mein Haupt (11:06)
- 12 Was zu wissen dir frommt, solltest du fragen (7:52)
- 13 Die Stücken! Das Schwert! O weh! Mir schwindelt! (3:11)

## Disc Two

- 1 Scene 3 - Verfluchtes Licht! (1:08)
- 2 Heda! Du Fauler! (0:31)
- 3 Bist du es, Kind! (3:04)
- 4 Fühltest du nie im finstren Wald (5:18)
- 5 Her mit den Stücken, fort mit dem Stümper! (3:36)
- 6 Notung! Notung! Neidliches Schwert! (8:46)
- 7 Hoho! Hoho! Haheil! (6:48)

- 8 Act 2, Vorspiel (5:24)
- 9 Scene 1 - In Wald und Nacht (2:18)
- 10 Zur Neidhöhle fuhr ich bei Nacht (6:40)
- 11 Mit mir nicht, hadre mit Mime (2:40)
- 12 Fafner! Fafner! Erwache, Wurm! (2:51)
- 13 Nun, Alberich, das schlug fehl (3:39)
- 14 Scene 2 - Wir sind zur Stelle! (5:53)
- 15 Daß der mein Vater nicht ist (1:42)

**Orchestra Sinfonica di Roma della RAI Wilhelm Furtwängler**

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XR remastering by **Andrew Rose**Transfers from EMI box set  
RLS 702, discs BOX 70209-13  
Matrix Nos. 2XBA.9154-63Cover artwork based on a  
photograph of **Wilhelm  
Furtwängler** with the Rome  
Symphony Orchestra,  
taken 26 October, 1953Recorded by Radio Audizioni  
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"Siegfried is by some way the least popular of the Ring operas. One reason for the scarcity of performances is that the title role is almost impossible to sing adequately. It is very long, makes some extremely taxing demands, especially in Act I, and the poor tenor performing the role has to awaken the heroine after he has been singing for the best part of four hours - then they have a strenuous duet, for which she is completely fresh. A practical man of the theatre in most ways, every now and then Wagner became oddly inconsiderate in his demands on his leading singers, and this is the most obvious example. One is grateful, in the theatre, if the tenor manages to survive to the end without embarrassment. Most people have never heard a really fine Siegfried in the flesh - probably only a couple have ever existed.

But that is an extrinsic consideration. More worrying, for many people, is the curious imbalance in the score: Act I is for male singers only, while Act II involves a female singer only in the small role of the Woodbird (unless Wagner's request that the part is played by a male treble is followed; I think only one production has ever done this). It is only in Act III that women - in the shape of Erda, and finally Brünnhilde - eventually appear. In the previous opera we became passionately involved with two moving and tragic human beings, the first to appear in the cycle; and then just as involved with a god and goddess - both pairs suffer and develop in ways that are equally affecting. Siegfried, son of the twins, is of course a human being, but Wagner was intent on his being the first in a new breed, heroic, fearless: the fact that he can't understand fear is at the outset one of his leading characteristics. According to Wagner, he 'lives entirely in the present', so he is able to make a fresh start, while the characters in the first two operas were weighed down with many burdens from the past. Critical comments on Siegfried have ranged from accusations that Wagner catastrophically miscalculated to worries about the curious change of focus that occurs as The Ring develops. We shall see."

Michael Tanner, *The Faber Pocket Guide to Wagner*

"In September or October 1854 the German poet and political activist Georg Herwegh introduced Wagner to the philosophy of Arthur Schopenhauer. Schopenhauer's pessimistic and renunciatory philosophy had a profound effect on Wagner, and it was only inevitable that it should influence the composition of the Ring. In 1856 the libretto of Siegfried was revised and a new ending was devised for Götterdämmerung - the so-called Schopenhauer Ending.

When Wagner came to compose Siegfried, he made three significant alterations to his modus operandi. Firstly, he wrote (in ink and on at least three staves) a developed draft between the preliminary draft and the full score; this intermediate draft included most of the orchestral details of the final score; this procedure, Wagner hoped, would facilitate the writing of the full score, obviating the difficulties he had encountered during the composition of Die Walküre. Secondly, he composed one act at a time, carrying the composition of the music through all three stages from preliminary draft to full score (but not necessarily fair copy) for the first act before proceeding to the composition of the second act; this way he ensured that as little time as possible elapsed between the initial drafting of a passage and its final orchestration. Thirdly, he frequently worked on the various drafts at the same time, orchestrating the earlier scenes of an act while still drafting the later ones.

Discounting the earlier sketches he had made for Der junge Siegfried (summer 1851), the composition of Siegfried was begun in Zürich in September 1856. The developed draft was begun on 22 September, almost immediately after the (undated) preliminary draft. The full score was begun on 11 October, so Wagner was working on all three stages at the same time. On 19 December, however, he began to sketch some themes for Tristan und Isolde; from this point on there were to be many interruptions in the composition of Siegfried. Nevertheless, by 31 March 1857 the full score of Act I was finished. Sometime thereafter Wagner began to make a fair copy, but he abandoned this task after just one scene...

Work on Siegfried was resumed at the start of 1869 and on 23 February the fair copies of Acts I and II were finally completed. A week later, on 1 March, Wagner began the composition of Act III. Working from sketches dating from around 1864 and thereafter, he proceeded to make a preliminary draft of the entire act, as was his usual practice. This was completed fifteen weeks later on 14 June. It is often said that twelve years elapsed between the second and third acts of Siegfried, but this is an exaggeration. While it is true that eleven years and twenty-nine weeks passed between the completion of the developed draft of Act II and the beginning of the preliminary draft of Act III, Wagner devoted more than a year of this so-called hiatus to the composition of Siegfried, completing the fair copy of Act I, drawing up both the full score and fair copy of Act II, and making sketches for Act III." **Notes from Wikipedia**

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## Disc Three

- 1 Act 2, Scene 2 - Aber Wie Sah Meine Mutter Wohl Aus! (2:09)
- 2 Meine Mutter, Ein Menschenweib! (5:58)
- 3 Haha! Da Hätte Mein Lied (5:00)
- 4 Wer Bist Du, Kühner Knabe, Der Das Herz Mir Traf! (4:13)
- 5 Zur Kunde Taugt Kein Toter (2:11)
- 6 Scene 3 - Wohin Schleichst Du Eilig Und Schlau (2:48)
- 7 Was Ihr Mir Nützt, Weiß Ich Nicht (2:36)
- 8 Willkommen, Siegfried! (8:36)
- 9 Da Lieg Auch Du, Dunkler Wurm! (9:37)

## 10 Act 3, Vorspiel (2:15)

- 11 Scene 1 - Wache, Wala! Wala! Erwach! (2:10)
- 12 Stark Ruft Das Lied (11:30)
- 13 Dir Unweisen ruf ich ins Ohr (5:05)

## Disc Four

- 14 Scene 2 - Mein Vöglein schwebte mir fort! (0:27)
- 15 Wohin, Knabe, heißt dich dein Weg! (5:38)
- 16 Kennstest du mich, kühner Spross (5:27)
- 17 Mit zerfochtner Waffe wich mir der Feige! (3:50)
- 18 Scene 3 - Selige Öde auf sonniger Höh! (6:41)
- 19 Das ist kein Mann! (7:12)
- 20 Heil dir, Sonne! Heil dir, Licht! (5:35)
- 21 O Siegfried! Siegfried! Seliger Held! (6:48)
- 22 Dort seh' ich Grane (8:56)
- 23 Ewig war ich, ewig bin ich (12:22)

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