

Wagner - Der Fliegende Holländer (Solti) [1990]



Disc: 1 1. Ov - Chicago SO/Sir Gerog Soltii 2. Act I: Hohoje! Hojoje! Hallojo! Ho!/Kein Zweifel! Sieben Meilen fort - Chicago Sym Chor/Martti Talvela 3. Act I: Mit Gewitter und Sturm aus fernem Meer - WERNER KRENN 4. Act I: Die Frist ist um/Wie oft in meeres Tiefsten Schlund/Dich frage ich, gepriesner Engel... - Norman Bailey 5. Act I: He! Holla! Steuermann! - Martti Talvera 6. Act I: Durch Sturm und bosen Wind verschlagen - Norman Bailey 7. Act I: Wie? Hort' ich recht?/Sudwind! Sudwind! - Martti Talvera 8. Act I: Mit Gewitter und Sturm aus fernem Meer - Chicago Sym Chor/Margaret Hillis 9. Act II: Summ und brumm, du gutes Radchen - Chicago Sym Chor/Margaret Hillis 10. Act II: Du boses Kind, wenn du nicht spinnst - Isola Jones 11. Act II: Johohoe! Traft ihr das Schiff im Meere an! - Janis Martin Disc: 2 1. Act II: Ach! Wo weilt sie - Chicago Sym Chor/Margaret Hillis 2. Act II: Senta! Senta! Willst du mich verderben? - Rene Kollo 3. Act II: Bleib, Senta! Bleib nur einen Augenblick!/Auf hohem Felsen lag ich traumend - Rene Kollo 4. Act II: Mein Kind, du siehst mich aif der Schwelle... - Martti Talvera 5. Act II: Mogst du, mein Kind, den fremden Mann willkommen heissen - Martti Talvera 6. Act II: Wie aus der Ferne langst vergang' ner Zeiten/Wirst du des Vaters Wahl nicht schelten?... - Norman Bailey 7. Act II: Verzeiht! Mein Volk halt draussen sich nicht mehr - Martti Talvera 8. Act II: Orch Transition - Chicago SO/Sir Georg Solti 9. Act III: Steuermann, lass die Wacht! - Chicago Sym Chor/Margaret Hillis 10. Act III: Johohohe! Johohohoe! Hoe! Hoe! - Chicago Sym Chor/Margaret Hillis 11. Act III: Was muss ich horen, Gott, was muss ich sehen! - Rene Kollo 12. Act III: Willst jenes Tags du nicht dich mehr entsinnen - Rene Kollo 13. Act III: Verloren! Ach, verloren! Ewig verlornes Heil! - Norman Bailey 14. Act III: Erfahre das Geschick, vor dem ich dich bewahr'! - Norman Bailey 15. Act III: Du kennst mich nicht, du ahnst nicht, wer ich bin! - Norman Bailey

Daland - Martti Talvela Senta - Janis Martin Erik - René Kollo Mary - Isola Jones Steuermann - Werner Krenn Holländer - Norman Bailey Chicago Symphony Orchestra and Chorus Georg Solti – conductor Recorded in 1976

The Flying Dutchman is one of the most accessible of Wagner's works, and though it is the first of his operas that earned a permanent place in the repertory, it still possesses many aspects of conventional operatic practice, as well as a Weberian leitmotiv structure much simpler than that exhibited in Wagner's music after Tristan. Surprisingly, despite its accessibility, recordings of

the work that are not deficient on technical or vocal or musical grounds seem to be in comparatively short supply. An exception is this classic CSO-Solti effort dating from the late '70s, where the sound is reasonably up to date, and the casting ranges from good to excellent. Of all recordings of this Wagnerian milestone, Solti's interpretation of this score still seems most authoritative. ---Christian C. Rix, amazon.com

This legend of a Dutch sea captain cursed to sail the earth unendingly, only coming ashore once every seven years to seek the selfless love of a woman, featured themes that would be of enduring interest to Wagner: the theme of a wanderer in search of redemption reappears several times in his later *Ring des Nibelungen*; that of redemption through a woman's act of self-sacrifice appears both in *Tannhäuser* and the *Ring*; and that of a pre-destined and unbreakable love is central to both the *Ring* and *Tristan and Isolde*. In this and several other ways the composition of *Der Fliegende Holländer* foreshadowed the events of the composer's development as a mature composer.

Wagner's principal source for his opera about the Flying Dutchman was Heinrich Heine's version of the legend in his *Aus den Memoiren des Herren von Schnabelewopski*, published in 1834; but while Heine's retelling of the legend is ironic, Wagner stripped it of these elements and instead focused on the elements of love and redemption. The composer claimed that the work's inspiration was a stormy crossing from Riga to London in August 1839; however, Wagner's original prose sketch was set not in Norway, but Scotland, and Senta was originally "Anna." Wagner changed the setting to Norway just a few weeks before the opera's premiere (in Dresden, January 2, 1843) in order to distance it from a production of Pierre-Louis Dietsch's *Le vaisseau fantôme*, which was also a setting of Wagner's libretto (he had sold it to the Paris Opéra in 1841, hoping to gain the commission for himself).

It is likewise not true, as Wagner claimed, that the entire work grew from the "thematic seed" of Senta's Act Two ballad, although elements of the song do appear in the Dutchman's monologue and in Erik's dream. This claim was most likely Wagner's attempt to align this relatively early work with the thematic construction of his later music dramas. However, *Der Fliegende Holländer* does show Wagner's early moves toward large-scale form, and the blurring of divisions between musical sections.

In many ways, Dutchman resembles its predecessors in German Romantic opera, especially

Richard Wagner - Latający Holender

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those with supernatural plots. Senta's portentous ballad in Act Two, for example, resembles the prophetic song sung by the heroine of Marschner's *Der Vampyr*, which Wagner helped prepare for performance in Würzburg in 1833. Wagner also uses dramatic devices such as the seemingly hypnotic state in which the Dutchman and Senta first encounter each other, to emphasize the unearthly nature and fatedness of the bond between them.

The Dresden premiere of *Dutchman* was not the success that Wagner had hoped. Having bathed in the exaggerated splendor and grandeur of his Meyerbeerian *Rienzi*, those in the audience expected a similar spectacle and were somewhat disappointed. However, *Der Fliegende Holländer* quickly gained in popularity and has remained a favorite. Perhaps the most familiar excerpts from the score are the "Sailor's chorus" from Act Three and the "Spinning chorus" from Act Two, which precedes Senta's ballad (which foretells of the Dutchman's presence), but the Dutchman's joyful aria "Wie aus der Ferne längst vergang'ner Zeiten" and Daland's "Mögest du mein Kind" are also memorable. ---Rovi

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