

MELCHIOR ANTHOLOGY VOL. 2.

DACOCD 313

Richard Wagner (1813-1883)

1 Rienzi Act 5
Allmächt'ger Vater, blick her
(Rienzi's Prayer) *4:34*
Polydor 1491 as (72870) November 1923

2 Lohengrin Act 3
Das süsse Lied verhallt/Wie hehr erkenn' ich/
Atmest du nicht/Höchstes Vertrau'n/Hörtest du nichts?
(Bridal Chamber Scene) *19.08*
Parlophone 2-2880-1-2-3-4 (E 10515-27-40)
September 29, 1926. With Emmy Bettendorf.
Frieder Weissmann, conductor.

3 Tannhäuser Act 2

O Fürstin/Doch welch ein seltsam
(Tannhäuser-Elisabeth duet) *8:59*
Parlophone 7824-5 (E 10332) January 5, 1925.
With Emmy Bettendorf. Paul Breisach, conductor.

4 Tannhäuser Act 3

Inbrunst im Herzen/Nach Rom gelangt' ich/
Als ich erwacht'
(Rome Narration) *11:15*
Polydor 1483-4 as (72863) November 1923
Polydor 150 bm (66439) 1926.

5 Walküre Act 1

Friedmund darf ich nicht heissen *3:24*
Polydor 1488 as (72867) November 1923.

6 Walküre Act 1

Ein Schwert verhiess mir der Vater *5:03*
Polydor 1490 1/2 as (72869) November 1923.

7 Walküre Act 1

Winterstürme

(Siegmund's Spring Song) *2:49*

Parlophone 7742-2 (E 10352) December 3, 1924.

Paul Breisach, conductor.

8 Walküre Act 1

Du bist der Lenz/Wie dir die Stirn/Siegmund heiss' ich

(Siegmund and Sieglinde's Closing Scene) *11:16*

Polydor1485 1/2-86-89 as (72934, 72867)

November 1923. With Frida Leider.

DACOCD 314

Richard Wagner (1813-1883)

1 Siegfried Act 1

Nothung! Nothung! Neidliches Schwert!

(Siegfried's Forging Song) *3:18*

Polydor 1481 as (72857) November 1923.

2 Siegfried Act 1

Ho-ho! Schmiede, mein Hammer
(Siegfried's Hammer Song) *2:37*
Polydor 1482 as (72857) November 1923.

3 Siegfried Act 2

Dass der mein Vater nicht ist/Du holdes Vöglein
(Forest Murmurs) *8:09*
Parlophon 8307-2 8308 (E 10442) September 16, 1925.
Frieder Weissmann, conductor.

4 Parsifal Act 2

Amfortas! die Wunde! Es starrt der Blick *7:16*
Parlophon 7821-2 (E 10298) January 5, 1925.
Paul Breisach, conductor

5 Parsifal Act 3

Nur eine Waffe taugt *4:43*
Parlophon 7743-2 (E 10352) December 3, 1924.
Paul Breisach, conductor.

6 **Schmerzen**

(No. 4 of 5 Mathilde Wesendonk Songs) *2:44*
Polydor 1502 as (72869) November 1923.

7 **Träume**
(No. 5 of 5 Mathilde Wesendonk Songs) *4:57*
Polydor 1503 as (72884) November 1923.

8 Meistersinger Act 3
Morgenlich leuchtend
(Walther's Prize Song) *4:10*
Polydor 1500 as (72870) November 1923.

9 Giuseppe Verdi (1813-1901)/Antonio Ghislanzoni/Julius Schanz
Aida Act 4
Gia i sacerdoti/Di lei non piu (in German) *6:54*
Polydor 1501 1/2 1504 as (72936) November 1923
With Margarethe Arndt-Ober

10 Giacomo Meyerbeer (1791-1864)/Augustin Eugéne Scribe
L'Africaine Act 4
O paradis! (in German)
(Vasco da Gama's aria) *3:24*
Polydor 148 bm (66439) 1926.

11 Paul Felix von Weingartner (1863-1942)/Nikolaus Lenau
Liebesfeier *2:15*
Polydor 2790 ar (70599) November 1923.

12 Richard Trunk (1879-1968) *4:24*
a) Heinrich Heine
Mir träumte von einer Königskind Opus 4, No.5
b) Paul Verlaine
Als ob ein Toter im Grab

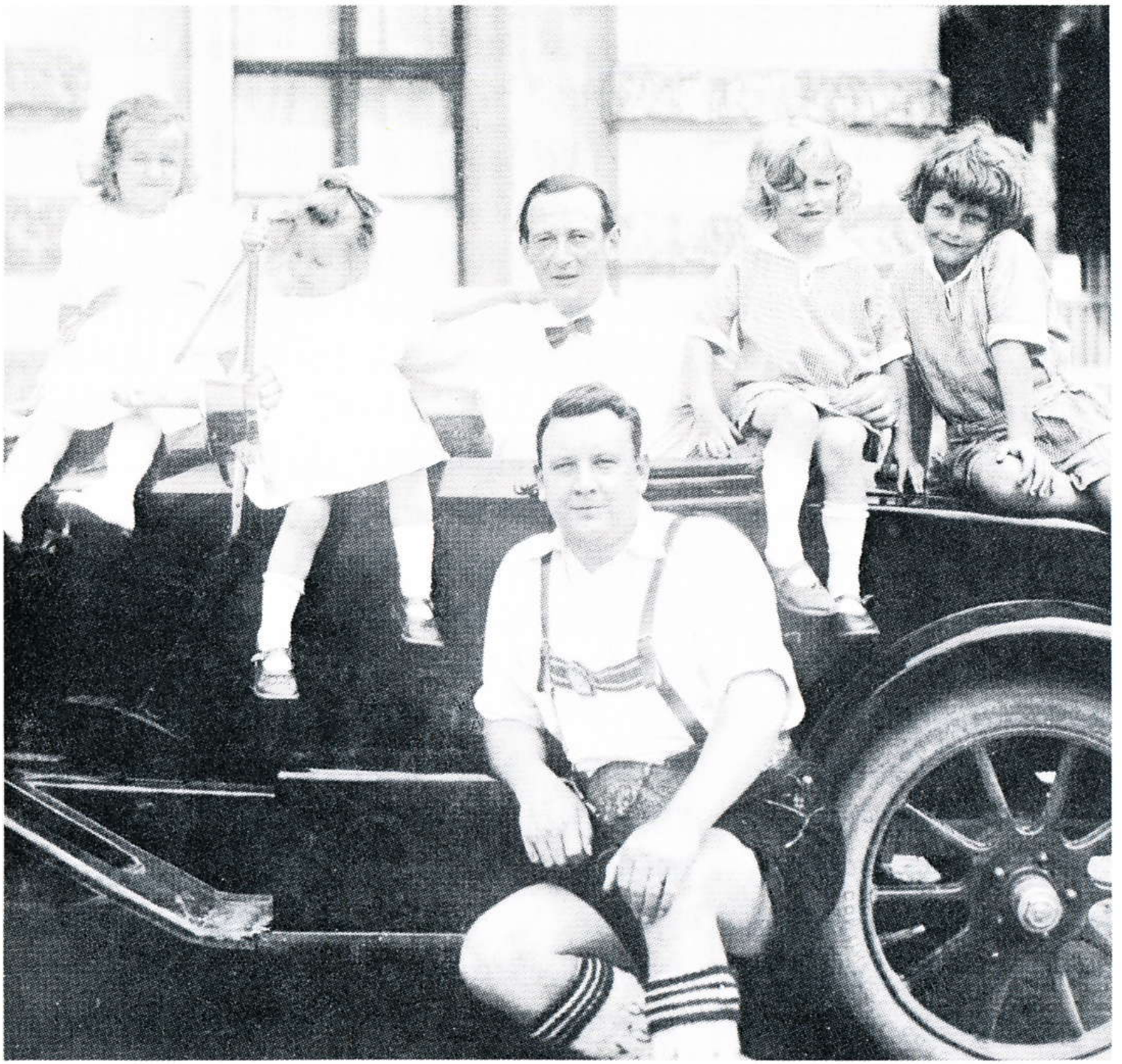
13 Richard Trunk (1879-1968) *3:03*
a) Carl Busse (Fritz Döring)
In meiner Heimat Opus 14, No.2
b) Wilhelm Arent
Erster Strahl Opus 5, No. 1
Parlophon 7900 (P 1928) January 28, 1925.
Paul Breisach, conductor.

14 Richard Strauss (1864-1949)/Heinrich Hart
Cäcilie Opus 27, No. 2 *1:54*
Polydor 149 bm (66440) 1926.

15 Svante Leonard Sjöberg (1873-1935)/Erik Gustaf Geijer
Tonerna (German: An die Musik) *3:35*
Polydor 147 bm (66440) 1926.

16 Paul von Klenau (1883-1946)/Ross
Jeg elsker dig - du unge brud (English: To my bride) *2:56*
Brunswick E 18845 (10245) Chicago 1926.

17 Richard Hageman (1882-1966)/Rabindranath Tagore
Do not go my love *2:55*
Brunswick E 18846 (10245) Chicago 1926.



Melchior with the Wagner children outside Villa Wahnfried in Spring of 1923. Left to right; Friedelind, Verena, bass Heinrich Herrman, Wolfgang and Wieland.

DACOCD 313

To Lauritz Melchior, the road to success must have seemed thorny and pebbled. Certainly it was long, not unlike the road travelled by Tannhäuser on his Roman pilgrimage. The question remains, could Melchior at 32, a baryton turned tenor, a career of sorts left behind in Denmark, and with no immediate prospects, could he have travelled any other road and still have become the famous Heldentenor, presented on these recordings? Luck (or destiny) would have it, that one man, a non-musician at that, had realized Melchior's potential from the outset and never lost faith in it. His name was Hugh Walpole, a British novelist, who contributed of his wealth, time and influence in the promotion of Melchior's career. And Lauritz, whom it seems was not by nature studiously inclined nor a fast learner, heeded and relied on Walpole's advice. Opening difficult doors was a Walpole specialty. In November 1921 he persuaded busy London-based breath control specialist Victor Beigel to audition Melchior. For six months, growling and snarling, Beigel hammered away at Melchior's head, chest and abdomen, then passed him on to Franz Schalk of the Vienna Opera, who in turn recommended further studies, particularly to improve Melchior's German, with Anna Bahr-Mildenburg in Munich, but would she take him? Again Walpole opened the door. For almost a year Lauritz worked with Bahr-Mildenburg, concentrating mostly on the part of Siegmund in "Die Walküre", then she and Walpole together opened the perhaps most

important door of all, that of Villa Wahnfried in Bayreuth, the home of Richard Wagner's widow Cosima, his son Siegfried, and Siegfried's family. Melchior and Siegfried became close friends. For more than a month they worked on Parsifal and Siegmund, professor Kittel at the piano and Cosima, veiled in white, inaccessible, listening from the upstairs gallery. From time to time she would summon Siegfried, who then would return with suggestions or even praise. "Mother said you are good. I have never heard her say that about any other singer," reported the 54-year old son at one point. (Once Melchior asked Siegfried about some nasty-looking men, wearing armbands with a peculiar insignia, he had seen roaming the grounds. "They are just some politicians who want Winifred to meet their leader," replied Siegfried).

It was agreed that Lauritz was to sing Parsifal and Siegmund when the festival was resumed the following summer (1924), the first festival since the war. And news of Melchior's Bayreuth connection appears to have had an almost magical effect on demand. Now suddenly he was wanted for "Walküre" and "Parsifal" in Coburg, Magdeburg, Braunschweig, Breslau and Chemnitz. In Nuremberg on the night of April 27, 1924, he did both Turiddu and Canio in the "Cavalleria-Pagliacci" double bill (with no complaints, says Melchior, but on the other hand, he wasn't asked to do it again). Only a few weeks later, May 14, came his first debut at a major international opera house, Siegmund in "Die Walküre" at Covent Garden under Bruno Walter. It was Melchior's first Siegmund anywhere. Walter was busy with Richard Strauss preparing "Rosenkavalier" for a later date and there were no stage

rehearsals of "Walküre". Furthermore, Walter appears to have been irritated by Melchior from the outset, and he tried unsuccessfully to find a last minute replacement. And relations did not improve, when in the Todesverkündigung Scene Lauritz popped Siegmund's fifth question ("Grüsst mich in Walhall froh eine Frau?") as number four. The other members of the cast were Göta Ljungberg (Sieglinde), Frida Leider (Brünnhilde), Maria Olszewska (Fricka), Friedrich Schorr (Wotan) and Nicola Zec (Hunding).

Critical consensus was that Melchior's performance was "uneven", and things were only slightly better for the second "Walküre", a week later with kindly Karl Alwin conducting. Walpole, critical of the hand-me-down costume provided for his protegé at the first performance, had commissioned painter Charles Ricketts to create a more imaginative getup, and that it certainly was; a kneelength, wavy red wig, laced leggings, and bows and ribbons everywhere. On Melchior's first entrance the orchestra was completely drowned out by the hilarity of the audience. He received 100 pounds for the two Siegmunds. On July 23, less than two months after Covent Garden, Melchior sang his first Parsifal at Bayreuth's postwar reopening, Karl Muck conducting (Emmy Krüger was Kundry, Richard Mayr Gurnemanz, Theodor Scheidl Amfortas and Eduard Habich Klingsor). Lauritz had recently met petite, sometime film actress Maria Hacker, 21. Shortly she would become the second Mrs. Melchior. As "Kleinchen" she would be for more than 35 years, not only the loving and devoted wife, the charming and elegant fashion plate, but also a shrewd and practical woman, guardian of the great Heldentenor's interests

and finances ("Why does the Met pay Gigli more than they pay you?"). But right now Lauritz was trying to impress Kleinchen and her family, and Parsifal proved no help. Kleinchen remained non-commital until she got ahold of a review: "A tenor by the name of Lauritz Melchior made his debut in the title role. There is no need to repeat his name, it is unlikely he will be heard from again." Kleinchen curled up the paper and threw it into a dustbin. Best her father not see it. Three days after Parsifal, Melchior sang his first Bayreuth Siegmund, Michael Balling conducting. His colleagues were Emmy Krüger (Sieglinde), Olga Blomé (Brünnhilde), Agnes Hvorslef-Hanson (Fricka), Karl Braun (Wotan) and Walter Soomer (Hunding), a far less illustrious cast, it would seem, than the star Covent Garden complemented listed above, and dictated perhaps by the as yet feeble postwar Deutschmark.

The critical reaction, briefly and summarily reported in the preceeding, today can only seem remarkable. Not only in the light of Lauritz Melchior's subsequent and enduring fame - that could after all be hindsight on our parts - but certainly also when we listen to the irrefutable documents of the period itself, the 37 78RPM sides that make up this compact disc set. A diamond in the rough? Perhaps, but with a brilliant cutting edge. A few rough corners still to be polished off, ultimate refinement and perfection yet to come? Oh, yes. But the thrill of Melchior's shattering top, the controlled legato, the blend of romance and virility, his mastery of the meaningful phrase - it seems to have been all there in 1923.

A note on the recordings.

This second Melchior Anthology, "The Red Polydors and Blue Parlophones", include his rarest operatic recordings. All the Polydors are rare, and the Aida duet is the rarest of them all. The Polydors were generally released in Germany only under the modernistic Polydor logo of speakers, microphone and stylus, or as Schallplatte "Grammophon". Sometimes a Polydor label was glued on top of a Grammophon label. Whether single- or double-sided the catalogue or B-numbers are consistent. A few sides have been found in Denmark on yellow-labelled Nordisk Polyphon. The dating of the Polydors is not exact, but the matrix numbers suggest they were made in two, perhaps three, successive sessions in November 1923. On November 8, Melchior had his first major operatic concert in Berlin with the Blüthner Orchestra conducted by Leo Blech, a Melchior favorite. The program included the Preislied, Rienzi's Prayer and at least the final scene of Walküre Act 1 with Frida Leider. It is likely that the recordings took place not long after the concert. The four Electric Polydors, one of which is used to complete the Rome Narration, have dark green labels. The Blue Parlophones are actually brown in Germany, their country of origin, but they appear to have enjoyed a much wider circulation in the United Kingdom. The Trunk songs, in the German edition, have the shaded pink-black Parlophon label with a green wreath. Several of the Parlophones sides were issued on Australian Odeon and American Decca. Volume 2 is rounded out by two of the four sides Melchior recorded for American

Brunswick's "New Hall of Fame Popular Series", shortly following his Metropolitan debut in February 1926 an event that is more fully covered in Volume 3. All recordings in this issue, except the two Brunswicks, were made in Berlin.



Anna Bahr-Mildenburg with Siegfried Wagner at Bayreuth

DACOCD 313

Richard Wagner (1813-1883)

1. Rienzi Act 5 **Allmächt'ger Vater, blick herab** (Rienzi's Prayer)
Wagner was in his mid-twenties when he composed his Meyerbeerian "Rienzi".
A papal notary turned revolutionary achieves supreme power in 14th century Rome. In Act 5, his downfall imminent, he kneels before the capitol, and turns to God in a stirring prayer for help and guidance.
Melchior never performed Rienzi on stage but recorded the prayer on three occasions.

2. Lohengrin Act 3 **Das süsse Lied verhallt**
(Bridal Chamber Scene)
Elsa breaks her vow never to ask Lohengrin his name, he can only moan, "Ah, woe! Now all our happiness is gone!", and then prepare to return to the Holy Grail after setting things straight in Brabant.
Emmy Bettendorf (1895-1963) and Melchior were longtime colleagues at Städtischen Oper Berlin. Lauritz first sang Lohengrin at the Hamburg State Opera on October 31, 1927, Wilhelm Freund conducting, a year after recording the duet with Bettendorf. Subsequently, he performed the

swan knight more than 100 times, and on February 2, 1950, at the Metropolitan Opera in New York, Lohengrin's Farewell signalled Melchior's farewell to opera. A broadcast performance of Lohengrin the previous month is available exclusively on Danacord DACOCD 322-324.

3. Tannhäuser Act 2 **O Fürstin!** (Tannhäuser-Elisabeth duet)
Tannhäuser has returned from the sinful life of Venusberg, and is attracted anew to the chaste and beautiful Elisabeth, as she is to him. He vows to make good this time.
With Emmy Bettendorf.

4. Tannhäuser Act 3 **Inbrunst im Herzen** (Rome Narration)
Tannhäuser has returned from his tortuous pilgrimage of atonement to Rome, and now reports the pope's uncompromising verdict to Wolfram: "If you have dwelt within the Venusberg, you are forever accursed!" Embittered, he feels he might as well return to the delights of Venusberg. In the end, after the narration, through the intercession of Elisabeth in heaven, he achieves salvation and dies.
The role of Tannhäuser marked Melchior's formal Heldentenor debut at the Royal Opera House (Copenhagen) October 8, 1918, as well as his New York Metropolitan debut February 17, 1926. In all he gave 144 performances of Tannhäuser, Dresden and Paris versions combined.

5. Die Walküre Act 1 **Friedmund darf ich nicht heissen.**
"Who are you?", asks Hunding, and Siegmund, as Sieglinde listens spellbound, tells of his childhood, of hunting with his father, and how they returned one day to find the mother slain and his twin sister missing.

6. Ein Schwert verhiess mir der Vater.
Siegmund knows that next morning he must fight Hunding. He recalls his father's promise to provide a weapon for him in his hour of need. He sees the hearth's smoldering flame reflected in something metallic stuck in the trunk of the ash tree.

7. Winterstürme (Siegmund's Spring Song)
Sieglinde has drugged Hunding and come to Siegmund in the night. They make no effort to resist their strong mutual attraction, and as the outer door swings open, revealing the full moon and the glorious spring night, they are closely embraced.

8. Du bist der Lenz (Siegmund and Sieglinde's Closing Scene)
Sieglinde replies: "*You* are the spring, when I saw you I knew you were mine!" She now notices something familiar in his features. Something she has seen in the brook. They exchange further background and realize they are twins,

children of Wälse, As he declares his name to be Siegmund and draws the sword from the tree, she watches with mounting ecstasy. Finally they dash hand in hand out into the night, away from Hunding.

As already noted, the Polydor Walküre recordings were made a good six months before Melchior's first Siegmunds in the opera house, at Covent Garden and in Bayreuth. He was to sing the role an imposing 183 times, only Tristan figures more frequently.

The recording session and the Blech concert mentioned was Melchior's first association with Frida Leider, a remarkably charming, intelligent and generous artist. She and Lauritz remained close friends and associates until his death in 1973, singing together in practically every major opera house in the world. Their 1929 recording of the Tristan love duet was an important gramophone achievement (DACOCD 315). The index to Frida Leider's autobiography "Playing my Part", has more than three times as many references to Lauritz Melchior, as to the next in frequency.

DACOCD 314

1. Siegfried Act 1 **Nothung! Nothung! Neidliches Schwert!**
2. Ho-Ho! Schmiede, mein Hammer.
In the forging and hammer scene, which concludes Act 1, Siegfried takes matters into his own hands, and fashions the perfect sword from the fragments of his father Siegmund's weapon. The unsuccessful Mime stands by, jittery, aghast and professionally wounded, as Siegfried finally cleaves the anvil in two with one mighty stroke.

3. Act 2 **Dass der mein Vater nicht ist/Du holdes Vöglein.**
In the Forest Murmurs Scene Siegfried wonders about his parentage. He cannot accept that the hideous Mime should really be his father. Later he strikes up an acquaintance with the woodbird, and tries to imitate its song on a reed he cuts. In the end he blows a merry call on his little silver horn.

The above recordings both precede Lauritz Melchior's first Siegfried on stage, which took place in Magdeburg November 25, 1925, conducted by Max von Schillings and with Frida Leider as Brünnhilde. Anna Bahr-Mildenburg had coached him, there were two extra prompters in the wings, but not all of the six thousand notes or four thousand words (Melchior's meticulous count) fell into place that first night. In all Melchior was to sing Siegfried (in "Siegfried") 128 times, including his

first Metropolitan performance of that role on March 10, 1926, with a cast that included Ernestine Schuman-Heink as Erda.

4. Parsifal Act 2 **Amfortas! die Wunde!**
Kundry's prolonged kiss in the Act 2 seduction scene, causes Parsifal's abrupt awakening and realization of the significance of the Holy Grail and his own mission.

5. Act 3 **Nur eine Waffe taugt.**
In the opera's concluding scene, Parsifal takes over the leadership of the holy order, heals Amfortas' bleeding wound with a single touch of "the only weapon", and orders the grail to be uncovered.
As noted above, this is the role Lauritz studied with Siegfried Wagner (and Cosima) for weeks on end, at a time when his mastery of German was still imperfect. And yet at this early stage the conception abounds already with characteristic Melchior phrasings, "quotes" that were to stick for close to a hundred performances and several recordings spaced over the next 25 years. Can we imagine Siegfried passing on messages like: "Mother thinks it would be a good idea if you tried doing 'So rief die Gottesklage...' with a little more emphasis."?

6. Schmerzen
Sun, you weep every evening till your lovely eyes are red, when bathing in the sea an early death reaches you.

7. Träume

Say, what wondrous dreams hold my mind in thrall, that they have not vanished like empty foam into desolate nothingness.

8. Meistersinger Act 3 **Morgenlich leuchtend**

All ends well in "Die Meistersinger" with Walther's poetic, prizewinning entry, his vision of a lovely garden, a combination of paradise and Parnassus with Eva as the main attraction. He convinces the conservative guild of mastersingers of his skill, he wins his Eva, and he captivates the citizens of Nuremberg.

Lauritz Melchior, in his time, captivated many audiences with Walther's Prize Song, but never in the theatre. He could have managed the part, but not comfortably, he felt. Too high for too long.



Lauritz Melchior's complimentary pass for the Bavarian State Theatre 1922

9. Giuseppe Verdi (1813-1901)/Antonio Ghislanzoni/Julius Schanz
Aida Act 4 **Gia i Sacerdoti** With Margarethe Arndt-Ober.
Amneris has Radamés brought from the prison where he awaits trial for high treason. She offers to secure a pardon, provided he will forget about Aida, and turn his affections towards herself.Radamés bluntly refuses the bargain, he prefers to die.
Melchior first Radamés in Hamburg on January 30, 1928, at a gala performance for the International Theatre Congress. Eight zebras, courtesy of the famous Hagenbeck Zoo, drew Radamés chariot and added an extra exotic touch. "Not since Caruso sang here 24 years ago, has there been such a Radamés," wrote one enthusiastic critic. The formidable Arndt-Ober had, incidentally, sung Amneris to Caruso's Radamés as far back as 1908, and with tremendous success. This is Melchior's only commercial recording of a part he sang in 25 performances.

10. Giacomo Meyerbeer (1791-1864)/Augustin Eugéne Scribe
L'Africaine Act 4 **O paradis!**
In his quest to find the true course to India, Vasco da Gama has narrowly escaped a massacre, and now finds himself in a tropical paradise. Spellbound by the natural beauty and splendor of the scene, he is still the practical explorer who thinks of staking a claim for Portugal.
Vasco is another role that Melchior never sang on stage, but its vocal highlight was a staple in his concert repertoire for many years. He did

however, sing John of Leyden in Meyerbeer's "Le Prophéte" on 11 occasions, beginning in Hamburg Xmas 1928.

11. Paul Felix von Weingartner (1863-1942)/ Nikolaous Lenau **Liebesfeier.**
Larks are ascending, nature's jubilant chorus resounds in the fragrant, blooming forest, and spring has set a thousand hearts to celebrate the festival of love.
As a conductor, Weingartner was particularly famous for his interpretations of the Beethoven symphonies with the Vienna Philharmonic

Richard Trunk (1879-1968) **Four Songs.**
12. Heinrich Heine **Mir träumte von einer Köningskind**
Paul Verlaine **Als ob ein Toter im Grab**
13. Carl Busse **In meiner Heimat.**
Wilhelm Arent **Erster Strahl**
On April 23, 1923, Melchior introduced himself to the Munich music public with an all-German song recital at the famous Odeon Halle. His accompanist was Richard Trunk, a loveable, humorous musician, and a prolific song-writer. Prior to World War 1, Trunk gained a reputation in America as a choral conductor, among his present assignments was organizing concert activity at the Halle. Very likely Melchior first sang the Trunk songs on this occasion. Later the two toured extensively together, thus in December 1923 they performed as far afield as Prague.
The Heine text, from the collection "Lyrisches

Intermezzo",is a dream. The dreamer wants only the princess, not her father's wealth, but alas, she can come only to him at night, she replies, "for I am in my grave". Melchior skillfully differentiates the two characters. The German translation of Paul Verlaine's Sérénade ("Comme la voix d'un mort qui chanterait..") from "Poemes Saturniens" is a rococo lute-player's grotesque and noisy lament: "For you - for you have I done this song - cruel and ingratiating."
Carl Busse's lyric tells of longing for home with its familiar landmarks and sounds "now that spring is here", and William Arent's contribution is a happy outburst on meeting once again in the sunshine with the beloved, and realizing for the first time that there is a ray of hope.

14. Richard Strauss (1864-1949)/Heinrich Hart **Cäcilia**
If you but know, sweet/What 'tis to dream of fond burning kisses/Of wand'ring and resting with the belov'd one/...Your heart would assent.

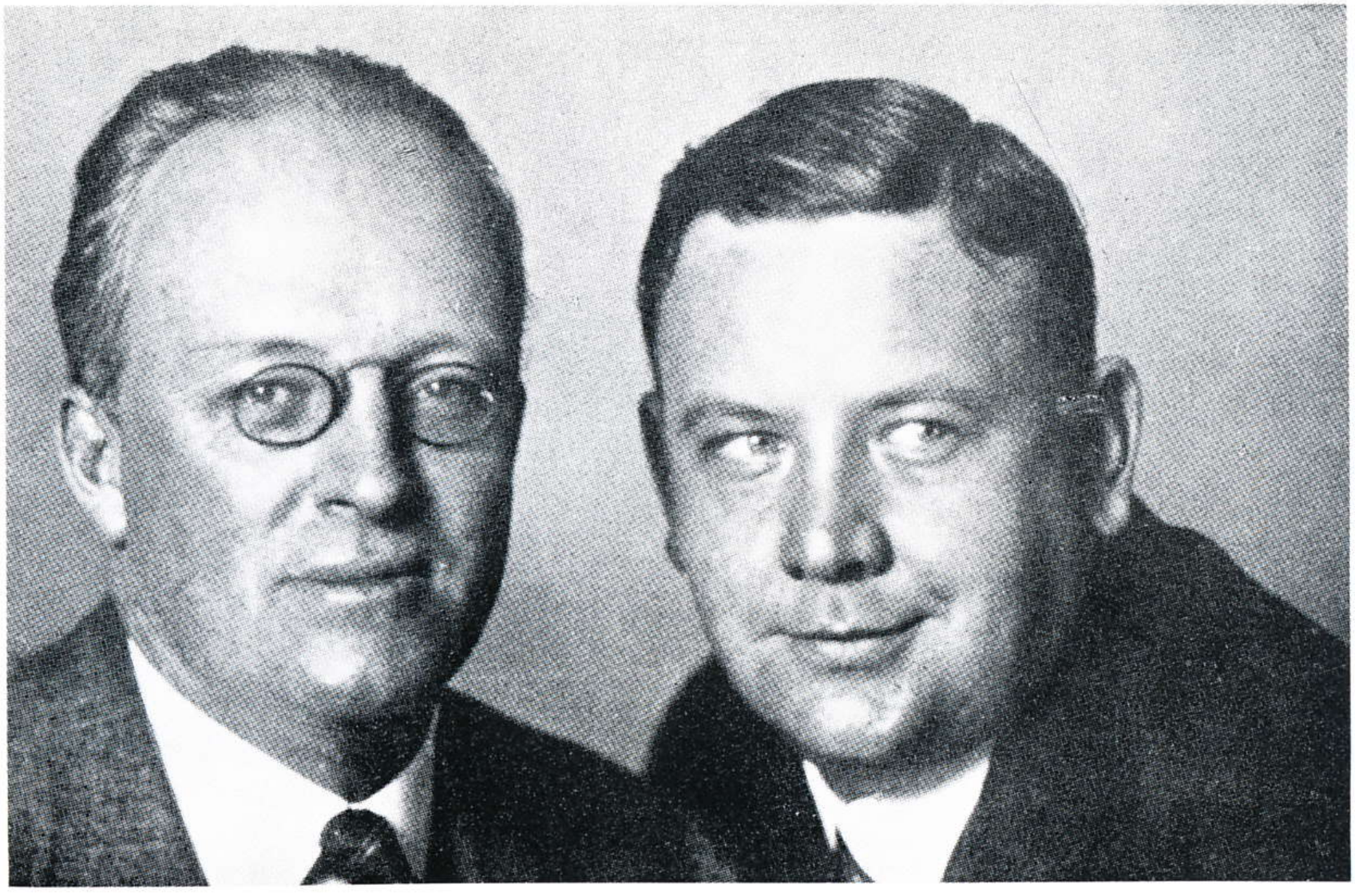
15. Svante Leonard Sjöberg (1873-1935)/Erik Gustaf Geijer **Tonerna.**
The theme of "Tonerna" (An die musik) is that not *sleep* but *music* "knits up the ravell'd sleave of care".

16. Paul von Klenau (1883-1946) **Jeg elsker dig - du unge brud.**
Klenau, a Danish composer and conductor with a considerable reputation in Germany and Austria between the wars, wrote "To my bride" for the wedding of Gertrud and Ebbe Andersen on March 5, 1920. It is tempting to conjecture that Melchior was engaged to sing it on that occasion, and later brought it with him to America, however, as recently reported by "the bride", it was actually Vilhelm Herold, Lauritz' colleague and onetime teacher who performed at this fashionable Copenhagen event.
The groom's message to the young bride is:
"There will be shadows now and then - the sun does not shine all the time - but they will part, and we have pledged our faith, and will be together always."

17. Richard Hagemann (1882-1966)/Rabindranath Tagore
Do not go my love.
One of Melchior's loveliest interpretations of lieder. The lyrics are from Tagore's collection "The Gardener", a sort of Sheherazade with the sexes reversed.
Do not go, my love, without asking my leave/I have watched all night, and now my eyes are heavy with sleep/I fear lest I lose you when I am sleeping/Do not go, my love, without asking my leave.

Dutch-born Richard Hagemann conducted at the Metropolitan 1912-21 and 1935-36. Later in Hollywood, he composed scores for most of John Ford's major films, including "She wore a yellow ribbon".

Hans Hansen



Lauritz Melchior with Hugh Walpole 1924 Bayreuth



Lauritz Melchior with Siegfried Wagner 1924 Bayreuth



Tannhäuser 1924

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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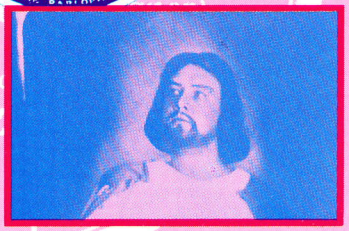
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Richard Wagner

1 Rienzi's Prayer
2 Lohengrin - Bridal Chamber Duet with Emmy Bettendorf
3 Tannhäuser - Elisabeth duet with Emmy Bettendorf
4 Tannhäuser - Rome Narration
5 Walküre - Friedmund darf ich
6 Walküre - Ein Schwert verhiess
7 Walküre - Winterstürme
8 Walküre - Act 1 Closing scene with Frida Leider

DACOCD 314

1 3 Siegfried - Nothung! Dass der
4 Parsifal - Amfortals! Die Wunde!
5 Parsifal - Nur eine Waffe
6 7 Schmerzen and Träume
8 Meistersinger - Prize Song
9 Aida - Duet with M. Arndt-Ober
10 Meyerbeer - Vasco da Gama's aria
11 Weingartner - Liebesfeier
12 13 songs by Richard Trunk
14 Strauss - Cäcilie
15 Sjöberg - Tonerna
16 Klenau - To my bride
17 Hagemann - Do not go my love

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