

## Das Rheingold

Wotan Hans Hotter  
Alberich Alois Pernerstorfer  
Loge Fritz Uhl  
Fricka Ursula Boese  
Fasolt Arnold van Mill  
Fafner Jorge Algorta  
Donner Angel Mattiolo  
Froh Carlo Cossutta  
Freia Nilda Hoffmann  
Erda Marga Hoeffgen

16 September 1962

## Siegfried

Siegfried Hans Hopf  
Mime Herold Kraus  
Der Wanderer Hans Hotter  
Brünnhilde Birgit Nilsson  
Erda Marga Hoeffgen  
Fafner Jorge Algorta  
Alberich Alois Pernerstorfer  
Waldvogel Nilda Hoffmann

12 October 1962

## Die Walküre

Brünnhilde Birgit Nilsson  
Wotan Hans Hotter  
Sieglinde Gré Brouwenstijn  
Sigmund Fritz Uhl  
Fricka Ursula Boese  
Hunding Arnold van Mill

28 September 1962

## Götterdämmerung

Brünnhilde Birgit Nilsson  
Siegfried Hans Hopf  
Hagen Arnold van Mill  
Gunther Angel Mattiolo  
Gutrune Gré Brouwenstijn  
Waltraute Ursula Boese  
Alberich Alois Pernerstorfer  
Erste Norne Marga Hoeffgen  
Zweite Norne Isabel Casey  
Dritte Norne Gré Brouwenstijn

26 October 1962

# Audio Encyclopedia



## Heinz Wallberg

conducts

# Der Ring des Nibelungen

Teatro Colón - 1962

From its opening in May 1908, Teatro Colón was in the first rank of opera companies in South America and soon of those in all the world. Stars of that first season included Titta Ruffo and Fyodor Chaliapin. Between the Wars, conductors such as Weingartner, Strauss, Busch and Kleiber were heard there; in short, its position in South America was comparable with that of the Metropolitan in the United States except that it had hardly anything which could be called a resident company. Productions were imported complete from Italy and Germany, with soloists down to the smallest roles, orchestra, chorus and scenery. Only after the crash of 1929, when the state took over the theater, were a resident orchestra and chorus assembled, incorporating many refugees from Fascist Europe. At that time, a resident company was also formed.

Wagner's operas were heard early and often at the Colón. The complete Ring was offered in 1922 (with the Vienna Philharmonic in the pit), 1931, 1935, 1947, 1962 and 1967, though the individual operas were heard separately in other years beginning with a Siegfried in 1908. By 1922, Weingartner was conducting cycles with casts equal to those heard anywhere, including Wildbrunn, Lehmann, Schipper and Kirchhoff. In 1931 Otto Klemperer was at the helm with Leider, Melchior, Hofmann and Kipnis on stage. Thus, the stellar cast and assured conducting here were in an established tradition, not a unique event.

This Ring is of particular note for the brisk leadership of Heinz Wallberg, a conductor little known for Wagner but well established in Europe and on recording. The principal soloists are familiar and the Argentinean artists in smaller roles do not disappoint. Wallberg does not adapt his concept to the limitations of the orchestra; with some exceptions, it proves able to realize his vision. The sound quality here is somewhat inconsistent, showing signs of decay of the source tape in occasional, brief dropouts and some distortion even in quieter passages. One can only hope that better masters are found and that those with rights to them can offer a full-fidelity release.

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