

## „Winterstürme wichen dem Wonnemond“

(Siegmunds Frühlingslied aus „Die Walküre“, erster Aufzug, dritte Szene)

53

(Siegmund zieht Sieglinde mit sanfter Gewalt zu sich auf das Lager, so dass sie neben ihm zu sitzen kommt. — Wachende (Siegmund draws Sieglinde to him on the couch with tender vehemence, so that she sits beside him. — Increasing)

Mässig bewegt.

*pp dolce*

*p* (astor doch anderskonti) *+* *mf cresc.* *p* *+*

Helligkeit des Mondscheines.)  
(brilliance of the moonlight.)

*p* *+* *mf p* *+* *dim.*

**SIEGM.**

Win-ter-stür-me wi-chen dem Won-ne-mond, — in mil-dem Lich-te leuchtet der Lenz; auf  
Win-ter storms have waned in the moon of may, — with ten-der ra-diance sparkles the spring; on

*pp*

*p* (u.c.) *+* *p* *+*

lin-den Läf-ten, leicht und lieb-lich, Wun-der we-bend er sich wiegt; durch  
bal-my breez-es, light and love-ly, wea-ving won-ders, on he floats; o'er

26390

Winterstürme wichen  
dem Wonnemond,  
in mildem Lichte  
leuchtet der Lenz;  
auf lauen Lüften  
lind und lieblich,  
Wunder webend  
er sich wiegt;

54

**SIEGM.**

Wald und Auen weht sein Athem, weit geöffnet lacht sein Aug'; aus  
wood and meadow wafts his breathing, widely open laughs his eye; in

*Clarinetto dolce*

*sempre pp*

sel'ger Vöglein Sänge süß er tönt, holdeste Däfte haucht er aus; seinem  
blithe-some song of birds re-sounds his voice, — sweet-est fragrance breathes he forth; from his

*dolce*

*p* *+* *p* *+* *p* *+* *p* *+*

warmen Blut entblühen wonnige Blumen, Keim und Spross entspringt seiner Kraft. Mit  
ar-dent blood bloom out all joy-giving blossoms, bud and shoot spring up by his might. With

*pp*

*p* *+* *p* *+* *p* *+* *p* *+*

zarter Waffen Zier bezwingt er die Welt; Winter und Sturm wichen der  
gentle weapon's charm he forces the world; win-ter and storm yield to his

*p* *+* *p* *+* *p* *+* *p* *+*

26390

über Wald und Auen  
weht sein Athem,  
weit geöffnet  
lacht sein Aug'.

Aus sel'ger Vöglein Sänge  
süß er tönt,  
holdeste Däfte  
haucht er aus;  
seinem warmen Blut entblühen  
wonnige Blumen,  
Keim und Spross  
entspringt seiner Kraft.

Mit zarter Waffen Zier  
bezwingt er die Welt;  
Winter und Sturm wichen

55

SIEGM.

star-ken Wehr: — wohl muss: den tap-fern Streichen die stren-ge Thü-re auch weichen, die  
*stron-z at - tack; as-sailed by his har-dy strokes now the doors are shattered that, fast and de-*

trot-zig und starr uns trenn-te von ihm. —  
*fi - ant, once held us par - ted from him. —*

Zu sei-ner Schwe-ster schwang er sich her;  
*To clasp his sis - ter he -*

er sich her; die Lie-be  
*- ther he flew; the 'twas love*

Der starken Wehr: —  
 wohl mußte den tapfern Streichen  
 die strenge Thüre auch weichen,  
 die trotzig und starr  
 uns — trennte von ihm. —

Zu seiner Schwester  
 schwang er sich her;

die Liebe

56

SIEGM.

(zart)  
*(tenderness)*

be-lock-te den Lenz: in  
*that lur - ed the spring: with*

uns'rem Bu-sen barg sie sich tief;  
*in our bosoms deep - ly she*

hofft nun lacht sie so - lig dem Licht.  
*hopes now glad-ly she laughs to the*

Licht. Die bräut-liche Schwester be-frei-te der  
*light. The bride and sis - ter is freed by the*

lockte den Lenz;  
 in uns'rem Busen

barg sie sich tief;

nun lacht sie selig dem Licht.

Die bräutliche Schwester  
 Befreite der Bruder;

57

**SIEGM.**

Bru - der; zer - trüm - mert liegt was je sie ge - trennt;  
 bro - ther; in ru in lies what held them a - part;

Jauch - zend grüsst sich das jun - ge Paar: ver - eint  
 joy - full - ly greet now the lov - ing pair: made one

sind Lie -  
 are love

- be und Lenz!  
 and spring!

*espress.*

zertrümmert liegt  
was sie getrennt;

jauchzend grüßt sich  
das junge Paar:  
vereint

sind Liebe und Lenz!

In seiner Einführung in den „Ring“ beschreibt Arthur Smolian die Szene gar poetisch:

durchhauchen. Unter webenden und säuselnden B dur-Harmonieen der Holzbläser schwillt viermal die zu freundlichem Dur-Klänge gefriedigte Weise des Gewittersturmes auf, und helles Mondenlicht umglänzt nun das Liebe- und Lenzverbundene Paar, das sich zu trauter Herzensausprache auf das Lager niederläßt. Voll tiefer Befeligung schildert Siegmund das wonnige Walten des Lenzes, der mit zarten Waffen die Welt bezwungen und nun auch die Thür aufgesprengt hat, um seiner Schwester, der Liebe, nahe sein zu können. Dieser entzückende in freier Liedform gestaltete Gesang Siegmunds hat von der ganzen Nibelungen-Musik beim Publikum am schnellsten Anklang gefunden und kann heute im Verein mit den beiden Siegfried-Themen (58 und 63) und dem „Feuerzauber“ bereits als dem reichen Horte volkstümlich gewordener Wagnerscher Tongedanken zugehörig erachtet werden. Hier sei nur darauf hingewiesen, wie dieses Lenz- und Liebeslied von der ihm eigenen weitgeschwungenen B dur-Melodie „Winterstürme wichen dem Wonnemond“ ausgehend, über einen mit feinen energischen Mollklängen recht

kontrastierend wirkenden achttätigen Zwischensatz („Mit zarter Waffen Wehr bezwingt er die Welt“) hinweg zu einem in hymnischer Begeisterung aufjubelnden zweiten Teile führt, in dem zu leidenschaftlich aufwogenden Figuren der Streichinstrumente und der Harfen das Thema des Minneverlangens die Vorherrschaft erlangt, während Siegmund mit den Worten: „zu seiner Schwester schwang er sich her“ das Thema der Geschwisterliebe wieder einführt. Ansätze des Lenz- und Liebesliedes im Orchester bilden den Abschluß zu Siegmunds Gesange und zugleich die Ueberleitung zu Sieglindens ekstatischer Erwiderng, die, im Thema der Geschwisterliebe anhebend, fast ausschließlich aus der Melodie des Minneverlangens hervorblüht und nur bei Sieglindens Schilderung ihrer herzbedrückenden Vereinsamung („Fremdes nur sah ich von je“) von einigen trübsinnigeren Geigenfiguren durchflungen wird.

Arthur Smolian: Richard Wagner's Bühnenfestspiel Der Ring des Nibelungen. Ein Vademecum. Berlin 1901, S. 48f.

„Einige der Variationen ranken sich um das Wesen des (Sich-)Erkennens über weite Strecken des Akts erkennen Siegmund und Sieglinde nicht, dass sie Bruder und Schwester sind; das dämmert ihnen erst, kurz bevor der Vorhang fällt, scheint aber ihre Liebe eher noch zu befeuern. Unmittelbar vor dieser Erkenntnis hat Sieglinde ihren verhassten Ehemann Hunding (Bass) mit Drogen betäubt, und als die Liebenden sich anschicken, das Weite zu suchen, öffnet ein Windstoß die Tür der Hütte, und der Mond scheint herein. Dieser Lichtschock ist das szenische Vorspiel zu einem lyrischen Erguss Siegmunds, der darauf mit einem allegorischen Gedicht über die Liebe antwortet – ein Bruder, der seine Schwester, den Frühling, findet; es ist eine der seltenen Quasi-Arien aus Wagners Spätzeit, und sie wird manchmal sogar von Tenören im Konzert vorgetragen. Einer der berühmtesten Wagner-Sänger des 20. Jahrhunderts, Lauritz Melchior, singt sie in dem Spielfilm *Luxury Liner* (1948), der von einer Hochseekreuzfahrt erzählt. Die Allegorie in dem Gedicht erscheint sonnenklar, doch wie so oft in der Oper, gilt auch hier, dass eine Erkenntnis, die das Publikum anspricht, den Figuren im Stück verborgen bleibt. Die Musik ist, anders gesagt, sehr viel vorausschauender als die Figuren, besonders an dieser Stelle, da Wagners Erfindungsreichtum, was Melodien, aber auch musikalische Symbolismen betraf, wieder einmal in voller Blüte stand.

Ein Detailspekt muss auch in diesem Falle wieder für viele stehen: Siegmunds Anfangsphrase in seinem «Frühlingslied» lautet: «Winterstürme wichen dem Wonnemond»; dabei gleitet «Wonnemond» auf einer dreistufigen Skala abwärts: Es-D-C. Ein paar Verszeilen später schwärmt Siegmund von der Kraft des Frühlings: «Seinem warmen Blut entblühen / wonnige Blumen.» Bei «wonnige Blumen» kehrt der Sänger zu der dreitönig absteigenden Skala von «Wonnemond» zurück, die dieses Mal jedoch mit zwei zusätzlichen Tönen ausgeschmückt wird: F-Es-H-D-C. Noch später wendet er sich in einem komplementären Vers der Bruder-und-Schwester-Allegorie zu: «Zu seiner Schwester schwang er [der Lenz] sie her.» Bei «Schwester schwang» kehrt das Motiv zurück, doch das [452] Kaleidoskop ist wieder verdreht worden, und dieses Mal verschmelzen die fünf Noten zu vier: F-E-B-D.

Was Wagner hier bewerkstelligte, war eine präzise musikalische Analogie zum Auftauchen einer bis dahin unbewussten Erkenntnis: Etwas, das lange vergessen oder verdrängt war, kehrt ins Bewusstsein zurück. Die letzte Variante mit den vier Tönen haben wir übrigens im ersten Akt etliche Male gehört. In der ersten Szene zum Beispiel, in der Siegmund sich in Sieglindes Hütte schleppt und von ihr gesund gepflegt wird, erklingt sie im Orchester und untermalt eine ganze Abfolge stummer Interaktionen und verlegener Blicke. In Opernführern wird diese Tonfolge denn auch häufig als «Liebesmotiv» bezeichnet, eine Benennung, für die es keiner großen Erfindungsgabe bedurfte. Wenn das Motiv im «Frühlingslied» wiederkehrt, sind wir mit seiner Melodie bereits vertraut. Geändert hat sich inzwischen nur, dass wir seine Vorgeschichte, seine musikalische Evolution, kennen gelernt haben: Eine relativ konturlose Figur aus drei Tönen wird erst ausgeschmückt und mutiert dann zu einem symbolgeladenen und wiedererkennbaren Motiv. Es ist eine perfekte Methode, ein bestimmtes Wahrnehmungsphänomen in Musik zu übersetzen: die aufdämmernde Ahnung, dass man etwas oder jemanden schon einmal gesehen hat, ein Gefühl, das das Gedächtnis auf Trab bringt und schließlich zur Offenbarung einer Identität führt.“

Aus: Carolyn Abbate/Roger Parker: Eine Geschichte der Oper. Die letzten 400 Jahre. Aus dem Englischen von Karl Heinz Siber und Nikolaus de Palézieux. München: C.H. Beck 2013, S. 451f.

Siegmunds Hymne an Lenz und Liebe ist ein Paradebeispiel für Wagners Art der Textvertonung: Beim Erfinden absoluter Musik kommen dem Komponisten wenig Einfälle, und er tut sich auch bei thematisch vorgegebenen Kompositionen schwer (etwa dem „Großen Marsch zur Eröffnung der hundertjährigen Gedenkfeier der Unabhängigkeitserklärung der Vereinigten Staaten von Nordamerika in G-Dur“ von 1876). Aber wenn es um das Vertonen von poetischem Text geht, dann setzt er auf ingeniose Weise die textimmanente Melodie um, entdeckt die Sprachmelodie und setzt sie rhythmisch-melodisch auf ingeniose Weise um. Aus diesem Grund sollten gesungene Wagnertexte nicht in Übersetzung gesungen werden. Mozart, Verdi und lassen sich allenfalls auch in Übersetzung singen, weil die Melodien absolut sind, ihren

Reiz auch jenseits der Sprache entfalten. Ganz anders bei Wagner: Die „Melodie“ ist an diesen und keinen anderen Text mit diesen Vokalen, diesen Längen und Kürzen gebunden. Dieses sprachgebundene Prinzip lässt sich auch bei anderen Komponisten konstatieren, etwa bei Bizet. Nichts furchtbarer als das hübsche französische „voilà“, mit dem Carmen dem ausrangierten Don José den ihr geschenkten Ring vor die Füße wirft: es klingt nonchalant und beiläufig und sagt damit dem entsetzten Liebhaber, dass er nur einer unter anderen war. Dagegen fällt plumpe „da!“ in der deutschen Übersetzung kläglich ab, auch wenn es eine so schönstimmige Altistin wie Margarete Klose herausschleudert. Im Übrigen ist das Frühlingslied geradezu ein „Schlager“ geworden, der nicht nur von Wagnertenören gesungen wird. Man findet unter den Interpreten sogar ausgesprochen lyrische Tenöre wie einen Richard Tauber oder Rudolf Schock, die sich ansonsten auch der leichten Muse verschrieben haben. Für Sänger, deren Muttersprache nicht Deutsch ist, mag der stabreimende Duktus etwas schwierig zu singen sein, wie ich in jungen Jahren bei einem Gastspiel Mario del Monacos in dieser Rolle an der Staatsoper Stuttgart erleben durfte. Dass ein Sänger es einmal eher lyrisch, ein andermal eher dramatisch angeht, liegt denn auch am Dirigat, wie die Aufnahmen Wolfgang Windgassens unter Ferdinand Leitner und Wilhelm Furtwängler belegen: Bei Leitner geht es eher gemächlich und fast phlegmatisch zu, bei Furtwängler innerlich gespannt und dramatisch bewegt.

Hier einige Stationen aus der Historie dieser populären Wagnerarie:

1905

Peter Cornelius

(Gesang auf Dänisch!), on Columbia E393, recorded in 1905.

[Winterstürme wichen dem Wonnemond \(Cornelius\) - YouTube](#)

1906

Heinrich Knotte

Recorded C 1906 and a very good copy despite appearances, Ltg. Siegler-Buntschen

["Winterstürme Wichen dem Wonnemond" \(Wagner\) sung by Heinrich Knotte G & T GC 3-42571 - YouTube](#)

Gramophone 3-42915, recorded in June 1907.

[Winterstürme wichen dem Wonnemond \(Heinrich Knotte\) - YouTube](#)

1908

Francesco Vignas

(Gesang auf Italienisch), on Fonotopia 92351, recorded 12 November 1908.

[Winterstürme wichen dem Wonnemond \(Francesco Vignas\) - YouTube](#)

1908

Wilhelm Grüning

on Gramophone 4-42087, recorded in May 1908.

[Winterstürme wichen dem Wonnemond \(Grüning\) - YouTube](#)

[Die Walküre, WWV 86B \(Excerpts\) : Winterstürme wichen dem Wonnemond \(3\) \(Live\) - YouTube](#)

1911

Carl [Karel] Burrian

on Gramophone 4-42475, recorded 2 July 1911.

[Winterstürme wichen dem Wonnemond \(Carl Burrian\) - YouTube](#)

1911

Joseph Schöffel

on Homokord 50086, recorded 28 April 1911.

[Winterstürme wichen dem Wonnemond \(Joseph Schöffel\) - YouTube](#)

???

Jacques Urlus

Orchestra: Studio orchestra, Ltg. Melanie Kurt

[Die Walküre: Act I: Winterstürme wichen dem Wonnemond - YouTube](#)

1911

Barron Berthald

on Columbia A5382, recorded in 1911.

[Dich selige Frau hält nun der Freund . . . Winterstürme wichen dem Wonnemond \(Barron Berthald\) - YouTube](#)

1913

Rudolf Berger

on Odeon 98029, recorded in 1913.

[Winterstürme wichen dem Wonnemond \(Rudolf Berger\) - YouTube](#)

1913

Peter Unkel

on Gramophone 942546, recorded 27 August 1913.

[Winterstürme wichen dem Wonnemond \(Peter Unkel\) - YouTube](#)

1919/1920

Paul Franz

(auf Französisch), on Pathé 0266, recorded c. 1919/1920.

[Winterstürme wichen dem Wonnemond \(Paul Franz\) - YouTube](#)

1919/1920

Richard Schubert

Grammophon 65643 enregistré en 1919-1920 Richard Schubert (b Dessau, 15 Dec 1885; d Oberstaufen, 12 Oct 1959). „German tenor. He studied with Rudolf von Milde and made his début as a baritone in 1909 at Strasbourg. After further study in Milan and Dresden, he returned in 1911 as a tenor, singing first at Nuremberg and then at Wiesbaden (1913–17), where he concentrated on the Wagnerian repertory. His career was then divided largely between Hamburg and Vienna. He sang in the première of E. W. Korngold's *Die tote Stadt* (1920, Hamburg), and was also closely associated with Richard Strauss in early performances of *Ariadne auf Naxos*, *Die Frau ohne Schatten* and *Die ägyptische Helena*. Abroad he sang in Paris, Buenos Aires and Chicago. He had a wide repertory of lyric and dramatic roles in Italian and French opera, including *Rodolfo*, *Faust*, *Radames* and *Otello*. His last appearance in Vienna was as *Eisenstein* in *Die Fledermaus* in 1937, after which he sang and directed the opera at Osnabrück and then retired to teach. His recordings show a vividly expressive and unusually lyrical style in the Wagnerian repertory; in association with his attractive stage presence these qualities gave him a leading position among the German tenors of his time.“

[Richard Schubert Die Walküre Winterstürme wichen dem Wonnemond Grammophon 65643 - YouTube](#)

1920

Richard Tauber

Staatskapelle Berlin, Ltg. Georg Szell (?)

[Richard Tauber: "Winterstürme"; DIE WALKÜRE; Richard Wagner - YouTube](#)

1921

Johannes Sembach

on Vox 3015, recorded in 1921.

[Winterstürme wichen dem Wonnemond \(Johannes Sembach\) - YouTube](#)

1922

Karl-Aagaard Oestvig, (Aufn. 1922)

[Karl Aagaard Oestvig singt Wagner - YouTube](#)

1927

Walter Widdop

„an English tenor who made his mark on the opera, oratorio and concerts worlds during his quarter century career. Born in Yorkshire, the future tenor began working in the local wool mill (and later the dye works) at the age of 12. When Widdop's voice started to develop, a coworker advised the 18 year old (who enjoyed singing on the job) to pursue singing. After a few years with a local chorus, Widdop began working with esteemed pedagogue Arthur Hinchcliffe, developing his raw talent into an accomplished technique. Although Widdop found himself in uniform at the outbreak of the war, he served his hitch in the familiar surroundings of Yorkshire. This allowed him to continue not only his studies, but to seek singing engagements. One of these, a Christmas Eve 1916 Messiah with the Huddersfield Permanent Orchestra, brought the tenor his first review. A local critic wrote, "Mr. Walter Widdop had the full programme of tenor recits. and airs, and he sang admirably." Widdop also won many singing competitions during this period, earning a respectable amount of cash for his efforts. After the war, Widdop continued his singing engagements, all the while toiling away at the dye works. In 1922 he auditioned for the British National Opera Company. Music director Percy Pitt didn't care much for Widdop, but bass Norman Allin encouraged the tenor to study in London. With not much more than a dream and a prayer, Widdop and his wife sold everything they owned to raise funds and set out for the English capitol. The tenor spent a year of study that included working with baritone Dinh Gilly, as well as diction lessons to rid himself of his Yorkshire accent. Although helpful, the period of study had left the Widdops practically penniless. With Norman Allin's assistance, Widdop arranged a second audition before Percy Pitt. The 31 year old tenor's year of study must have paid off, for he was contracted by the BNOC. His operatic debut occurred on October 5, 1923 as Radames in Aida during a company tour in Leeds. Widdop spent the rest of the tour alternating between Radames and Samson, receiving glowing reviews in the process. Just three months after his debut, Widdop made his first appearance on a major international stage, London's Covent Garden, under the auspices of BNOC. The role was Siegfried and, although the opera had to be cut short (soprano Florence Austral was not able to appear for the final act), the audience response to the tenor was rapturous. Widdop's career would take off quickly after his London debut, with appearances throughout Britain, as well as Spain, Portugal, Holland, Germany, the U.S. and Australia. The tenor also took advantage of the new medium of radio and was contracted by HMV for a series of successful recordings. With the exception of the aforementioned appearances abroad, Widdop's career was largely confined to the British Isles. That being said, his work in his homeland was impressive and historic. Widdop sang the British premieres of Berg's *Wozzeck* in 1934 and Stravinsky's *Oedipus Rex* in 1936. He was also one of four tenors to sing Vaughan Williams' *Serenade to Music* at its premiere in 1938, and even played himself in the 1933 film "The Song You Gave Me". Always a favorite of audiences and critics, Widdop continued his career throughout the 1940s. He toured with the Entertainments National Service Association during WWII, which included appearances in the U.S. and Canada. In the years after the war, Widdop's health began to fail. Despite his robust appearance, the tenor was often in poor condition, causing him to curtail his appearances. One of his final operatic performances was *Parsifal* at Royal Albert Hall in July of 1949. He returned to the Albert Hall on September 5 of that year to participate in a Proms concert. After singing *Lohengrin's* farewell, the tenor returned to his dressing room, where he collapsed with a heart attack. He was taken to his home in Hampstead where he passed away the following day at the age of 57. Although Walter Widdop was known primarily for singing Wagner and Handel (about as vocally far apart as one could get!), he had a rather diverse repertoire which included not only Siegfried, Tristan, Lohengrin, Tannhäuser, Siegmund in *Die Walküre* and Erik in *Der Fliegende Holländer*, but also Max in *Der Freischütz*, Don José in *Carmen*, and Canio in *Pagliacci*. His resume of oratorio, cantata and orchestral works was equally impressive, with appearances in Handel's *Messiah*, *Judas Maccabaeus*, and *Solomon*, Haydn's *The Creation*, Bach's *Mass in B minor*, Verdi's *Requiem*, Elgar's *The Kingdom*, and Mahler's *Symphony no. 8*. His recordings, made for

HMV between 1925 and 1930, reveal a voice both powerful and lyrical, with impressive flexibility. In this recording, Widdop sings "Winterstürme wichen dem Wonnemond" from Wagner's Die Walküre. This was recorded in London for HMV on August 23, 1927, with Albert Coates conducting."

[Walter Widdop - Winterstürme wichen dem Wonnemond \(HMV, 1927\) - YouTube](#)

1928

Ettore Parmeggiani

(auf Italienisch), Columbia D5837 del 2 maggio 1928

[Ettore Parmeggiani: "Winterstürme wichen dem Wonnemond", Columbia D5837 del 2 maggio 1928 - YouTube](#)

1929

Walter Kirchhoff

Walter Staram Orchestra, Ltg. Franz von Hoesslin

Label (X.7196-X.7215)

[Die Walküre: Winterstürme wichen dem Wonnemond \[Pathé Ring 07\] - YouTube](#)

1928-38

Marcel Wittrisch

Berlin State Opera Orchestra, Ltg. Bruno Seidler-Winkler

[Die Walküre, WWV 86B: Winterstürme wichen dem Wonnemond - YouTube](#)

1935

Lauritz Melchior

Wiener Philharmoniker Wien, Ltg. Bruno Walter

[Wagner: Die Walküre - Winterstürme wichen...Du bist der Lenz - L. Lehmann; L. Melchior; B. Walter - YouTube](#)

[Die Walküre, WWV 86b, IRW 52, Act I: "Winterstürme wichen dem Wonnemond" \(Siegfried, Sieglinde\) - YouTube](#)

Vgl. die Aufnahme von 1926:

Lauritz Melchior sings "Winterstürme wichen dem Wonnemond" on Brunswick 50085 (1926)

[Lauritz Melchior on Brunswick 50085 \(1926\) "Winterstürme" Richard Wagner Die Walküre Siegfried - YouTube](#)

Vgl. Lauritz Melchior London Symphony-Orchestra., Ltg. John Barbirolli.

Electrola, D.A. 1227

[Richard Wagner: „Die Walküre“ - Winterstürme wichen dem Wonnemond. - YouTube](#)

1940:

Orchestra of the Metropolitan Opera House, Ltg. Erich Leinsdorf

[Die Walküre: Winterstürme wichen dem Wonnemond, - YouTube](#)

1941-1950

Nbc Symphony Orchestra, Ltg. Arturo Toscanini (Lauritz Melchior and Helen Traubel in Concert ©

2021 Andromeda Released on: 2021-09-10)

[Die Walküre: Winterstürme wichen dem Wonnemond - YouTube](#)

Sowie die Jubiläumsaufnahme von 1960 (da war Melchior 70 Jahre alt!):

[Die Walküre, Act 1 - Winter Stürme Wichen Dem Wonnemond - YouTube](#)

1928

Max Lorenz

Berlin State Orchestra, Ltg. Ernst Viebig

[Tenore MAX LORENZ - Die Walküre "Winterstürme" \(1928\) - YouTube](#)

Vgl. die Aufnahme von 1954



Orchestra of the Bayreuth Festival 1954 (Live), Ltg. Joseph Keilberth  
[Die Walküre, WWV 86B, Act I Scene 3: Winterstürme wichen dem Wonnemond \(Live\) - YouTube](#)

1936

Franz Völker

„one of the finest German Heldentenors of his generation. Born in Neu-Isenburg near Frankfurt, Völker exhibited vocal talent from an early age and began soloing with local choruses at the age of ten. After graduating from high school, the young man took a job as a bank teller. Shortly thereafter, war erupted in Europe and Völker found himself at the German front as an artillery soldier. He also assembled and conducted a chorus of fellow singing enthusiasts. An officer who heard Völker, arranged for an audition for the young tenor with the Grossherzoglichen Theater in Darmstadt. The management of the company were impressed enough with his audition to offer Völker free vocal training and career guidance. However, the economic uncertainties that followed the war's end caused the young singer to drift back into something in which he felt secure...banking. Although Völker had comfortably settled into the life of a banker in Frankfurt, he continued to sing with community choruses in the years following WWI. In 1925, Völker entered...and won... a singing competition sponsored by Frankfurter Rundfunk. Among the listeners who were impressed by the 26-year-old tenor was conductor Clemens Krauss, who urged the young man to study for an opera career. Following an intense 18-month period of vocal training, Völker made his operatic debut on November 2, 1926 as Florestan in Fidelio with Frankfurt Opera. His career took off quickly and Völker was soon one of Germany's leading tenors. Frankfurt was the tenor's artistic home during the early days of his career. In 1931, he accepted an invitation (from mentor Clemens Krauss) to join the roster of Vienna State Opera, where he remained until 1935. Apart from several appearances at London's Covent Garden Opera, it was in the German speaking world that Franz Völker made his career. Between 1933 and 1942 he performed regularly at the Bayreuth Festival and also made frequent appearances at Berlin State Opera, the Salzburg Festival and at Munich State Opera. Völker's repertoire of over 40 roles was diverse, encompassing Mozart (Die Zauberflöte, Così fan Tutte), Strauss (Die Frau Ohne Schatten, Die Ägyptischer Helena), Verdi (Don Carlo, Aida, Otello), Tchaikovsky (Pique Dame), French opera (La Juive, Carmen), verismo (Pagliacci) and even such rarely heard works as Tiefland, Der Freischütz and Dalibor. It was as a Wagnerian, however, that Völker made his mark, with appearances in Rienzi, Die Meistersinger, Lohengrin, Der Fliegende Holländer, Tannhäuser and Die Walküre. Völker retired from the operatic stage at the age of 53, but continued to appear on the recital platform well into the 1950s. After leaving public life for good, he turned his attentions to teaching. He accepted a position on the faculty of the Stuttgart College of Music and later taught privately in Frankfurt. Völker eventually settled in Darmstadt where passed away on December 4, 1965 at the age of 66. Franz Völker was the possessor of a remarkable dramatic tenor instrument, robust and round, yet capable of great lyricism. A versatile artist, he was equally at home in opera, operetta and lieder. Despite choosing to remain mostly in Germany during his active years, Völker enjoyed a major career and is still remembered as one of the finest Heldentenors to ever grace the stage. The tenor's lasting reputation is largely due to his recorded legacy. Between 1927 and 1941, he made hundreds of recordings for Polydor, HMV and Telefunken, not to mention numerous live recordings that represent his art through the end of the 1940s. In this recording, Volker sings Siegmund's love song, "Winterstürme wichen dem Wonnemond" from Wagner's Die Walküre. This was recorded at the Bayreuth Festival of 1936.“

[Franz Völker - Winterstürme - YouTube](#)

Dasselbe: Orchester der Bayreuther Festspiele, Ltg. Heinz Tietjen. Recorded 24 Aug 1936

[Franz Völker, Maria Müller - Die Walküre: "Winterstürme wichen dem Wonnemond" \(Bayreuth -1936\) - YouTube](#)

1941

Torsten Ralf

„a gifted Swedish tenor whose quarter century career took him to major theaters on both sides of the Atlantic. The youngest of seven children (including three other singing brothers), Ralf was born in Malmö and began his working life as a telegraph assistant for Stockholm's National Telephone Company. At the age of 20, he decided to pursue vocal studies and began working with celebrated baritone John Forsell. Disappointed with the results, Ralf left Forsell's studio after a year and took up studies with Haldis Ingebjart. Under Ingebjart's tutelage, Ralf developed into a

fine tenor and was engaged as soloist with the Stockholm Concert Association early in 1929. Later that same year, the young tenor left his job at the National Telephone Company and moved to Berlin to pursue further studies. Ralf spent a brief period perfecting his technique with famed Wagnerian soprano Hertha Dehmlow, making his debut as Cavaradossi in Stettin (now Szczecin, Poland) in 1930. He remained in Stettin for the next two seasons, singing mainly lyric roles such as Alfredo in *La Traviata*, Don Ottavio in *Don Giovanni* and Tamino in *Die Zauberflöte*. Ralf accepted a contract with the opera in Chemnitz, where he sang until being lured away to Frankfurt am Main in 1933. Ralf debuted with the Vienna Staatsoper as Radames in *Aïda* in April of 1935. It was in Vienna that the tenor began taking on more dramatic roles...Walther in *Die Meistersinger*, Pedro in *Tiefland*, Bacchus in *Ariadne auf Naxos*, Florestan in *Fidelio*, the title roles in *Tannhäuser*, *Lohengrin* and *Otello*...and soon found himself in demand in Munich, Berlin, Zurich and Dresden. It was at the Semperoper Dresden that Ralf created the role of Apollo in the world premiere of Strauss' *Daphne* in 1938. The tenor also made important debuts at Covent Garden and Copenhagen Royal Opera. He auditioned for Stockholm Royal Opera but was snubbed by artistic director John Forsell. It seems that old tensions between former teacher and pupil were not forgotten and Ralf did not sing at the Royal Opera until 1941, two years after Forsell's departure. Ralf returned to America in 1945 (his first visit was with older brother Einar some twenty years earlier) to accept a contract with New York's Metropolitan Opera. His debut with the company took place on November 26, 1945 as *Lohengrin*. During his three seasons with the Met, the tenor sang 50 performances of eight roles, including Radames in *Aïda*, Walther in *Die Meistersinger*, Siegmund in *Die Walküre*, and the title roles in *Tannhäuser*, *Parsifal*, *Tristan und Isolde*, *Otello* and the aforementioned *Lohengrin*. Ralf also travelled to South America for appearances with Santiago's Teatro Municipal and the Teatro Colón in Buenos Aires. Following a January 1948 performance of *Die Meistersinger*, Ralf travelled back to Europe for performances of *Tannhäuser* at Barcelona's Teatro Liceo during the month of February. Apart from a single Covent Garden *Aïda* in September of that year, the tenor was conspicuously absent from the opera stage for a two year period. Although the public was never told, those closest to Ralf knew that he had been diagnosed with leukemia. Following months of treatment and recovery, Ralf returned to performing in April 1950 in Verdi's *Requiem* in Stockholm. In spite of his illness, the tenor appeared onstage in Brussels, Rome, Geneva, Vienna and Stockholm, giving his final operatic performance as *Tannhäuser* in June of 1953. After bravely battling leukemia for several years, Torsten Ralf died in Stockholm on April 27, 1954. He was only 53. Torsten Ralf amassed a wide ranging repertoire of nearly 30 roles including nearly all the Wagnerian heroes...*Tannhäuser*, *Parsifal*, *Lohengrin*, Erik in *Der Fliegende Holländer* and Siegmund in *Die Walküre*...as well as Bacchus in *Ariadne auf Naxos*, Aegisth in *Elektra*, The Emperor in *Die Frau Ohne Schatten*, Florestan in *Fidelio*, Don José in *Carmen*, Canio in *Pagliacci*, Dick Johnson in *La Fanciulla del West* and the title role in *Don Carlo*. The tenor also created the leads in such obscure works as Sutermeister's *Die Zauberinsel*, Mohaupt's *Die Wirtin von Pinsk*, Schoek's *Massimilla Doni* and Heger's *Der Verlorene Sohn*. Ralf's catalogue of recordings consists of dozens of sides made for HMV and Columbia during the 1930s and '40s, as well as numerous live recordings from the late '40s to the early '50s. These recordings showcase a very accomplished singer with a sturdy instrument, capable of dramatic singing, yet with the ability to turn a phrase sweetly and lyrically. Here, Ralf sings "Winterstürme wichen dem Wonnemond" from Wagner's *Die Walküre*. This recording was made in Berlin for HMV in 1941."

[Torsten Ralf - Winterstürme wichen dem Wonnemond - YouTube](#)

1942

Günther Treptow

„a German Heldentenor who enjoyed a lengthy career in major opera houses on both sides of the Atlantic. Born in Berlin, Treptow's initial vocal studies were as a baritone (a common thing among Heldentenors, it seems) at what is now the Berlin University of the Arts. After extensive work with bass Giovanni Scarno (1845-19??), Treptow made the transition from baritone to tenor and began auditioning for singing roles. However, his career almost failed to materialize. Although he was a proud member of the Nazi party, he neglected to inform party leaders that his mother was Jewish. When this bit of information came to light, Treptow was banned from performing in Germany for over a year. However, he found an advocate in Joseph Goebbels, who granted the tenor an exemption. With this special permission in place, Treptow was finally able to make his debut in Strauss' *Der Rosenkavalier* at the Deutsches Opernhaus Berlin on May 20, 1936. The role was an unlikely one for a tenor who had just moved up from the bari-

tone range...The Italian Singer...but Treptow was successful in negotiating the treacherously high lying part. In the fall of that same year, Treptow essayed his first Wagnerian part, the Steersman in *Der Fliegende Holländer* and soon began to develop an impressive repertoire. Despite heavy competition from Germany's strong roster of Heldentennors, Treptow began to carve out a respectable career for himself. In addition to his appearances in Berlin, he garnered acclaim in Munich, Vienna and Zoppot in such roles as Max in *Der Freischütz*, Pedro in *Tiefland* and the title role in *Tannhäuser*. Just as he was gaining momentum, however, the Second World War erupted, hampering his progress. Although Treptow's appearances were limited to the German speaking world until 1945, he managed to maintain his career and continued to build his repertoire. It wasn't until the war's end that the tenor truly began the international phase of his career. By the end of the 1940s, Treptow was appearing throughout Europe...Zurich, Brussels, Paris, London, Milan, Florence, Barcelona, Moscow...and also found his way across the Atlantic for a series of performances in Buenos Aires. 1951 saw Treptow's debut at The Metropolitan Opera in New York, as Siegmund in *Die Walküre*. Of his initial performance on February 1, Olin Downes of *The New York Times* wrote, "He has a voice of warm and dramatic character, though his vocalization does not consistently release and focus the tone to the best advantage," adding, "Nor would we claim that Mr. Treptow is an original and distinguished actor." Perhaps if Treptow had managed to gain a foothold in New York, he might have been given the chance to prove himself. It was not to be, however. Treptow had what proved to be one of the shortest careers for a leading tenor in the history of the Met...six performances of three roles (Florestan, Siegmund and Tristan). Forty-two days after his debut, the tenor was on his way back to Berlin. That same year, Wagner's grandsons invited Treptow to the reopened Bayreuth Festival, where he shared duties with fellow tenors Wolfgang Windgassen and Bernd Aldenhoff. In 1955 he was engaged by the newly rebuilt Staatsoper Berlin, where spent the next six seasons. After the wall was built, Treptow returned to Berlin's Deutches Opernhaus, the place of his early triumphs, and remained there until his retirement in 1973. Günther Treptow passed away in Berlin on March 28, 1981 at the age of 67. Although Günther Treptow is primarily remembered as a Wagner specialist, his repertoire encompassed a great many roles besides Siegfried, Tannhäuser, Rienzi and Parsifal. He was also a much heralded Florestan, Don José, Canio and Otello. His recordings reveal a ringing tone, robust and focused, with a forceful top. His recorded legacy is impressive, with studio recordings from the outset of his career for The Gramophone Company and the Imperial label as well as a myriad of live recordings captured during performances in the 1940s and '50s. In this recording, Treptow sings Siegmund's love song, "Winterstürme wichen dem Wonnemond" from Wagner's *Die Walküre*. This was recorded in Berlin for the Imperial label in 1942."

[Günther Treptow - Winterstürme - YouTube](#)

Vgl. die Aufnahme von 1952:

Günter Treptow, Orchestra Sinfonica Di Roma Della RAI, Ltg. Wilhelm Furtwängler

1952 RAI Recordings © 2005 Andromeda Released on: 2005-01-06

[Die Walküre, WWV 86B, Act I: Winterstürme wichen dem Wonnemond - YouTube](#)

1948

Bernd Aldenhoff

„a German Heldentenor. He was born in 1908 in Duisburg, and raised in an orphanage in the Rhineland. Despite his humble beginnings, he managed to secure an engagement in the Cologne Opera chorus. While in Cologne he continued his vocal studies with a Professor Lenz, and was eventually promoted to soloist in the Cologne theater. After engagements in Darmstadt and Erfurt, he first came to national prominence at the Deutsche Oper am Rhein, Düsseldorf, where he sang from 1938 to 1944. During this period he made several guest appearances at the Oper Frankfurt, where he made a strong impression in the Verdi spinto roles of Manrico and Riccardo. During the war he sang in a number of German provincial houses, and from 1944 to 1952 he was a member of the Dresden Semperoper, where he developed into a Heldentenor. He first appeared at the Bayreuth Festspielhaus in 1951 as Siegfried in "Der Ring des Nibelungen" under both Knappertsbusch and Karajan, and returned there to repeat the role several times until 1957. He appeared in Bavarian State Opera Munich between 1950 and 1958 in operas by Weber and Verdi, and in Richard Strauss's *Die ägyptische Helena*, and sang Siegfried in *Götterdämmerung* at Covent Garden in 1957. He made his Met debut as Tannhäuser, and also appeared at La Scala, the Paris Opéra and the Opernhaus Zürich. Aldenhoff was not only one of the last Heldentennors, but also one of the most interesting. Knappertsbusch called him the most "human Heldentenor" of his time. As an interpreter, he has been called the most precise and sensitive

Wagner tenor of his generation although some have found his singing on complete recordings of Weber and Wagner operas in the early 1950s rough and harsh. He died in Munich on 8 October 1959 at the peak of his career from food poisoning.“

[Bern Aldenhoff Die Walküre Winterstürme wichen dem Wonnemond 1948 - YouTube](#)

1953

Ramón Vinay

Bayreuther Festspielorchester, Ltg. Clemens Krauss

[Die Walküre, WWV 86b, Act I: Act I Scene 3: Winterstürme wichen dem Wonnemond \(Siegmond\) - YouTube](#)

Vgl. die Aufnahme von 1959:

Covent Garden Opera Orchestra, Ltg. Franz Konwitschny

[Die Walküre: Act I Scene 3: Winterstürme wichen dem Wonnemond \(Siegmond\) - YouTube](#)

1955

Ludwig Suthaus

Orchester des Süddeutschen Rundfunks, Stuttgart 1955, Ltg. Hanns Müller-Kray

„Ludwig Suthaus (12 December 1906 – 7 September 1971) was a German operatic heldentenor. Born in Cologne Suthaus was a stonemason's apprentice when his singing talent was first discovered. He subsequently started his voice studies at the age of seventeen in his hometown of Cologne. His teacher, Julius Lenz, originally mistook him for a baritone, but in 1928 Suthaus debuted as a tenor in Aachen in the role of Walther von Stolzing in Richard Wagner's Die Meistersinger von Nürnberg. From 1932 to 1941, he was engaged in Stuttgart, but was fired in 1942 because he would not join the Nazi party.[citation needed] Suthaus subsequently got a new contract at the Berlin State Opera. After the war, in 1949, he switched from the State Opera - now based in East Berlin - to the "Städtische Oper" which was based in West Berlin, and remained a member of that company until the end of his career. Since the end of the forties, Suthaus appeared regularly at the Vienna State Opera and as guest at the Royal Opera House Covent Garden, La Scala, in Paris, Stuttgart, the Bavarian State Opera in Munich, in San Francisco and at Hamburg State Opera. Beginning in 1943, he regularly appeared at the Bayreuth Festival where he sang Loge in Das Rheingold, Siegmund in Die Walküre and Walther von Stolzing in Die Meistersinger von Nürnberg, which was recorded (1943), Hermann Abendroth conducting. Suthaus was one of Wilhelm Furtwängler's favorite singers toward the end of Furtwängler's life. With Furtwängler, Suthaus sang (Berlin, 1947) and recorded Tristan und Isolde (1952); Der Ring des Nibelungen as Siegfried (1953); and Die Walküre as Siegmund (1954) (Furtwängler's last opera recording). He had to quit his career suddenly after a car accident, and died in Berlin at 64 years of age. To some, Ludwig Suthaus's voice did not have vocal energy of Lauritz Melchior, but sounded melancholic; however, it was not without deep-felt lyrical expressiveness when it was required. He was not perceived as a youthful hero, but was able to give some of his best performances when he sang broken characters. In his time he was not as widely appreciated as his contemporaries Max Lorenz or Ramón Vinay. Today, his performance as Tristan in the Furtwängler recording is considered one of the best on record, next to those of Melchior, Windgassen and Jon Vickers.“

[Ludwig Suthaus; Marianne Schech; "Winterstürme wichen dem Wonnemond"; DIE WALKÜRE; Richard Wagner - YouTube](#)

1952

Wolfgang Windgassen

Württembergisches Staatsorchester Stuttgart, Ltg. Ferdinand Leitner

Deutsche Grammophon GmbH, Berlin Released on: 2013-01-01

[Wagner: Die Walküre / Erster Aufzug - "Winterstürme wichen dem Wonnemond" - YouTube](#)

1953

Wolfgang Windgassen

Orchestra Sinfonica della Radio Italiana, Ltg. Wilhelm Furtwaengler. Released on: 2010-11-01

[Winterstürme wichen dem Wonnemond: Der Ring des Nibelungen. Erster Tag. Die Walküre. Erste... - YouTube](#)

1956

Wolfgang Windgassen

Bayreuth Festival Orchestra, Ltg. Hans Knappertsbusch. Released on: 2012-05-02 Artist: Astrid Varnay Orchestra:

[Act I Scene 3: Winterstürme wichen dem Wonnemond \(Siegmond\) - YouTube](#)

???

Rudolf Schock

Berliner Symphoniker Dirigent: Fried Walter

[Rudolf Schock "Winterstürme wichen dem Wonnemond" Die Walküre - YouTube](#)

Dazu:

[@henridelagardere264](#)

„Mit zarter Waffen Zier bezwingt er die Welt“, Rudolf Schock, der Unvergessene. Der vollen Wucht der Stabreimsalven entzieht er gerade so viel an Pathos und Nachdruck, daß man zwar einerseits von der erblühten Leichtigkeit des Lenzes angesteckt wird, sich andererseits aber des Kraftaktes durchaus gewahr ist, dessen es bedurfte, die trotzig Tür des Winters weichen zu lassen. Immerhin ist erst der Lenz da und noch nicht der Sommer. Dennoch, wir wollen jetzt schon in die Wanderschuhe steigen und uns mit unserem Rudi persönlich auf den Weg durch Wald und Auen begeben. Von welchem Wagner-Interpreten kann man das schon behaupten?“

[@heinzmaraun4711](#)

„Schöner hat die Winterstürme keiner gesungen-R.S.,ich bin glücklich ,ihn oft in Oper und Konzert erlebt zu haben Sehr traurig , das er viel zu früh einem Herztod erlegen war. Tausend Dank für die vielen.mir unbekanntem Aufnahmen.“

[@janeblers4629](#)

„Wie fast alles, das er singt: gut, aber bieder-provinziell.“

1958

Hans Kaart

Orchestre du Théâtre national de l'Opéra de Paris, Ltg. Pierre Dervaux 1958 - BNF Collection 2015 Released on: 1958-01-01

[Die Walküre, Act I, Scene 3: Winterstürme wichen dem Wonnemond \("Frühlingslied"\) - YouTube](#)

1961

Fritz Uhl

Bayreuther Festspielorchester, Ltg. Rudolf Kempe (Live); Orfeo. Released on: 2016-11-11 [Die Walküre, WWV 86B, Act I: Act I Scene 3: Winterstürme wichen dem Wonnemond \(Siegmond\) - YouTube](#)

1964

Set Svanholm

RCA Victor Orchestra 1947, Ltg. Frieder Weissmann

„SET SVANHOLM, 60, WAGNERIAN TENOR; Former Met Singer Dead—Also Led Swedish Opera Give this article Oct. 6, 1964 Credit...The New York Times Archives STOCKHOLM, Oct. 5 (Reuters)—Set Svanholm, who sang leading tenor roles at the Metropolitan Opera in New York, London's Covent Garden and La Scala in Milan, died yesterday at his home at Saltsjö-Duvnäs near here. His age was 60. He was head of the Swedish Royal Opera from 1956 to 1963. From the end of World War II until his retirement from the Metropolitan in 1956, Mr. Svanholm was known throughout the opera world as a leading singer of Wagnerian tenor roles. During his decade at the Metropolitan he sang all the main Wagner roles many times, almost always to high critical praise. On the occasion of his Metropolitan debut on Nov. 15, 1846, Olin Downes wrote in The New York Times: “Mr. Svanholm has a fresh, brilliant, manly voice, a real heldentenor, which is fully equal to all vocal requisitions.” Mr. Svanholm continued to sing the main Wagnerian roles abroad after he left the Metropolitan to become head of the Royal Swedish Opera in Stockholm, but the pressures of producing 40 or so operas a season and administering a large company curtailed his

activities. He was also well received as a recitalist. Noei Straus, writing in *The Times* of Mr. Svanholm's recital debut in Town Hall in March, 1948, described him as "an uncommonly gifted purveyor of songs ... a rare phenomenon." Mr. Straus praised him for "highly perfected vocalism and pronounced interpretative skill." Set Karl Viktor Svanholm was born Sept. 2, 1904, in Vesteros, Sweden. His father was a minister, his mother a teacher and both parents were musical. He learned to play organ from his father. After graduation from junior college in 1922, he taught school and acted as organist-choirmaster in a village near his home. He also raised funds to attend the Royal Conservatory in Stockholm by giving concerts in churches. At the Royal Conservatory where he arrived in 1927, he was one of four vocal pupils of John Forsell, then director of the Royal Opera. The others were Joel Berglund and the late Jussl Bjoeriing, and Nina Hogstedt, who abandoned singing in 1934 to become Mrs. Svanholm. Mr. Svanholm studied to be a musical director as well as a singer. When he was graduated from the conservatory, he was a baritone. He made his debut in 1930 as Silvio in "Pagliacci" with the Royal Opera. Second Debut as Tenor He decided that he was really a tenor, and after further study made his tenor debut as Radames in "Aida" in 1936, also with the Royal Opera. Bruno Walter heard him sing and invited him to the Vienna Staatsoper, which marked, the start of Mr. Svanholm's international career. Mr. Svanholm scored triumphs in the Teatro Colon in Buenos Aires and at the Teatro Municipal in Rio de Janeiro. His first North American appearances were at Portland, Ore., in "Lohengrin" with the San Francisco, and then with the same company in its home city. In April, 1949, Arturo Toscanini chose him for an appearance with the National Broadcasting Company Symphony. Mr. Svanholm was described in *The Times* of Dec. 8, 1946, as having all the heroic physical characteristics of a "heldentenor" except the height. "He has the sturdy physique, the fair hair and the candid evaluating eyes." His manner was calm, unhurried, genial. His American friends were pleased at the quick way he adopted American customs, even slang. He had six children, Henrik, Eva, Kerstin, Jon, Inger and Solveig." (nyt)

[Set Svanholm; "Winterstürme wichen dem Wonnemond"; DIE WALKÜRE; Richard Wagner - YouTube](#)

1964

Mario del Monaco

Orchestra dell'Accademia Nazionale di Santa Cecilia, Ltg. Carlo Franci; 1964 Decca Music Group Limited  
Released on: 2021-04-28

[Wagner: Die Walküre / Act 1 - "Winterstürme wichen dem Wonnemond" - YouTube](#)

(Recorded 1948-1962); 2014 Bongiovanni. Released on: 2014-05-01

[Die Walkure: Act I: Wintersturme wichen dem Wonnemond - YouTube](#)

Mario del Monaco sings "Winterstürme wichen dem Wonnemond Die Walküre from Die Walküre by Richard Wagner (1813-1883) Lucilla Cipriano (Sieglinde) Orchestra dell'Accademia di Santa Cecilia, Roma Carlo Franci, conductor Roma VII. 1964

[Mario Del Monaco Winterstürme wichen dem Wonnemond Audio HQ - YouTube](#)

1965

James King

Wiener Philharmoniker, Ltg. Georg Solti

[Wagner: Die Walküre, WWV 86B / Act 1 - "Winterstürme wichen dem Wonnemond" \(Remastered 2012\) - YouTube](#)

Vgl. die Aufnahme von 1973

(Live) Bayreuther Festspielorchester, Ltg. Karl Böhm; 1973 Universal International Music B.V. Released on: 1996-01-01

[Wagner: Die Walküre / Act 1 - "Winterstürme wichen dem Wonnemond" \(Live\) - YouTube](#)

1981

Peter Hofmann

Bayreuther Festspielorchester, Ltg. Pierre Boulez; 1981 Universal International Music B.V. Released on: 1981-01-01

[Wagner: Die Walküre, WWV 86B / Act I - "Winterstürme wichen dem Wonnemond" - YouTube](#)

1981

Siegfried Jerusalem

Staatskapelle Dresden, Ltg. Marek Janowski

Released on: 1981-01-04

[Die Walküre, WWV 86b: 1. Aufzug: 3. Szene: Winterstürme wichen dem Wonnemond - YouTube](#)

1986

Ltg. Gustav Kuhn. Madrid, 1986.

[Montserrat Caballé - Siegfried Jerusalem: Die Walküre \(Wagner\) Love duet. 1986 - YouTube](#)

Vgl. 1994

Berliner Philharmoniker, Ltg. Claudio Abbado; 1994 Deutsche Grammophon GmbH, Berlin Released on: 2023-05-05

[Wagner: Die Walküre, WWV 86B, Act I - Dich selige Frau - Winterstürme wichen dem Wonnemond ..... - YouTube](#)

1884

Jon Vickers

Four Operatic Portraits Gala performance from the National Arts Centre, Ottawa, from the video archives of the CBC, Toronto. National Arts Centre Orchestra conducted by Franz-Paul Decker. 1984.

[Jon Vickers sings Die Walkure \(vaimusic.com\) - YouTube](#)

1988

Rainer Goldberg

Symphonieorchester des Bayerischen Rundfunks, Ltg. Bernard Haitink; 1988 Parlophone Records Limited

[Die Walküre, Act 1, Scene 3: "Winterstürme wichen dem Wonnemond" \(Siegmund\) - YouTube](#)

Vgl. die Aufnahme Rainer Goldberg

Berlin Staatskapelle, Ltg. Siegfried Kurz; 2014 Cobra Entertainment LLC Released on: 2014-11-25

[The Valkyrie, WV 86b, Act I: Siegmund's Love Song - "Winterstürme wichen dem Wonnemond" - YouTube](#)

1992

Plácido Domingo

Berliner Philharmoniker, Ltg. Daniel Barenboim; Recording from the Berliner Philharmoniker's European Concert at the at the Real Monasterio de San Lorenzo de El Escorial, 1 May 1992

<http://www.digitalconcerthall.com>

[Wagner: Die Walküre / Domingo · Barenboim · Berliner Philharmoniker - YouTube](#)

In dedication of his birthday we have created a special website that presents a comprehensive overview of his opera and compilation recordings on Deutsche Grammophon and Decca. Visit the site now on:

<http://www.domingo70.com>

[Plácido Domingo sings "Winterstürme wichen dem Wonnemond" from Wagner's "Walküre" - YouTube](#)

2008

@Sommer Nachtmusik (Vienna 2008) da "Die Walküre" di Richard Wagner

[Winterstürme wichen dem Wonnemond \(Wagner\) - Plácido Domingo - YouTube](#)

1997

Poul Elming

The Cleveland Orchestra, Ltg. Christoph von Dohnányi; 1997 Decca Music Group

[Wagner: Die Walküre, WWV 86B / Act 1 - "Winterstürme wichen dem Wonnemond" - YouTube](#)

2003

Peter Seiffert

Bayerisches Staatsorchester, Ltg. Zubin Mehta 2003

Frao Classics Released on: 2003-07-01

[Die Walküre, WWV 86B, Act I Scene 3: Winterstürme wichen dem Wonnemond \(Siegmond\) - YouTube](#)

Vgl. die Aufnahme

Peter Seiffert unter Martin Fischer-Dieskau:

[Winterstürme mit Peter Seiffert und Martin Fischer-Dieskau - YouTube](#)

2006

Ben Heppner

Staatskapelle Dresden · Peter Schneider

2006 Deutsche Grammophon GmbH, Berlin Released on: 2006-01-01

[Wagner: Die Walküre / Erster Aufzug - Winterstürme wichen dem Wonnemond - YouTube](#)

2009

Endrik Wottrich

Bayreuth Festival Orchestra, Ltg. Christian Thielemann; 2009 Opus Arte Released on: 2009-01-11

[Act I Scene 3: Winterstürme wichen dem Wonnemond \(Siegmond\) - YouTube](#)

2010

Jonas Kaufmann

Metropolitan Opera House, Ltg. James Levine

<http://bit.ly/1yGvht1>

[Die Walküre: "Winterstürme" -- Jonas Kaufmann \(Met Opera\) - YouTube](#)

2012

Robert Dean Smith

Orchestra: Rundfunk-Sinfonieorchester Berlin, Ltg. Marek Janowski

PENTATONE Released on: 2013-07-30

[Die Walküre, Act I: Winterstürme wichen dem Wonnemond - YouTube](#)

2012

Klaus Florian Vogt

Orchester der Bayerischen Staatsoper, Ltg. Kent Nagano. Probenaufnahme vom 6. März 2012

[Klaus Florian Vogt singing "Winterstürme wichen dem Wonnemond" from DIE WALKÜRE - YouTube](#)

2016

Brenden Gunnell

Orchestra dela RAI Torino, Ltg. Jeffrey Tate, June 2016

[Die Walküre: Act 1 Scene 3 "Winterstürme wichen dem Wonne Mond" \(2016\) - YouTube](#)

2017

Andreas Schager

Andreas Schager (tenor) cond. Matthias Fletzberger Tokyo Mitaka Philharmonic Tokyo Spring Festival, March 19, 2017

[Wagner: Winterstürme aus "Walküre" \(Andreas Schager\) - YouTube](#)