

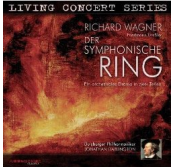
## Richard Wagner – The Symphonic Ring (2009)

Written by bluesever

Friday, 18 November 2011 09:47 - Last Updated Sunday, 29 June 2014 16:51

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01. Prelude Rhinegold 02. The Song of the Rhine Maidens 03. Alberich's Curse of Love 04. The Gods' castle Valhalla 05. The Forging 06. Donner's Call 07. Prelude to The Valkyrie 08. Siegmund and Sieglinde [play](#) 09. Winter Storms 10. Siegmund and Sieglinde's Escape 11. Prelude to 2nd Act Valkyrie 12. Wotan's Rage 13. Ride of the Valkyries Prelude 3rd Act 14. Wotan's Farewell 15. Magical Fire 16. Prelude 2nd Act Siegfried 17. Forest Murmurs 18. Siegfried's Fight with the Dragon 19. Fafner's Warning 20. Prelude 3rd Act Siegfried 21. Night on Bruennhilde's Rock 22. Sunrise 23. Siegfried-Bruennhilde Duet 24. Siegfried's Rhine Journey 25. Hagen's Battle Summons 26. Chorus of the Vassals 27. Prelude to 3rd Act Twilight of the Gods 28. The Murder of Siegfried [play](#) 29. Siegfried's Memory of Bruennhilde 30. Siegfried's Death and Funeral Music 31. Bruennhilde's Immolation Scene

Duisburger Philharmoniker Jonathan Darlington – conductor The Symphonic Ring - an orchestral drama in two parts Compilation and arrangement of the score by Friedmann Dreßler Recording location: Mercatorhalle Duisburg, 27./28.05.2009

Single orchestral pieces from Wagner's "Ring of the Nibelung" are frequently to be heard in the concert hall. However, a detailed symphonic pathway through the whole work requires intensive preparation of the musical material. This is particularly the case when - as here - the aim is to keep to the original as closely as possible, nothing being added in the form of new composition.

Several stipulations must be considered: nothing may be changed concerning the chronological sequence of the pieces, however, the proportions must also be correct and the transitions must follow organically. The usable segments are therefore to be selected carefully, always regarding meaningful connections and the dramaturgy of the whole. Thus not all instrumental parts can be used. Ultimately further liberties arise from the use of segments with vocal participation which are reflected either in an instrumental line or are transferred onto an instrument.

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In the version recorded here Friedmann Dreßler has altered Richard Wagner's "Stage Festival Play for Three Days and a Preliminary Evening" into an orchestral drama: As a complete symphonic work the scenes from "The Ring of the Nibelung" proceed virtually seamlessly through the plot in a good one and a half hours. A division into two large segments resulted, so that the selections from "Rhinegold" and "Valkyrie" were combined, as were those from "Siegfried" and "Twilight of the Gods".

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