Wagner: Die Walküre

Act III (complete)
Duet (act 1, scene 3)

Helen Traubel, soprano
Herbert Janssen, baritone
Emery Darcy, tenor
Vocal Ensemble of The Metropolitan Opera
with Artur Rodzinski conducting the Philharmonic-Symphony Orchestra of New York

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Masterworks
WAGNER: Die Walküre — Act III (Complete)

HELEN TRAUBEL, Soprano; HERBERT JANSSEN, Baritone; and VOCAL ENSEMBLE OF THE METROPOLITAN OPERA with ARTUR RODZINSKI conducting the PHILHARMONIC-SYMPHONY ORCHESTRA OF NEW YORK

DIE WALKÜRE — DUET (ACT I, Scene 3)

HELEN TRAUBEL, Soprano, and EMERY DARCY, Tenor, with ARTUR RODZINSKI conducting the PHILHARMONIC-SYMPHONY ORCHESTRA OF NEW YORK

CAST

Brünnhilde HELEN TRAUBEL
Wotan HERBERT JANSSEN
Siegmund EMERY DARCY
Sieglinde HELEN TRAUBEL (Act I), IRENE JESSNER (Act III)

Valkyries

Helmwige DORIS DOREE
Gerhilde MAXINE STELLMAN
Ortlinde IRENE JESSNER
Rossweisse DORIS DOE
Grimgerde MARTHA LIPTON
Waltraute JEANNE PALMER
Siegrune HERTHA GLAZ
Schwertleite ANNA KASKAS

In 1848, Wagner, looking around for a subject for a new opera, decided to write his next work on a text derived from the Nibelungen Myths. The political upheaval of 1849, however, forced him to leave Germany. After spending a short time in Paris, he moved to Zurich, where he resumed work on what he thought was going to be only one new opera, The Death of Siegfried.

But as Wagner himself put it: “When I tried to dramatize the most important moment of the mythos of the Nibelungen in Siegfrieds Tod, I found it necessary to indicate a vast number of antecedent facts, so as to put the main incidents in the proper light. But I could only narrate these subordinate matters, whereas I felt it imperative that they should be embodied in the action. Thus I came to write Siegfried. But here again the same difficulty troubled me. Finally I wrote Die Walküre and Das Rheingold, and thus contrived to incorporate all that was needful to make the action tell its own tale.”

Thus it was that the libretti for the four operas of The Nibelung Ring—as the group came to be called—were written in reverse order. They were completed in 1853, whereupon Wagner set to work composing the music. Here he worked in the proper sequence, completed Das Rheingold in 1854 and Die Walküre two years later. At this stage, however, he was forced to turn to something more remunerative, an opera of lesser scope that could be produced shortly after it was written. He therefore stopped work on The Ring and wrote Tristan und Isolde.

It was about this time that Wagner received an offer from King Ludwig II, the young, erratic ruler of Bavaria, to come to Munich, where a stipend from the King would enable him to finish composing The Ring. Consequently, in 1864, he went to Munich, and worked on the music for Siegfried. Wagner's political opponents, however, forced him to leave Munich the following year, and he retired to a villa on Lake Lucerne. Once again, the composition of The Ring was interrupted for the creation of another music drama—this time Die Meistersinger.

Not until 1869 did Wagner have a chance to resume his labor of love, and he required another two years to finish Siegfried. Then he received an invitation from the municipality of Bayreuth to build his proposed festival theatre there. Besides working on the final opera of The Ring, Götterdämmerung (a change in title from Siegfried's Death to Twilight of the Gods), he spent much time and effort raising funds for the erection of the new opera house. In 1874, Götterdämmerung was completed, and finally, between August 13th and 17th, 1876, the entire Ring cycle was presented for the first time, before a distinguished gathering of the world's musical and poli-
theft brings. Alberich forces his brother, Mime, to fashion a magic ring and helmet. This was not the first time that he wanted The Ring to be pre- disposed the most perfectly constructed treasure from Fafnir. Consequently, he dis- missed here by Helen Traubel and Emery Form SL-105 F/L 3
COLUMBIA MASTERWORKS

WAGNER

DIE WALKÜRE - ACT III
(Continuation)

HELEN TRAUBEL, sop., & HERBERT JANSSEN, baritone, with ANTONIUS RODZINSKI conducting the VOCAL ENSEMBLE of the METROPOLITAN OPERA and the PHILHARMONIC-SYMPHONY ORCH. OF NEW YORK

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Scene 3 (Continuation):
"Du verstößt mich!"
("Thou dost cast me off!")

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