



# THE LAUNY GRØNDAHL LEGACY

Volume 6



Kuhlau opera Lulu

20,00 Radio-operaaen opfører:

**Lulu** (1 uddrag).

Opera i 3 akter af Fr. Kuhlau.

Teksten af Carl Frederik Güntelberg.

Instruktion og tilrettelæggelse: professor, dr. phil.

Torben Krogh.

Personerne:

Prins Lulu ..... Uno Ebrelius.

Sidi, datter af feen Periferihime **Kirsten**

**Hermansen.**

Vela, en ung hyrdinde, Sids

legesøster ..... **Ellen-Margrethe**

**Edlers.**

Dilfeng, en troldmand ..... **Mogens Wedel.**

Barca, en dværg ..... **Niels Møller.**

En hyrde ..... **Volmer Holbøll.**

1. heks ..... **Valborg Garde.**

2. heks ..... **Dagmar Schou.**

Hyrder og hyrdinder, alfer, hekse og trolde.

Statsradiofoniens symfoniorkester.

Radio-koret.

Dirigent: **Lanny Grøndahl.**

Ved mikrofonen: **Hans Riis-Vestergaard.**

The original newspaper listing for the studio broadcast of Kuhlau's *Lulu*,  
15 May 1956

# Friedrich Kuhlau (1786-1832)

## Lulu

Romantic opera in three acts by Friedrich Kuhlau  
to a libretto by Carl Christian Frederik Gøntelberg after A. J. Liebeskind's fairy-tale  
*Lulu, oder Die Zauberflöte* in Christoph Martin Wieland's collection *Dschinnistan*.  
First performance: Det Kongelige Teater, Copenhagen, 29 October 1824.  
Abridged version made by Torben Krogh (sung in Danish)

Prince Lulu **Uno Ebrelius**

Sidi, daughter of the fairy Peripheryme **Kirsten Hermansen**

Vela, a young shepherdess who is Sidi's friend **Ellen Margrethe Edlers**

Dilfeng, a sorcerer **Mogens Wedel**

Barca, a dwarf **Niels Møller**

A Shepherd **Volmer Holbøl**

First Witch **Valborg Garde**

Second Witch **Dagmar Skov**

Shepherds, Elves, Witches and Trolls

**Danish State Radio Choir and Symphony Orchestra**

**Ernst Hye-Knudsen** *solo flute*

**Launy Grøndahl**

Danish State Radio broadcast opera and song from its earliest years. Songs and arias were played over the airwaves even during that period of 1922-25 when radio broadcasting took place in small and competing private radio clubs. The practice continued in Denmark once radio had become a state enterprise from 1 April 1925 onwards. With the foundation of the Danish State Radio Orchestra in October 1925, more and more programmes featured extracts from opera and operetta, often arranged into suites, and the orchestra included them in its 'Popular Orchestral Concert' broadcasts.

As the orchestra's unofficial principal conductor, Launy Grøndahl worked with its affiliated music consultant, the composer Ludolf Nielsen, to find suitable passages of opera and ballet, both familiar and unfamiliar, foreign and native, which could be extracted for this purpose. Ludolf Nielsen found piles of unprinted music in Copenhagen's Royal Library. Once Grøndahl had given his approval, Ludolf Nielsen would copy and rearrange the music for performance by the – at that time – small orchestra. In this way, the orchestra's music library soon contained arias and other extracts from operas which had been almost lost to time.

Live broadcasts from The Royal Theatre of Copenhagen began as early as September 1925, but practical and financial considerations limited these transmissions to once a week. The theatre itself was not an easy place to broadcast from, and the budget for live outside broadcasts also had to cover concerts given by the Tivoli and other privately run orchestras. And so, in addition to extracts, the DRSO put on some complete operas, such as *The Little Match Girl* and *The Princess and The Pea* by August Enna. The national play *Elverhøj*, with text by Johan Ludvig Heiberg and music by Friedrich Kuhlau, was performed twice. The orchestra made its public debut as an opera orchestra in the spring of 1927, giving three concert performances of Rossini's *Il barbiere di Siviglia* under the baton of Egisto Tango.

This public appetite for broadcast opera, combined with Grøndahl's advocacy of

native Danish composers, gave rise to the performance of several Danish operas during his 31 years in regular charge of the orchestra. The last of these took place on 15 May 1956, shortly before Grøndahl's retirement, in a live broadcast performance reissued for the first time on the present release.

This abridged version of *Lulu* reduced the opera's running time from over three hours to under 100 minutes, omitting several numbers entirely and making judicious cuts in the others (despite its success at the box office, *Lulu* had often been criticised for its excessive length). The show was directed for radio by Torben Krogh, with a narrator (Hans Riis-Vestergaard) explaining the story and filling in the missing sections.

Friedrich Kuhlau was born in the small town of Uelzen, near Hanover. His family moved to Hamburg in 1802 or 1803, and here he began to receive a thorough musical education. When the city was invaded by Napoleon's troops in 1810, the 24-year-old Kuhlau fled to Copenhagen, where he began to earn his living as a piano teacher and composer. In 1813 he was appointed to the Royal Chapel as a court musician: an unpaid post at first, but from 1818 onwards attracting an annual salary of 300 rigsdaler.

Danish taste in opera was moving away from Italian towards German models, and Kuhlau found himself producing a new commission for the Royal Theatre every second year, in addition to the many compositions and arrangements for flute and piano which brought him a steady income. Kuhlau made his home in Copenhagen, even if he regularly travelled across Europe (and met Beethoven in Vienna in 1825). By the time of his death in 1832, he had become a founder of the Danish Romantic school in music, alongside C.E.F. Weyse. Among his works for the stage, two stand out: the incidental music for *Elverhøj* (1828), his greatest success and his most important contribution to Danish romantic identity, and *Lulu*, which he composed in 1824 to the same original story as Mozart's *Die Zauberflöte*.

What follows is a free translation of the broadcast introduction spoken by Hans Riis-Vestergaard, followed by versions of his insertions between the musical numbers.

Kuhlau's opera *Lulu* is, in short, the tale of a princess who is abducted by the evil sorcerer but freed by the good prince. Just as in Mozart's *The Magic Flute*, the story is filled out with subplots and magic and symbols. This romantic fantasy inspired Kuhlau to compose music which is also romantic and fantastical in character.

*The Magic Flute* and *Lulu* are based on the same original source, namely a fairy tale by Wieland, but where the characters in *The Magic Flute* have been transposed – the Queen of Night appears to be good but turns out to be evil and the reverse is true of her enemies – in *Lulu* the librettist Güntelberg held true to Wieland's story. The fairy Peripheryme really is good and the sorcerer Dölfeng is the blackest soul.

*Lulu* premiered at the Royal Theater in the autumn of 1824 and it drew full houses for the next 14 years, until one of the lead singers resigned from the theatre and couldn't be replaced. At the second performance, an attempt was made to drown the piece with booing. Some critics did not like the opera's melodic style. They called *Lulu* a 'Rossiniade' and with some justice: Kuhlau admired Rossini greatly, and the Italian composer was ragingly fashionable. Just that spring, The Royal Theatre had staged *The Thieving Magpie*, and *The Barber of Seville* two years earlier.

However, the booing made no difference, and *Lulu* was a success. Several numbers became popular hits such as Barca's drinking song, 'The world would fall if wine were not a mighty god', which Heiberg appropriated for his vaudeville comedies *No* and *April Fools*. *Der Freischütz* was first staged at The Royal Theatre two years before *Lulu*, and the bold dramatic strokes of Weber's romantic drama, evolved from the *Singspiel* tradition, evidently impressed Kuhlau. One more thing: Who could be more suitable for composing an opera about a magic flute than the flute composer Kuhlau?

In Professor Torben Krogh's adaptation for radio that you are to hear tonight, *Lulu* is slightly abridged. For example, the numbers with spoken text have been omitted. The original creator of the role of the dwarf Barca was Giovanni Zetti, famous for his interpretation of Figaro. Magazines of the time recount how he moved around the stage on a kind of bicycle, hidden under his cloak. Theatrical illusions like this one seem to have been less than perfectly accomplished, to the irritation of some and the amusement of others – no wonder, perhaps, when one considers the theatrical demands of a magic opera in which the lyricist has let his imagination run riot. A broadcast performance presents no such problems. We only need ask listeners to use their imaginations to appreciate the opera for what it is, a fairy-tale adventure.

## CD 1

[ 1 ] Overture 6:45

### Act 1

In the grove of the fairy Peripheryme, shepherds and shepherdesses gather to enjoy the beauty of nature. The kingdom has been deserted since the sorcerer Dillfeng abducted Peripheryme's daughter Sidi and stole the talisman which gave the grove its enchantment. However, the grove has begun to flourish again, which the shepherds interpret as a sign that Dillfeng's power will soon wane. Suddenly the idyll is broken. A shepherd enters in terror. A raging tiger comes near, and the beast, sent by Dillfeng, kills everything in its path. A hunter appears, and bravely slays the tiger. The hunter is Prince Lulu of Korasan, and he is greeted with cheers.

No.1: Introduzione

[ 2 ] See her, og der 3:46

See here and there (*Chorus of Shepherds*)

[ 3 ] O Himmel, frels os! 4:43  
O Heaven, save us! (*Shepherd, Chorus*)

The shepherdess Vela mourns the loss of Sidi, her childhood friend. She tells Lulu that he is standing in the grove of Peripheryme. When he asks her why she is mourning, she cannot answer through her tears, but only repeats Sidi's name.

No.2: Cavatina con coro

[ 4 ] Nei, vilde Jaeger 2:32  
No, wild hunter, there skip only little gazelles (*Vela, Chorus*)

No.3: Duettino con coro

[ 5 ] Hvi skjaelver saa din Stemme? 4:32  
Why does your voice tremble? (*Lulu, Vela, Chorus*)

Lulu determines to free Sidi. Peripheryme gives him a magic flute and a ring that will save him from disaster if he throws it and shouts her name. Thus equipped, he sets off, but first he lingers in the grove while listening to the song of the elves.

No.4: Aria con coro

[ 6 ] Stille, Hjerte, stille 1:57  
Be still, my heart, be still (*Offstage chorus, Lulu*)

Lulu remembers how he left home and embarked on his quest, driven by a strange vision.

No.5: Cavatina

[ 7 ] Omduftet af venlige Dale 5:05  
I waited in fragrant valleys, I waited with pale cheeks (*Lulu*)



We come to the square in front of Dulfeng's underground lair. His evil henchman, the dwarf Barca, ridicules the goodness and purity of Sidi and Lulu with a mocking parody of his own. Sidi appears, pursued by Dulfeng. He seeks to win her over, first by luring her with his riches and then by threatening her. Sidi defies him, but she holds out little hope, and she is discouraged still further by Barca's mockery.

No.6: Finale

[ 8 ] Naar Møen bliver Kone 2:32

When the maiden becomes a wife (*Barca*)

[ 9 ] Fjeld! Begrav mig! 4:23

Rock, entomb me! (*Sidi, Dulfeng, Barca*)

[10] Gjennem Mulmet som en Slange 5:43

Through the darkness like a snake (*Barca, Dulfeng, Sidi, Witches*)

Dulfeng strikes his wand against the rock, summoning a coven of witches. He commands them to torment Sidi day and night. They dance around her wildly, urged on by Dulfeng and Barca.

[11] Hexe! Griber hende fat! 2:09

Witches! Take hold of her! (*Dulfeng, Witches, Barca*)

[12] Ingen klager med min Klage 1:43

No one is touched by my lament (*Sidi, Barca, Dulfeng*)

[13] Snart slukkes dit øie 2:15

Soon your eyes will close (*Witches, Barca, Dulfeng, Sidi*)

## Act 2

The second act takes place in Dilfeng's eerie realm. Trolls and evil spirits tumble in a wild round dance, but before that, the slow prelude expresses Sidi's plight.

### [14] Prelude 3:06

Lulu approaches. His flute can be heard in the distance.

### No.7: Introduzione

#### [15] Lystigt omkring i susende Ring! 4:05

Dance we round in a whispering circle (*Elves, goblins and flute solo*)

#### [16] Over Fløi, over Tag 0:44

Above the wing, above the flag (*Elves and goblins*)

In his rock-hewn hall, Sidi sits and spins her yarn, surrounded by witches. Everyone is spinning to make Sidi's wedding dress, while Barca and Dilfeng watch on. Barca and the witches sing a song about the fly caught in the spider's web.

### No.8: Spinnlied der Hexen

#### [17] Slukken Ædderkop sidder paa Tue 3:09

A hungry spider sits on an ant-hill

(*First and Second Witches, Chorus of Witches, Barca*)

Lulu enters, disguised as an old man. He improvises on the flute, attempting to rouse Sidi from her trance and fill her with courage. Barca senses trouble, but Dilfeng pays no attention. He is, like all the others, enchanted by the magic flute.

No.9: Quartetto

[18] Flute solo 1:20

[19] Om dit Eden svaever Freden 2:40

Around your Eden drifts peace (*Lulu, Sidi*)

[20] Ømt hvad Smerten saarer 2:57

What pain hurts, the innocent's peace heals (*Lulu*)

[21] O, jeg var saa barnlig glad 2:42

I was happy like a child (*Sidi, Lulu, Dulfeng, Barca*)

[22] Mellem Frygt og Haab jeg svaever 5:08

Between fear and hope I drift (*Sidi, Lulu, Dulfeng, Barca*)

## CD 2

[Nos. 10 & 11 in Kuhlau's score are omitted in this version]

Lulu makes himself known to Sidi and gives her Peripheryme's ring. Then the guests arrive for Dulfeng's wedding to Sidi. Dulfeng is still trying to win Sidi by cunning, because he hopes to seize the talisman which will give him power over the whole realm. The talisman is hidden in a rosebud which will only unfold when Sidi's love awakens. In a sly trick, Dulfeng has invited Vela and other guests from Peripheryme's grove. Sidi greets her friend with delight and gives her the magic ring.

No.12: Duetto

[ 1 ] O, mindes Du, naar Hyrdens Toner 2:59

Oh, do you remember the sound of the shepherd (*Vela, Sidi*)

[ 2 ] Og naar i Glands af Stjernevrmlen 1:24

Under the starry sky we slipped over the waves of dream (*Sidi, Vela*)

Lulu, still disguised, is also present at the wedding feast. He fears that Sidi, in her joy at being reunited with Vela, will warm towards Dulfeng. If the sorcerer gains possession of the talisman, disaster will surely follow. Lulu tries to warn Sidi, but he is prevented by Barca, who summons evil spirits to possess Lulu. Lulu defends himself by playing the flute and subdues the evil forces. His plan is to escape and warn Sidi of the danger.

No.13: Finale

[ 3 ] O, kunde blot jeg give 3:24

Oh, could I only give (*Lulu, Barca*)

[ 4 ] Fra mit Blik en Taage viger 2:43

Before my gaze the mist is clearing (*Flute solo, Chorus*)

[ 5 ] O søde Tone 1:57

Oh, gentle tone! (*Chorus*)

### Act 3

At the beginning of the third act, you first hear Sidi pour out her fears to Vela.

No.14 Aria

[ 6 ] Ak, nei! 4:20

Oh, no! (*Sidi*)

[Nos. 15 and 16 in Kuhlau's score are omitted from this version]

The wedding guests enter. They decorate the bride and begins to celebrate. Barca sings a drinking song, joined by Dulfeng and the whole company.

No.17: Trinklied mit Chor und Tanz

[ 7 ] Kloden maatte styrte sammen var ei Viin en mægtig Gud 4:19

The world would fall if wine were not a powerful god (*Barca, Dulfeng, Chorus*)

Lulu grabs his flute and enchants everyone with its tones. They fall into a deep sleep, apart from Sidi and Lulu.

No.18: Finale

[ 8 ] Alfer omsvæve mig! 2:46

Elves fly round me! (*Sidi, Vela, Barca, Dulfeng, Chorus*)

Lulu grabs the rose with the talisman concealed by Dulfeng, and the two lovers unite and forget in their happiness everything around them. The spell slowly clears as the flute no longer sounds and Dulfeng becomes aware of what has happened. In his fury, he realises he is doomed, but he determines to take everyone down with him. He swings his staff and lets the elements rage. Rocks fall and flames shoot up from the centre of the earth. Barca is struck by lightning and plunges into the abyss, but then Vela wakes up from the spell and casts Peripheryme's ring into the air, invoking her aid. At the dazzling [but silent] appearance of Peripheryme, Dulfeng vanishes. Meanwhile, his lair transforms into the grove of Peripheryme where everyone rejoices at the success of Sidi's quest and the triumph of good over evil.

[ 9 ] Ha hvad seer jeg! 5:10

Ha, what do I see! (*Dulfeng, Barca, Chorus, Lulu, Sidi, Vela*)

## Bonus tracks

[10] Handel: Priva son d'ogni conforto (*Giulio Cesare, sung in Danish*) 6:04

[11] Gluck: J'ai perdu mon Eurydice (*Orphée et Eurydice*) 3:54

**Else Brems** *mezzo-soprano*

(19 February 1948)

[12] Hamerik: To Denmark (*Marie Grubbe*) 2:41

**Else Brems** *mezzo-soprano*

(6 September 1948)

[13] Heise: You kept me waiting, pretty maid! (Of gold I know but the name!)  
(*Drot og Marsk*) 6:47

**Thyge Thygesen** tenor **Margherita Flor** *soprano*

(16 June 1945)

[14] Heise: Where is Lady Ingeborg? (*Drot og Marsk*) 12:08

**Tenna Kraft** *soprano* **Holger Byrding** *bass*

(2 June 1933)

Launy Grøndahl worked regularly with the finest Danish opera singers of his day. The mezzo-soprano Else Brems (1908-1995) had an international career even while retaining a career-long association with The Royal Theatre in Copenhagen. Here she sings a pair of grave laments by Handel and Gluck. Brems also sings an aria from *Marie Grubbe*, Ebbe Hamerik's best-known opera, about a noblewoman known to Danish audiences in the psychological portrait of 1875 by J. P. Jacobsen.

The last two recordings feature arias from another foundational work of the Danish lyric theatre, *Drot og Marsk* (King and Marshal) by Peter Heise. Dating from 1878, the opera stages a gruesome episode from the country's medieval history, the assassination in 1286 of King Erik V in Finderup barn. A duet between the king and a young girl, Aase, is sung by the tenor Thyge Thygesen (1904-1972) and his wife, soprano Margherita Flor (1900-1991), both company members of The Royal Theatre.

There follows a scene between the marshal, Stig Andersen, and Lady Ingeborg, sung by two more company members, Holger Byrding (1891-1980), and Tenna Kraft (1885-1954), the Royal Theatre's leading lyric-dramatic soprano of the 1930s. This is one of the Danish State Radio's earliest extant recordings, and one of the earliest surviving performances by Launy Grøndahl.

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2 CD

Total playing time:  
74:25 + 61:17First release  
CD 1

CD 2 [ 6 ]-[ 9 ]

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## The Launy Grøndahl Legacy, Volume 6

Friedrich Kuhlau's *Lulu* is the Danish 'Magic Flute'. Long unavailable on record, this foundational work in the repertoire of Danish comic opera can be enjoyed once again in a historic broadcast performance from 1956. Remastered from original radio tapes and never previously issued, this performance represents the Danish singspiel tradition at its most delightful. Five bonus tracks pay testament to Launy Grøndahl's sympathetic partnerships with the finest Danish singers of his day.

### CD 1

#### Friedrich Kuhlau (1786-1832)

##### Lulu

Romantic opera in three acts by Friedrich Kuhlau to a libretto by Carl Christian Frederik Güntelberg. Abridged version made by Torben Krogh (sung in Danish)

[ 1 ] - [ 13 ] Act. 1

[ 14 ] - [ 22 ] Act. 2 beginning

### CD 2

[ 1 ] - [ 5 ] Act. 2 conclusion

[ 6 ] - [ 9 ] Act. 3

Prince Lulu **Uno Ebrelius**Sidi, daughter of the fairy Peripheryme  
**Kirsten Hermansen**Vela, a young shepherdess who is Sidi's  
friend **Ellen Margrethe Edlers**Dilfeng, a sorcerer **Mogens Wedel**Barca, a dwarf **Niels Møller**A Shepherd **Volmer Holbøl**First Witch **Valborg Garde**Second Witch **Dagmar Skov**  
Shepherds, Elves, Witches and Trolls**Ernst Hye-Knudsen** *solo flute*Live Direct Studio Performance 15 May, 1956  
Danish Broadcasting Corporation, Studio One

#### Bonus tracks

[ 10 ] Handel: Priva son d'ogni conforto  
(*Giulio Cesare, sung in Danish*) 6:04[ 11 ] Gluck: J'ai perdu mon Eurydice  
(*Orphée et Eurydice*) 3:54 (19 February 1948)[ 12 ] Hamerik: To Denmark (*Marie Grubbe*) 2:41  
**Else Brems** *mezzo-soprano* (6 September 1948)[ 13 ] Heise: You kept me waiting, pretty maid!  
(Of gold I know but the name!)  
(*Drot og Marsk*) 6:47**Thyge Thygesen** tenor **Margherita Flor** *soprano*  
(16 June 1945)[ 14 ] Heise: Where is Lady Ingeborg?  
(*Drot og Marsk*) 12:08**Tenna Kraft** *soprano* **Holger Byrding** *bass*  
(2 June 1933)

Danish State Radio Choir and  
Symphony Orchestra  
Launy Grøndahl

