

Highlights from 'DAS RHEINGOLD'

Wotan, bass	...	...	...	...	FERDINAND FRANTZ
Donner, bass	...	...	...	...	JOSEF METTERNICH
Frei, tenor	...	...	...	...	RUDOLF SCHOCK
Loge, tenor	...	...	...	...	HELMUT MELCHERT
Alberich, bass	...	...	...	...	BENNO KUSCHE
Fricka, contralto	...	...	...	...	JOHANNA BLATTER
Erda, contralto	...	...	...	...	RUTH SEWERT
Woglinde, soprano	Three Rhinemaidens	}	LISA OTTO		
Wellgunde, soprano			MELITTA MUSZELY		
Florsblinde, contralto			SIEGLINDE WAGNER		

ORCHESTRA OF THE GERMAN STATE OPERA, BERLIN
Conductor: RUDOLF KEMPE

After considerable research into Teutonic and Norse mythology Wagner decided upon the subject for an epic opera of which he intended to write both the libretto and the music, and in 1848 set to work on the poem "The Rhine of Siegfried", which ultimately became *Siegfried-Idyllen*. He then realized the necessity of explaining how and why the hero came to his death, and wrote "The Young Siegfried" (which became *Siegfried* in the final scheme) to provide it. But even this did not satisfy Wagner sufficiently to explain his poetic plan in the historical drama and so a third drama, *Die Walküre*, was written and finally *Das Rheingold* was added by way of introduction and to complete the poem.

The poem of the four dramas which collectively constitute *Der Ring des Nibelungen* was completed in February, 1852 and fifty autographed copies were published. In November Wagner began work on the music, taking the dramas into time in their own order, not backwards. *Das Rheingold* was completed in May, 1854, and *Die Walküre* in May, 1856. *Siegfried* was started immediately after, but work on it was interrupted for a long time while *Tristan und Isolde* and *Die Meistersinger* were written and finished. Work on *The Ring* was not resumed until 1869 but *Siegfried* was quickly finished and *Siegfried-Idyllen* was completed in 1874. *Das Rheingold* was given its first performance in Munich on September 22, 1869, but *The Ring* was not given in complete form until August, 1876, at Bayreuth.

Das Rheingold is in one act and there are no intervals between its four scenes. The music is continuous throughout.

In the depths of the Rhine

Scene One begins with a few bars of the richly scored Prelude.

suggesting the surging currents of the Rhine. When the curtain rises it reveals three Rhinemaidens swimming gracefully to and fro. The task that has been imposed upon them is to guard the gold that lies in the river. The roving music of the Rhinemaidens becomes more disquieted as Alberich, Lord of the Nibelungs, a race of dwarfs, and the spouse of them all, makes his appearance. Fiercely that he has delights in the gold, Florsblinde admonishes her two sisters to be especially vigilant. But the Rhinemaidens soon realize that they, and not the gold, are the attraction to Alberich. As the three girls alternately stroke the dwarf and revel his advances his desire gradually turns to anger. Suddenly the first rays of the morning sun shine full on the gold, to a music destined to play a great part throughout the remaining. The *Rheingold* motive is first heard as a solo horn over shimmering strings, then on all the horns and last on the trumpet. The Rhinemaidens sing joyfully of the treasure they guard and suddenly they tell Alberich of its magic properties, that a ring made from it will confer supreme power on its possessor. It is here, in the words, *Der Walküre* premiere is given using by Wellgunde, that we first hear the Ring motive. During the course of the remaining this sequence many times and in many variants. Here it is in the midst of joy and merriment. The over-enthusiastic Florsblinde expresses her concern for speaking to experts of the gold's magic but they scoff at the idea of any danger, reminding her that the ring was only he forged by one who is prepared to renounce the delights of love, and Alberich's behaviour has not been such as to suggest that he would do this. It is to Wellgunde's words *Wie wir der Nibelung* Motive emerge that we first hear the *Rheingold* motive. Alberich has different plans, however. Deciding that to be Lord of the World would be worth being denied the pleasures of love,

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he seizes the gold and disappears, leaving the three Rhinemaidens bewailing their loss, and the scene ends with a swirling orchestral passage in which the *Rheingold* motive and that of the Ring, now in the minor, can be heard.

Scene Two

Transformation Made to Scene IV—Alberich's Curse Ends the Warning—Entrance of the Gods into Valhalla

Scene Two opens after the orchestral "transformation music" with a monologue by Alberich from early in the fourth scene (first measures in Scene 2 and 3 is referred to briefly in the text and translation below which accompanies this record). Having to give up the treasure to Wotan, Lord of the Gods, would not have concerned the dwarf greatly. With the ring he could soon obtain more. But with the ring taken from him as well as the treasure, all that is left to him is to lay a curse on the ring and those who wear it, and this he does with a fierce laugh and to sinister music. The *Wotans' Curse* motive, a frenzied phrase, opens with a violent rush on a muted horn and is followed by thundering accents from clarinets and cellos. The *Curse* motive to which it leads makes its first appearance in the words *Wie dunkel flockt er mir gegen, nachher an Alberich's Ring!* The second episode from Scene 4 is *Erda's* famous "Warning". Erda, the Goddess of Earth, appears from a cliff on the rocks on the side of the stage and tells Wotan that if the dawn sun goes up the ring to the giants, Fricka and Falsen, as well as the treasure, the curse may well fall upon him. This is set to music which starts as a more leisurely version, in a minor key, of the *Alberich* motive first heard in the major key in the prelude. To this is added a downward continuation, which becomes the motive of *Erda's* *Deceit*, or the *Twilight of the Gods*.

The third extract from the fourth scene starts with the Gods going, horror-stricken, at the dead body of Fricka, from whose finger Falsen wrenches the ring. Wotan steps off the rocky point of the scene, dramatically demonstrated in the murder of Fricka by Falsen, but Loge, God of Fire and Cunning, sly and wickedly congratulates Wotan upon his good fortune. Donner, God of Thunder, mounts a high rock and summons the winds to gather round him. He strikes the rock a mighty blow with his hammer, a vivid flash of lightning and immediately a day of thunder follows, and as the music departs Donner and Frick, God of Love and Youth, are seen with a rainbow bridge stretching from their feet to the new castle, Valhalla, which shines brightly in the rays of the setting sun. As the Gods prepare to cross the rainbow bridge to their new home Wotan picks up a sword, left behind by Falsen, and we hear a new motive, the *Erda* motive, on the trumpet. The significance of this does not become apparent until the second of the four dramas, *Die Walküre*. While the Gods enter Valhalla joyfully, the Rhinemaidens continue to lament the loss of the gold that they neglected to guard, as the final curtain falls. These magnificent final pages are familiar in the orchestral version prepared for concert performance and called "The Entry of the Gods into Valhalla".

W. A. GARDNER

Box 2, W. A. GARDNER, 1961
Recording first published 1959

A notice giving the German text and a brief English translation is included with this record.
Front Cover Illustration from an original manuscript by Franz Süss



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