

Marilyn Horne sings Wagner (1970)



Die Walküre: 1. *Schläfst du, Gast?/Der Männer sippe* 2. *Winterstürme wichen der Wonnemond* 3. *Du bist der Lenz* 4. *O süsseste Wonne!* 5. *Wehwalt heisst du für wahr?*
Marilyn Horne, William Conrad; Donald Johanos, conductor Wesendonck lieder:
6. *Der Engel ("In der Kinkheit frühen Tagen")*, 7. *Stehe still! ("Sausendes, brausendes Rad der Zeit")*, 8. *Im Treibhaus ("Hochgewölbe Blätterkronen")*, 9. *Schmerzen ("Sonne, weinest jeden Abend...")*, 10. *Träume ("Sag, welch wunderbare Träume")*,
Royal Ph. Orchestra: Henry Lewis
11. *Inmolación de Brunilda - Starke Scheite schichtet mir dort*
Erich Leinsdorf New York 1970

Marilyn Horne never sang a complete Wagnerian role apart from one of the minor valkyries early in her career. But she was one of the two dominant virtuosos in singing in the second half of the twentieth century, and at least for awhile, she was capable of sustaining some soprano roles as well as the bravura mezzo roles on which her reputation rests. William Pierce, the BSO's longtime announcer, told the radio audience for this performance that Horne had recently changed from being a mezzo-soprano and was now a dramatic soprano. Horne knew better, and after a year or two of singing the Immolation Scene in concert, she dropped it. She sang it, as she invariably sang everything, very beautifully, within her means, and without forcing, but it was a stretch for her, and the whole role might have been beyond her. Nevertheless her Immolation Scene was vocally superior to that of every Brünnhilde who has sung it at the Met since Birgit Nilsson; in 1967, Nilsson was still singing this role magnificently, and Horne was too smart to set herself up against that. ---bso.org

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