MELCHIOR ANTHOLOGY VOL. 1.

DACOCD 311

The baritone records. 1913-15.
All sung in Danish and with anonymous orchestral accompaniment unless noted

1 Giuseppe Verdi (1813-1901)/Francesco Maria Piave/Sophus Bauditz
La traviata Act 2 **Di provenza il mar** *3:11*
Odeon Kpo 252 (A 144293) Jan-Feb 1913

2 Giuseppe Verdi (1813-1901)/Salvatore Cammarano/H.P.Holst
Il trovatore Act 2 **Il balen** *2:45*
Odeon Kpo 414 (A 144375) March 1913

3 Victor Ernst Nessler (1841-1890)/Rudolf Bunge
Der Trompeter von Säckingen Act 2
Behüt' dich Gott! Jung Werner's Abschied *3:26*
Odeon Kpo 256 (A 144295) Jan-Feb 1913

4 Leo Friedman (1869-1927)/Beth Slater Whitson/
Christian Hjorth-Clausen
Mød mig i nat i drømme
(Meet me tonight in Dreamland) *2:58*
Odeon Kpo 410 (A 144329) March 1913

5 Halfdan Kjerulf (1815-68)/Thomas Moore/Caralis
Mit hjerte og min lyre (My heart and lute) *2:52*
Odeon Kpo 253 (A 144261) Jan-Feb 1913

6 Peter Heise (1830-79)/Bjørnstjerne Bjørnson
Ørnen løfter med stærke slag
(The eagle ascends with mighty strokes)
Arne's song *2:32*
Odeon Kpo 254 (A 144262) Jan-Feb 1913

7 Peter Heise (1830-79)/Steen Steensen Blicher
Om strømmen mod dig bruser
(Though the tide turns against you) *2:45*
Odeon Kpo 255 (A 144294) Jan-Feb 1913

8 Niels W. Gade (1817-90)/Christian K.F.Molbech
Elverskud Oluf's ballad **Saa tidt jeg rider** (Oft' when I ride) *2:55*
Odeon Kpo 413 (A 144374) March 1913

9 Julius Bechgaard (1843-1917)/
Sømandsliv/(A Sailor's Farewell)
Gud signe dig (God bless you) *2:51*
Odeon Kpo 411 (A 144356) March 1913

10 Julius Bechgaard (1843-1917)/
Sømandsliv/(A Sailor's Farewell)
Gud signe dig (God bless you) *3:10*
HMV 5030ab (2-282437) August 5, 1913.
With piano.

11 Johan Peter Emilius Hartmann (1805-1900)/
Hans Christian Andersen
Liden Kirsten (Little Kirsten) Act 2 Tavlebordsduet
(Gaming Table Duet) **Hør, ungersvend, sig ikke nej**
(Now, my young swain, give me not nay) *3:38*
HMV 5038ab (284228) August 5, 1913.
With Astrid Neumann, soprano.

12 Peter Heise (1830-79)/Ernst von der Recke
Bertran de Born **Herre konge, bliv her**
(My lord and king, stay with me) *3:22*
HMV 5037 ab (284227) August 5, 1913.
With Astrid Neumann, soprano

13 Peter Heise (1830-79)/Ernst von der Recke
Bertran de Born
Fager er den blide vår (Fair is the gentle spring) *2:13*
HMV 5039ab (2-282160) August 5, 1913

14 Peter Heise (1830-79)/Bjørnstjerne Bjørnson
Ørnen løfter med stærke slag
(The eagle ascends with mighty strokes)
Arne's Song *2:23*
HMV 5040ab (2-282161) August 5, 1913

15 Hans Leo Hassler (1564-1612)/Paulus Gerhardt/
Stener Johannes Stenersen
Befal du dine veje (Entrust all your doings) *3:10*
HMV 17631 L (2-282615(March 26, 1915.
With organ and bells.

16 Andreas Peter Berggreen (1801-80)/Nikolaj Frederik Severin
Grundtvig **Velkommen igen, Guds engle små**
(Welcome again, God's little angels) *3:04*
HMV 17632 L (2-282743) March 26, 1915.
With harmonium.

17 Christoph Ernst Frederik Weyse (1774-1842)/
Nikolaj Frederik Severin Grundtvig
Den signede dag (The blessed day) *3:15*
HMV 17660 L (2-282745) March 29, 1915
With brass.

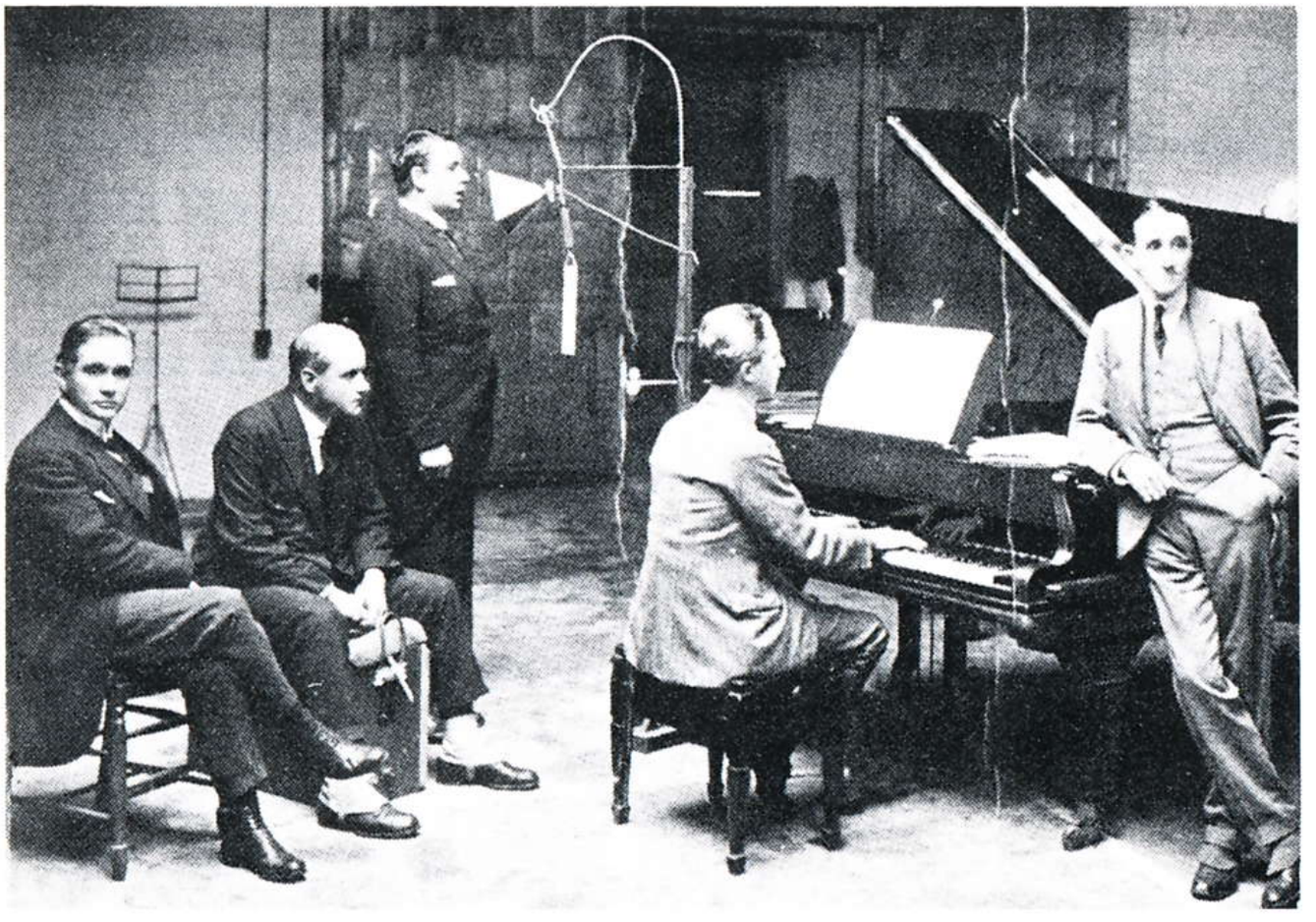
18 Anon. (Stralsund, Germany, 1665)/
Joachim Neander/Danish 1740
Lover den Herre, den mægtige Konge
(Praise the Lord, the mighty King) *3:11*
HMV 17661 L (2-282742) March 29, 1915
With brass.

19 Andreas Peter Berggreen (1801-80)/Wilhelm Andreas Wexels
Tænk når engang den tåge
(Just think one day the fog will go) *3:06*
HMV 17662 L (2-282616) March 29, 1915.
With brass.

20 Danish folktune/Martin Luther/
Nikolaj Frederik Severin Grundtvig
Lovet være du, Jesus Krist
(Praise to Thee, Jesus Christ) *2:44*
HMV 17663 L (2-282744) March 29, 1915. With brass

21 Christoph Ernst Frederik Weyse (1774-1842)/Christian Richardt
Altid frejdig, når du går (Ever dauntless, as you move) *2:06*
HMV 17664 L (2-282808) March 29, 1915.
With brass.

22 Carl Mortensen (1832-93)/Carl Ploug
Nattens dæmrende tåger (The dimlit fogs of night) *3:39*
HMV 17665 L (2-282809) March 29, 1915



Marconi test transmission 1920

DACOCD 312

The early tenor records. 1920-21.

Items 1-8 sung in Swedish with Holger Hansen, bass
Items 9-12 sung in Danish, and like 1-8 with piano accompaniment.
Items 13-25 sung in Danish and with anonymous orchestral accompaniment unless noted.

1 Gunnar Wennerberg (1817-1901)
Gluntarne **Uppsala är bäst** (Uppsala is best) *2:40*
NP 745ar 84319)

2 Gluntarne **Glunten på föreläsning** (The lecture) *2:43*
NP 744ar (84318)

3 Gluntarne **En solnedgang i Eklundshofsskogen**
(Sundown in Eklundshof) *4:11*
NP 314as (084031)

4 Gluntarne **Nattmarschen i Sanct Eriks gränd**
(A march by night) *3:12*
NP 746ar (84320)

5 Gluntarne **Dagen därpå** (The morning after) *2:59*
NP 772ar (84307)

6 Gluntarne **Magisterns mislyckade serenad**
(The unlucky serenade) **3:56**
NP 313as (084032)

7 Gluntarne **Slottsklockan** (The Castle Bell) *3:06*
NP 742 1/2ar (84316)

8 Gluntarne **Avskedet på Flottsund** (Parting at Flottsund) *3:09*
NP 743ar (84317)

9 Peter Erasmus Lange-Müller (1850-1926)/Einar Christiansen
Firenze, blomstrende by (Firenze, city of flowers) *2:48*
NP 766ar (3-82075)

10 Georg(e) Frederik Ferdinand Allen (1856-1925)/Jeppe Aakjær
Solen ler så godt og mildt
(The sun smiles so kind and gentle) *2:04*
NP 767ar (3-82076)

11 Sophus Andersen (1859-1923)/Viggo Stuckenberg
Nu brister i alle de kløfter
(Now all chasms are bursting) *2:38*
NP 768ar (3-82077)

12 Sophus Andersen (1859-1923)/Bernhard Severin Ingemann
Der flyver så mange fugle (So many birds are flying) *2:17*
NP 769ar (3-82078)

13 Giacomo Puccini (1858-1924)/Luigi Illica/Giuseppe Giacosa/
Kirsten Lindemann
La Tosca Act 1 **Recondita armonia** *2:11*
NP 861ar (3-82088)

14 Giacomo Puccini (1858-1924)/Luigi Illica/Giuseppe Giacosa/
Kirsten Lindemann
La Tosca Act 3 **E lucevan le stelle** *2:26*
NP 860ar (3-82087)

15 Richard Wagner (1813-83)/Karl Gjellerup
Die Walküre Act 1 **Winterstürme**
wichen dem Wonnemond *2:56*
NP 859ar (3-82086)

16 Richard Wagner (1813-83)/Adolph Hertz
Lohengrin Act 3 **In fernem Land** *3:53*
NP 318as (082102)

17 Johan Peter Emilius Hartmann (1805-1900)/
Hans Christian Andersen
Liden Kirsten (Little Kirsten) Act 2 **Sverkel's Romance** *3:49*
NP 319as (082103)

18 Christian Kjellerup (1889-1947)/Anders W. Holm
Elskede min, fra den unge vår
(Beloved mine, of youthful spring) *2:53*
NP 771ar (3-82079) With piano.

19 Peter Heise (1830-79)/William Shakespeare/Edvard Lembcke
Twelfth Night Act 5 **Dengang jeg var kun så stor som så**
(When that I was and a little tiny boy) *2:10*
NP 776ar (3-82080). With piano.

20 Sophus Andersen (1859-1923)/Adolf Jensen
Kongeås bølger (Waves of Kongeå, what do you tell?) *3:02*
NP 842ar (3-82081)

21 Georg Rygaard (1894-1921)/Axel Juel
Flaget (The Flag) *2:42*
NP 844ar (3-82082)

22 Georg Rygaard (1894-1921)/Axel Juel
Danmark (Denmark) *2:58*
NP 845ar (3-82083)

23 Helge Bonnén (1896-1983)/
Da freden drog over lande
(When peace came over the land) *2:33*
NP 856ar (3-82084)

24 Lauritz Hovalt (1885-1953)/H. Carlsen and K. Nathansen
Christiansborg *2:51*
NP 857ar (3-82085)

25 Giacomo Puccini (1858-1924)/Luigi Illica/Giuseppe Giacosa/
Kirsten Lindemann
La Tosca Act 3 **E lucevan le stelle** *2:24*
NP 860 1/2ar unpublished take

18-year old Lauritz performing in a New Year's entertainment at the home of a Copenhagen piano manufacturer. Half a century later the "heroine" still recalled how Lauritz had rearranged vocal lines to highlight his talents.

DACOCD 311

The present issue covers Lauritz Melchior's recording activity during the eight-year period 1913-1921, from the very beginning of his career when he was 23 years old and up until his first Tannhäuser in 1918 and his important Wigmore Hall debut in 1921 at the age of 31. In several instances these first close to 50 sides (all recorded in Copenhagen) offer interesting documentation of Melchior's early artistic development.

Little Lauritz' mother had died only a few days after his birth, and thus like so many of the heroes he was to portray so famously, he grew up without a mother but, unlike Siegfried, Parsifal and Siegmund, not without tender female care. A never ending succession of older sisters, aunts and domestics appear to have smothered him with affection during those early years, among them the Melchior household factotum, the unique Miss Jensen. After having left service she published several cook books, which enjoyed huge popularity and record total editions. If many of her recipes had already set the stage for a lifetime of weight problems, Miss Jensen might still be forgiven, for it was she that subsidized Lauritz' first musical education and spurred him on to serious studies. It was with her help that he attended a private opera school in 1911 and made his debut as Antonio the gardener in "The Marriage of Figaro" in a student performance. That same year, while working part-time in a music shop, he was drafted for military service, and again, the following spring, when it became necessary to pay his way out of uniform, so that he could prepare for the Royal Opera Academy's fall auditions, Miss Jensen footed the bill.

On the big day, the 22-year old baritone, suffering from a heavy cold, fought his way through Escamillo's "Votre toast" and Germont pere's "Di Provenza", and was accepted. In November, while attending the academy, he took time off to portray the elder Germont with a provincial touring company. The Violetta of this "La Traviata" was well past 50, and the boyish Melchior features were made up to "resemble the wolf-boy of the Barnum and Bailey sideshow". "Di Provenza", a few months later, became the first Melchior recording, and judging by the number of copies that still surface from time to time, it must have been a popular success.

1. Giuseppe Verdi (1813-1901)/Francesco Maria Piave/Sophus Bauditz
La Traviata Act 2 **Di provenza il ma**
Following his successful plot to have Violetta leave Alfredo, Germont offers his son the consolation of a return to the family home "Have the seas and skies af dear Provence/vanished from your heart..?"

April 2, 1913 marked Melchior's official debut at the Royal Opera House, Copenhagen, as Silvio in "I pagliacci", Carl Nielsen (!) conducting, and later that year he sang Sverkel, normally considered a tenor part, in the Danish opera "Liden Kirsten". In April 1916 he was off on another tour, this time an "Il trovatore" company doing southern Sweden. The Azucena was Mme Charles Cahier (neé Sarah Jane Walker of Tennessee). This may have been a turning point in Melchior's career, for Mme Cahier knew a voice when she heard one. She later became justly famous as a vocal coach, in fact, Lauritz took occasional lessons

from her as late as 1926, and she may well have been the first person really to recognize his potential. "Why, you're not a baritone. You're a **tenor** - with a lid on!" she exclaimed. With hindsight it seems such an obvious observation, that the number and assortment of people (including Elsa Maxwell), who over the years have claimed the honor of this discovery, give little cause for wonder. But at the time of the "Trovatore" tour Melchior had already recorded "Il balen".

2. Giuseppe Verdi (1813-1901)/Salvatore Cammarano/N.P.Holst
Il trovatore Act 2 **Il balen**
The frustrated villain, Count di Luna, burns with passion for the heroine he well knows belongs to Manrico "No faint star in heav'n's vault swinging/her bright radiance e'er could recapture".

Melchior may have heard the third of his baritone operatic entries in Sweden, Gustav Nessler's romantic opera has never been performed in Denmark.

3. Victor Ernst Nessler (1841-90)/Rudolf Bunge
Der Trompeter von Säckingen Act 2 **Behüt dich Gott!**
Jung Werner's Abschied.
Werner, the student trumpeter, is forced to leave and sings a moving farewell, "May God watch over you!", to his contessa who is betrothed to another. When it is revealed that Werner is also an aristocrat, all ends well.

"Meet me tonight in Dreamland" appeared in a Danish summer revue in 1913, soon after its best-selling appearance in the United States. Remarkably, it is the only decidedly "popular song" recorded by Melchior until his Hollywood period 30 years later.

4. Leo Friedman (1869-1927)/Beth Slater Whitson/Christian Hjorth-Clausen **Mød mig i nat i drømme**
(Meet me tonight in Dreamland)
Meet me tonight in Dreamland/under the silvery moon/
Meet me tonight in Dreamland/where those sweet roses bloom

Lauritz Melchior as Silvio 1913

A romantic ballad by Thomas Moore; a setting of Norwegian poet Bjørnstjerne Bjørnson's story of a country boy longing to see the world; Blicher's incitement to courage in adversity (the two latter both to music by Peter Heise, one of Denmark's most popular songwriters and a Melchior favorite); Oluf's ballad from the Danish singspiel "Elverskud", of the boy who becomes prey to the elf-maidens; and "A Sailor's Farewell", round out the Odeon batch.

5. Halfdan Kjerulf (1815-68)/Thomas Moore/Caralis
Mit hjerte og min lyre (My heart and lute)
I give thee all - I can no more/though poor the off'ring be/ My heart and lute are all the store/that I can bring to thee

6. Peter Heise (1830-79)/Bjørnstjerne Bjørnson
Ørnen løfter med stærke slag
(The eagle ascends with mighty strokes) Arne's song
The eagle ascends with mighty strokes/over highest mountain/out I must go/far, far beyond the highest mountain

7. Peter Heise (1830-79)/Steen Steensen Blicher
Om strømmen mod dig bruser (Though the tide turns against you)
Though the tide turns against you, stand fast!/yield not for the red hammers of thunder/nor the first drops of rain

8. Niels W. Gade (1817-90)/Christian K.F.Molbech
Elverskud Oluf's ballad **Saa tidt jeg rider** (Oft' when I ride)
Oft' when I ride o'er the isle by day/lights gleaming in the glen/I long for my maiden fair/the faithful bride I have found

9./10. Julius Bechgaard (1843-1917)/
Sømandsliv (A Sailor's Farewell)
God bless you, friend and wife/a kiss for this tear/although it vainly whispers/stay with me, away from sails and oars

Less than six months after concluding his Odeon batch with "Sømandsliv", Melchior repeated the song in a slightly slower and piano-accompanied version for HMV. Discophiles may be interested to know that the Odeons all suffered from being pressed in a relatively soft bakelite-like material. Although the HMVs mark an improvement, this is hardly noticeable as regards the two duets, which have so far only survived in one truly beat-up copy, in fact until recently it was doubted that the two sides had been issued at all. For "Liden Kirsten", Hans Andersen provided Hartmann with a libretto of switched-around babies somewhat less probable than "Trovatore". One of the most popular and enduring scenes is the flirtatious but proper "Gaming Table Duet" between Sverkel, returned from a long stay abroad, and Kirsten, who during his absence has become a beautiful woman.

11. Johan Peter Emilius Hartmann (1805-1900)/Hans Christian Andersen
Liden Kirsten (Little Kirsten) Act 2 Tavlebordsduet (Gaming Table Duet)
Hør, ungersvend, sig ikke nej
(Now, my young swain, give me not nay)
K:Now, my young swain, give me not nay/
play a game of dice with me/
S: I have no red gold to stake against you/

K: Then stake your good hat, never mind if it is grey/see I have bet my string of pearls/and they are yours to win
Both: When first the golden die across the table rolled/the swain he lost and the maiden won, he lost, she won

A play by Ernst von der Recke, produced at the Royal Theatre in 1873, drew on events in the life of the fearless and dashing 13th century French troubadour Bertran de Born, and Peter Heise had composed the lovely incidental music and songs. The duet is independent of the story of the play, a "song" rendered by Bertran for the entertainment of the other characters. Here it is realized as a proper duet.

12. Peter Heise (1830-79)/Ernst von der Recke
Bertran de Born **Herre konge, bliv her**
(My lord and king, stay with me)
She: My lord and king, stay with me! The full moon gleams on the mountain peaks/stay with me and forget your enemies
He: A crown I'd give for each lock of your hair/a kingdom for your embrace/but ask me not to stay/to offend duty and honor
Bertran, in only a few lines, somersaults from the joys of nature to the greater joys of war.

13. Peter Heise (1830-79)/Ernst von der Recke
Bertran de Born **Fager er den blide vår** (Fair is the gentle spring)
Fair is the gentle spring/with its sun, with flowers and

leaves/the sound of birds in the treetops/better though the sword than the spade/the clash of arms and blood and wounds

14. Peter Heise (1830-79)/Bjørnstjerne Bjørnson

Ørnen løfter med stærke slag

(The eagle ascends with mighty strokes) Arne's song

A repeat of Arne's song. No. 6.

One of Melchior's chief sources of supplementary income during his student years was singing in churches, particularly at funeral services. And to his vast anecdotage belonged also the story (or legend) of joining the principal mourners after services for a saloon-keeper.Melchior was complimented on his beautiful rendering but gradually it was intimated that the choice of the hymn "An angel has touched your forehead" had slightly embarrassed the family since everyone (except Lauritz) knew that the cause of death was a cracked skull inflicted in a barroom brawl. Melchior never recorded this item, but the seven selections from the Danish-Norwegian hymnal that follow with diverse accompaniment must be seen as biproducts of his hours in the organ loft.

15. Hans Leo Hassler (1564-1612)/Paulus Gerhardt/Stener Johannes Stenersen **Befal du dine veje** (Entrust all your doings)

Entrust all your doings/and all your sorrows/to the faithful care/of He who dwells in heaven's fortress

16. Andreas Peter Berggreen (1801-80)/Nikolaj Frederik Severin Grundtvig **Velkommen igen, Guds engle smaa**

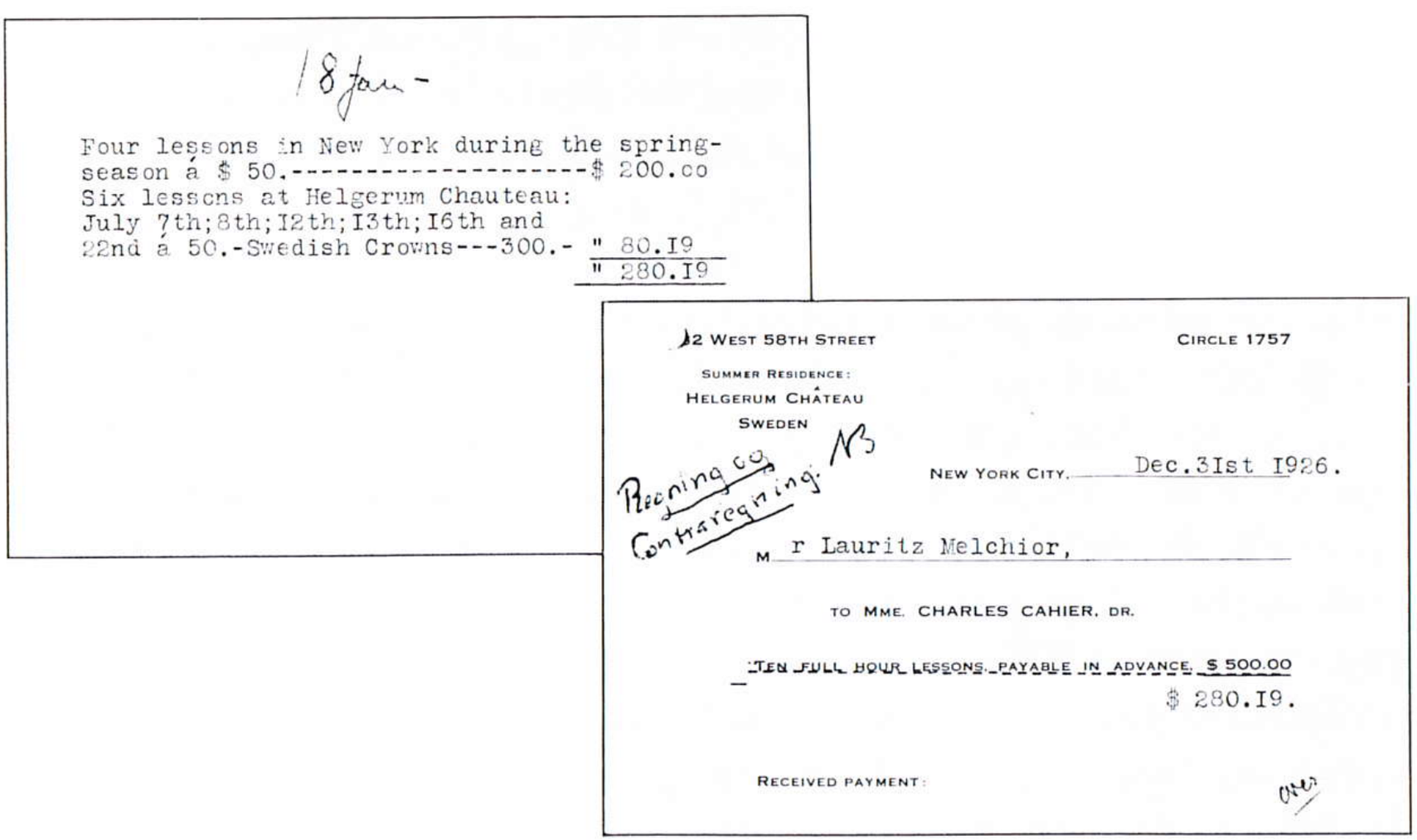
(Welcome again, God's little angels)
Welcome again, God's little angels/from heaven's halls on high/clothed in lovely sunshine/in earthly shadow vales
17. Christoph Ernst Frederik Weyse (1774-1842)/Nikolaj Frederik Severin Grundtvig **Den signede dag** (The blessed day)
The blessed day we watch with joy/as it rises from the sea/ it lights the heavens more and more/
to the happiness of us all
18. Anon. (Stralsund, Germany, 1665)/Joachim Neander/Danish 1740
Lover den Herre, den mægtige Konge
(Praise the Lord, the mighty King)
Praise the Lord, the mighty King with honor! praise Him with thy soul/and let that be your joy!
19. Andreas Peter Berggreen (1801-80)/Wilhelm Andreas Wexels
Tænk når engang den tåge (Just think one day the fog will go)
Just think, one day the fog will go/which now bears down on life/the morning ever pure will rise/and light will guide my every step
20. Danish folktune/Martin Luther/Nikolaj Frederik Severin Grundtvig
Lovet være du, Jesus Krist (Praise to Thee, Jesus Christ)
Praise to Thee, Jesus Christ/that Thou be a man/born of a virgin pure and chaste/joyfully hailed by heaven's host
21. Christoph Ernst Frederik Weyse (1774-1842)/Christian Richardt
Altid frejdig, når du går (Ever dauntless, as you move)

Ever dauntless, as you move/on paths that God doth know/even though the goal must wait/until the end of time

The last of the Melchior baritone records is devoted to the thoughts of a soldier on night sentry duty, they go to his absent sweetheart "lovely as Freia herself".

22. Carl Mortensen (1832-93)/Carl Ploug **Nattens dæmrende tåger** (The dimlit fogs of night)

The dimlit fogs of night/lie thick across the meadow/where but the soldier keeps his perilous watch



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DACOCD 312

There is a five year gap between the last of the HMV baritone records and the first of the 1920 Nordisk Polyphon tenor sides. Coached by Vilhelm Herold, himself a famous Danish tenor, whose repertoire included Lohengrin, Melchior had during this period made the transition from baritone to tenor. In his third person autobiography he describes his metamorphosis thus: "To become a heldentenor, Lauritz had to master the technique. Only by pure technical skill could he provide the solid base for his baritone, expanding the high notes - E,F,G - with the three tenor notes - A,B and high C, and in such a way that the joint could not be detected. Lauritz felt it was like asking an unskilled carpenter to convert a rough log cabin into an elegant mansion. It was not easy for him, and Herold often scolded him in his Bornholm dialect." Vilhelm Herold had begun what Victor Beigel in London, Anne Bahr-Mildenburg in Munich and Sarah Jane Cahier in New York would eventually finish.

But in 1920 Melchior was 30, with a wife, two small children, marital troubles and a feeling he wasn't getting anywhere. Since his reasonably succesful Tannhäuser debut on October 8, 1918, the Royal Opera had utilized their new tenor in leading roles exactly twice, once as Canio in "I pagliacci", once as Samson in the Saint-Saens opera. A guest engagement as Tannhäuser in Oslo (heard by a 24-year old Kirsten Flagstad) was encouraging, but as often later in life, he was citing the bitter words of Matthew and Mark: "A prophet is not without honour, save in his own

country." He decided to try England, and here Marconi heard him at a Danish church benefit and invited him to sing in an international radio test transmission at Chelmsford on July 20, 1920. This again led to a promenade concert under Henry Wood, where he made the acquaintance of novelist Hugh Walpole, who was immediately struck by the potentialities of the young Dane, and subsequently arranged for Melchior's Wigmore Hall debut on April 16, 1921. For the occasion, Lauritz' longtime colleague, basso Holger Hansen, was brought over from Denmark, and the two of them performed Gunnar Wennerberg's duo cycle "Gluntarne", a work which humorously portrays campus life at Sweden's Uppsala University in the 1840's. And doing it at one remove, so to speak, Danes parodying Swedish satire, certainly does not make it less funny. "Gluntarne" is composed for baritone and bass, and Melchior and Hansen had successfully performed the cycle at summer hotels as early as 1913. "Magistern" (literally "tutor") is senior to "Glunten" (literally old Swedish for "boy"), both display a certain naive academic arrogance, and the relationship between the two is slightly that of the straightman to the buffoon. That a British audience could comprehend and derive considerable enjoyment from a first hearing of "Gluntarne", as is reported, must surely attest to their intelligence and to the lively and contagious delivery and antics of Messrs. Melchior and Hansen. Listening to the eight recorded sides has its moments of confusion, for certainly Melchior does have some lovely lyrical, unmistakably Melchior highspots, most typically in "Eklundshofs-skogen", the "Serenade", and "Slottsklockan", but his many rapid parlandoes come out slim, boyish, agile, in a manner unlike any

other documentation of his voice, before or after, and it is strangely enough some of Holger Hansen's broad comic outpourings that more closely resemble the Melchior of later years.

1. Gunnar Wennerberg (1817-1901)

Gluntarne. **Uppsala är bäst** (Uppsala is best)

Magistern and Glunten agree that Uppsala exceeds all other universities in virtues, and if other universities fail to recognize this fact, it is for the same reason a mole in its hole does not admire the golden rays of the sun

2. Gluntarne **Glunten på föreläsning** (The lecture)

Yesterday Glunten decided it was time he attended a lecture, unfortunately the only vacant seat was in the front row, right under the professor's gaze, and unfortunately he falls asleep, snores, and can't be roused, despite gales of laughter in the auditorium. Magistern punctuates each stage in this report with,"Well, that was stupid."

3. Gluntarne **En solnedgang i Eklundshofs-skogen**

(Sundown in Eklundshof)

Magistern and Glunten enjoy a beautiful sunset in the woods of Eklundshof, and praise the many charms of nature. At the end they glimpse a favorite girlfriend down in the valley and become sentimental

4. Gluntarne **Nattmarschen i Sanct Eriks gränd**

(A march by night)

On their way home from an evening of carousing, Glunten and Magistern have problems of balance and orientation, bump into a pump, fall into the fire brigade water pool

5. Gluntarne **Dagen därpå** (The morning after)

The morning after. Glunten suffers from a horrible hangover, while Magistern apparently has no ill effects. They discuss a number of remedies, Magistern emphasizes the need for food, but Glunten is more interested in drinking

6. Gluntarne **Magisterns mislyckade serenade**

(The unlucky serenade)

Magistern, accompanied by Glunten on the guitar,serenades a young lady, but she is a heavy sleeper, and as the curtains fail to stir and no light appears, they give up in exasperation.

7. Gluntarne **Slottsklockan** (The Castle Bell)

"Listen, listen to the sound of the castle bell in the silent night, coming down from on high, like angels, beckoning to prayer, and carrying it on quivering wings to the throne of the Almighty."

8. Gluntarne **Avskedet på Flottsund** (Parting at Flottsund)

Glunten departs for another institution of learning, and the two friends conceal their real feelings behind mock heroics but promise to write whereever they may be.

The first of the following four songs is from incidental music to the play "Letizia" which pays tribute to Florence, the three others are staples of the Danish Song Book, two of them standard items in Melchior recitals for more than a quarter of a century.

9. Peter Erasmus Lange-Müller (1850-1926)/Einar Christiansen
Firenze, blomstrende by (Firenze, city of flowers)
Firenze, city of flowers, the streets abloom with roses/the bulging vines on the walls tell the jubilant tale of summer

10. Georg(e) Frederik Ferdinand Allen (1856-1925)/Jeppe Aakjær
Solen ler, så godt og mildt (The sun smiles so kind and gentle)
The sun shines kind and gentle, brings forth the seed/coaxes the pale rim of the beechleaf/South sun and east sun and sun of northwest, but the sun of your own soul smiles best

11. Sophus Andersen (1859-1923)/Viggo Stuckenberg
Nu brister i alle de kløfter (Now all chasms are bursting)
Now all chasms are bursting that furrowed and preyed on my mind/for two that love one another, can cause more despair/than the most vengeful of foes/and two that love one another can heal most terrible scars/just by a glance and touching each other's hair

12. Sophus Andersen (1859-1923)/Bernhard Severin Ingemann
Der flyver så mange fugle (So many birds are flying)
So many birds are flying between heaven and earth/
but even the smallest of birds is in God's care...
even in the smallest soul lives a world of wonder.

Due chiefly to the strict apartheid policy of the Metropolitan Opera, Melchior was confined to Wagnerian lands during the greater part of his career, but he did, and paradoxically enough, mainly in Germany, sing almost 100 performances of Italian opera, including Canio (21 times), Turiddu (5), Radames (25) and Otello, for which he was most famous, (31). Although he never performed Puccini on stage, his early recording of the two tenor arias from "Tosca" suggest a Cavaradossi both impetuous and sensitive. Melchior re-recorded the two arias in Buenos Aires in 1943 (not released) and in Hollywood in 1947, but certainly not with the smooth, light timbre or control displayed in the Danish language version. The unpublished take of "E lucevan le stelle" is marked "best version", and the remark heard at the end, amounting to "that's all we need" suggests that this was originally the recording planned for issue after removal of the spoken words.

13. Giacomo Puccini (1858-1924)/Luigi Illica/Giuseppe Giacosa/ Kirstine Lindemann

La Tosca Act 1 **Recondita armonia**

Working on a painting of Mary Magdalen, for which he has drawn on the features of the Marchesa Attavanti, Cavaradossi studies a miniature of his beloved Tosca "Strange harmony of contrasts thus deliciously blending/My Floria's dusky glow with peach-like bloom contending"

14. La Tosca Act 3 **E lucevan le stelle**

Atop the Castel Sant' Angelo, Cavaradossi awaits excecution, his thoughts go to Tosca, and he resents

parting with life "When the stars were brightly shining/And faint perfumes the air pervaded/Creaked the gate of the garden/And a footstep its precincts invaded/ 'Twas her's, the fragant creature..."

Lauritz Melchior as Germont 1912

Melchior sang Siegmund in "Die Walküre" 183 times (only "Tristan" with 223 performances was given more frequently), it is the only opera he recorded complete in the studio, he did an Act 1 concert performance in Danmarks Radio a week after his 70th birthday (DACOCD 321), and over the years he made six commercial recordings of Siegmund's "Winterstürme", of which the Danish version, a good three years before he actually performed the part on stage, is the earliest.

15. Richard Wagner (1813-83)/Karl Gjellerup
Die Walküre Act 1 **Winterstürme wichen dem Wonnemond**
Sieglinde and Siegmund, sister and brother reunited, have declared their love and embrace, the door of Hunding's hut flies open revealing that "Winter storms have yielded to the moon of joy, in mild light glows the Spring...exultant the young pair rejoices, made one are Love and Spring."

Although Melchior was not to portray Lohengrin on stage for another six years, the 1921 recording already clearly suggests the famous interpretation which would be heard more than a hundred times during the following three decades at world opera houses, including 66 performances (10 of which were broadcast) at the Metropolitan Opera, where on February 2, 1950, Lohengrin's Farewell was to signal Melchior's farewell to opera. A broadcast performance of the previous month is available exclusively on Danacord (Melchior Anthology Vol.6 DACOCD 322-24)

16. Richard Wagner (1813-83)/Adolph Hertz
Lohengrin Act 3 **In fernem Land**
Elsa has broken her vow and asked Lohengrin his name, and he now reveals that he is a knight of the Holy Grail, to which he must always return, once his identity is known "In distant lands near Paradise/stands a mighty castle with golden towers/its equal in splendour is not known on earth"

Melchior in 1921, as he recorded Sverkel's Romance, could, of course, not have known, that he was expressing sentiments to become increasingly his own during the next 40 years; that he too was to become a Sverkel returning to his homeland from abroad. (see also notes for DACOCD 311 No. 11).

17. Johan Peter Emilius Hartmann (1805-1900)/Hans Christian Andersen
Liden Kirsten (Little Kirsten) Act 2 **Sverkel's Romance**
"Yes, I am home in my beloved Denmark/with those I love and who love me/everything seems new/and yet so wondrously old/just as I have kept it locked in my breast"

18. Christian Kjellerup(1889-1947)/Anders W. Holm
Elskede min, fra den unge vår (Beloved mine, of youthful spring)
"Beloved mine from when we were young/never will I forget you/the nights were as those troubled years/and drearily the days did pass/burst not, thou fragile golden thread"

Melchior was an avid theatre-goer in his early years, often accompanying his blind sister Agnes, and doubtless it was at the Royal Theatre, Copenhagen, he first became acquainted with "Twelfth Night" and the concluding "Clown's Song", which must have appealed to his impish humor. In future years it was to provide a light moment in many a Melchior recital.

19.Peter Heise (1830-79)/William Shakespeare/Edvard Lembcke
Twelfth Night Act 5 **Dengang jeg var kun så stor som så**
(When that I was and a little tiny boy)
"When that I was and a little tiny boy/With hey, ho, the wind and the rain;/A foolish thing was but a toy/For the rain it raineth every day."

The five remaining titles represent Melchior in the patriotic mood (he became, incidentally, as loyal an American, as he remained a Dane). His fervour on behalf of God, king and country could be naively touching, it could also be blustering and offend the sensitive. His brief service in the Royal Danish Household Guards (which, according to more than one of his old comrades, he hated every moment of) assumed in retrospect status as a time of glory and endless happy exploits, and led to his initiative in organizing Danish veterans abroad with himself as president.

20. Sophus Andersen (1859-1923/Adolf Jensen
Kongeås bølger (Waves of Kongeå, what do you tell?)
Following a plebescite in 1920, Northern Schleswig was returned to Denmark, and the border moved southward from Kongeåen (King's River) "Waves of Kongeå, what do you tell?/do we hear sighs from the flowing waters?/No, listen! It is a song born in a wonderful dream/...it heralds the day that finally dawns over Schleswig, the beautiful, promised land."

Melchior probably sang "Flaget" (The Flag) more times than any other title in his repertoire. He loved its at one time martial and sentimental strains. For him it was a song for many occasions, most of them Danish-American, when he with a deft piece of self-devised stage management would request, or rather command, the assembly to rise for the third verse. Flaget's message is very similar to that of "The Star-spangled Banner", although it is not an official Danish anthem.

21. Georg Rygaard (1894-1921)/Axel Juel **Flaget** (The Flag)
"There is nothing quiete as stirring/as a flag that's being raised/when it tugs at our hearts/and towards heaven draws our souls...and the final sigh in the waves as the mighty ship goes down"

22. Georg Rygaard(1894-1921)/Axel Juel **Danmark** (Denmark)
"We love our flowering fatherland/its beeches, its hilltops, its waters/our wanderings take us to seablue shores/no

matter the road or the path that we follow"

23. Helge Bonnén (1896-1983)/

Da freden drog over lande (When peace came over the land)

End of World War 1 "The canons have fired their final grenade/and flags wave o'er the land/before long every soldier at the front will have learned the jubilant message of peace."

24. Lauritz Hovalt (1885-1953)/H. Carlsen and K. Nathansen

Christiansborg

Historic Christiansborg Castle, now the Danish House of Parliament, was destroyed by fires in 1794 and 1884 and rebuilding continued well into the present century."At Øresund once stood a castle, towering by Absalon's harbor/and many a poet has praised it in tributes to Denmark's greatness/but disaster struck, by enemies caused, a grief suffered by each and every Dane"

25. Giacomo Puccini (1858-1924)/Luigi Illica/Giuseppe Giacosa/ Kirstine Lindemann

La Tosca Act 3 **E lucevan le stelle**

Hans Hansen

Beside the seaside 1911

Portrait 1920

THE LAURITZ MELCHIOR ANTHOLOGY

VOLUME 1. DACOCD 311-312

The First Recordings. The Baritone Records Copenhagen 1913-15

Di provenza from Traviata, Il balen from Trovatore, Jung Werners Abschied from Nessler's Trompeter, duets with Astrid Neumann from Hartmann's Liden Kirsten and Heise's Bertran de Born, Bertran's Fair is the gentle spring, Oluf's ballad from Gade's Elverskud, Meet me tonight in Dreamland, and 13 Danish romances and hymns.

The Early Tenor Records Copenhagen 1920-21.

Winterstürme, In fernem Land, Recondita armonia and E lucevan le stelle (2 versions) from Tosca, 8 duets with Holger Hansen from Wennerberg's Gluntarne, Sverkel's romance from Hartmann's Liden Kirsten, the Fool's song from Twelfth Night, and 10 Danish romances and patriotic songs.

VOLUME 2. DACOCD 313-314

The Red Polydors Berlin November 1923.

Walküre Friedmund darf ich/Ein Schwert verhiess/Finale Act 1 with Frida Leider/Tannhäuser Rome Narration/Siegfried's Forging and Hammer Song/Rienzi's Prayer/Walther's Prize Song/2 Wesendonk songs/Amneris - Radamés duet from Aida with Margarethe Arndt-Ober/O paradis from L'Africaine/Weingartner's Liebesfeier/Strauss' Cäcilia/Sjöberg's Tonerna.

The Blue Parlophones Berlin 1924-26.

Bridal Chamber Scene from Lohengrin and Tannhäuser-Elisabeth duet both with Emmy Bettendorf/Winterstürme/Dass der mein Vater from Siegfried/Amfortas! Die Wunde! and Nur eine Waffe from Parsifal/4 songs by Trunk. **Brunswick Chicago 1926** To my bride/Do not go my love.

VOLUME 3. DACOCD 315-316
Electrola and His Master's Voice Berlin and London 1928-31.

Walküre Ein Schwert verhiess (2 versions)/Winterstürme/Siegmund heiss ich (2 versions)/Götterdämmerung Hast du Gunther, ein Weib? with Friedrich Schorr/Lohengrin Höchstes Vertrau'n and O Elsa! Nur ein Jahr/Tannhäuser Dir töne Lob and Rome Narration/Tristan Love Duet with Frida Leider/Wohin nun Tristan/Wie sie selig/Meistersinger Am stillen Herd/Abendlich glühend with Schorr/Quintet with Elisabeth Schumann and Schorr etc./Walther's Prize Song/Rienzi's Prayer/Otello's Narration and Death/O paradis from L'Africaine/Vesti la giubba from Pagliacci. **Brunswick Chicago 1926** Winterstürme and Walther's Prize Song.

VOLUME 4. DACOCD 317-318

Richard Wagner Die Walküre Acts 1 and 2.

Recorded Vienna 1935 and Berlin 1938 with Vienna Philharmonic Orchestra conducted by Bruno Walter and Berlin State Opera Orchestra conducted by Bruno Seidler-Winkler, and Lotte Lehmann (Sieglinde), Emanuel List (Hunding), Hans Hotter (Wotan), Marta Fuchs(Brünnhilde) and Margarete Klose (Fricka)

VOLUME 5. DACOCD 319-321

Richard Wagner Siegfried.

37 78-rpm. sides, representing about 2/3 of the total score (Act 3 almost complete) recorded in London with London Symphony Orchestra and Covent Garden Orchestra with Robert Heger and Albert Coates as conductors in May 1929, 1930, 1931 and 1932, except Wotan-Erda scene which was recorded in 1927 with Vienna State Opera Orchestra and Karl Alwin, conductor. Heinrich Tessmer and Albert Riess (Mime), Friedrich Schorr, Emil Schipper and Rudolf Bockelmann (Wanderer), Eduard Habich (Alberich and Fafner), Nora Gruhn (Waldvogel), Maria Olszewska (Erda) and Florence Easton (Brünnhilde).

Richard Wagner Walküre Act 1

Lauritz Melchior's 70th Birthday Concert in Copenhagen March 31, 1960 with the Danish Radio Symphony Orchestra, Thomas Jensen conducting, and Dorothy Larsen as Sieglinde and Mogens Wedel as Hunding. On this occasion Melchior sang for the first time in a decade and for the last time in his long career a major operatic role.

VOLUME 6. DACOCD 322-324
Richard Wagner Lohengrin

Complete broadcast from the Metropolitan Opera House, New York, January 7, 1950, Fritz Stiedry, conducting. This was Melchior's next-to-last appearance at the Metropolitan. (On February 2 he again sang Lohengrin for the 106th and last time). Supporting him were Helen Traubel (Elsa), Astrid Varnay (Ortrud), Herbert Janssen (Telramund), Dezsö Ernster (King) and Frank Guerrera (Herald).

Melchior and Flagstad in Copenhagen. DACOCD 325

Lauritz Melchior sings 10 romantic and patriotic Danish songs including Heise's Alone in the woods/Where the Nile waters/The Flag/Denmark/and Thou King of Kings. Kirsten Flagstad sings 10 songs by Grieg and other Norwegian composers including I love thee/A Swan/and A Dream.

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In 1920 Melchior delighted visiting Richard Strauss as Faninal in "Rosenkavalier".

Front cover background, HMV Copenhagen recording book August 1913

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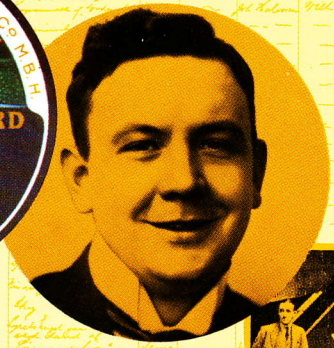

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1 Traviata - Di provenza
2 Trovatore - Il balen
3 Trompeter - Werner's farewell
4 Meet me tonight in Dreamland
5 My heart and lute
6 Arne's song
7 Though the tide turns
8 Elverskud - Oluf's ballad
9 10 Sailor's Farewell
11 Gaming table duet
12 13 Bertran de Born - duet and aria
14 Arne's song
15 22 Danish hymns . Dimlit fogs

DACOCD 312 Early Tenor

1 8 Wennerberg - Gluntarne
9 Firenze
10 The sun smiles
11 Now all chasms
12 So many bords
13 14 Tosca - Recondita -E lucevan
15 Walküre - Winterstürme
16 Lohengrin - In fernem Land
17 Liden Kirsten - Sverkel's Romance
18 Beloved mine
19 Twelfth Night - Clown's song
20 24 Danish patriotic songs
25 Tosca - E lucevan (unpublished)

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