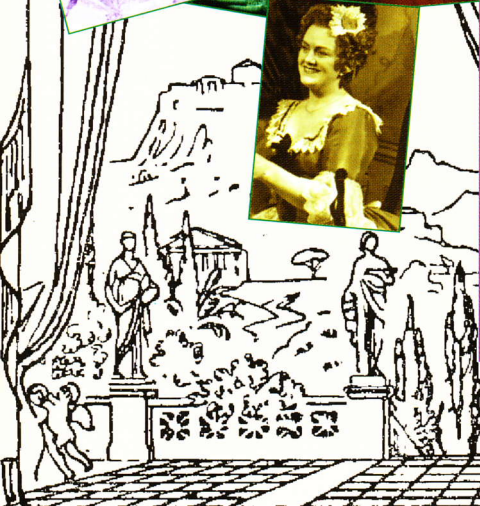
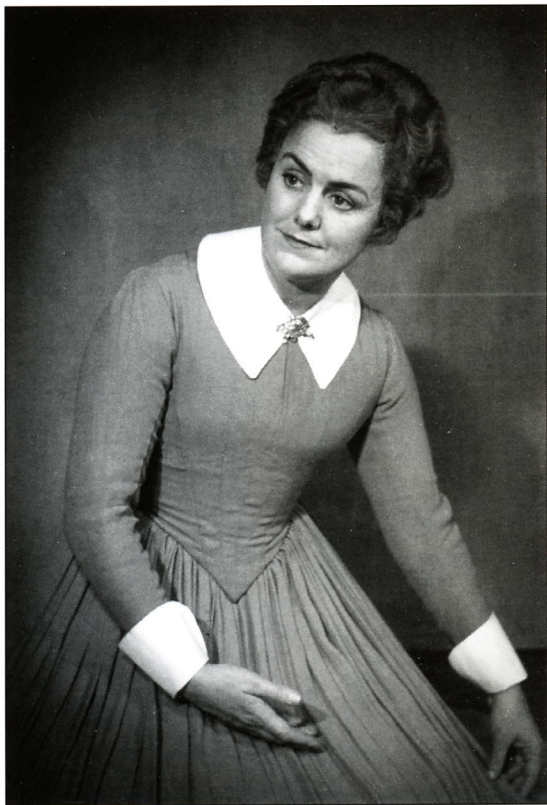


EDITH OLDRUP

lyrical soprano of the Danish Royal Opera 1934 - 1949



Jana
cord



Mimi in 'La Boheme', The Royal Theatre, 1941

EDITH OLDRUP, Soprano

C.E.F. Weyse (1774-1842)

- [1] **Hyrden græsser sine Faar 3:13**
(Text H.C. Andersen (1805-75) from “The Feast at Kenilworth”)
HMV DA5220 MTX OCS 1711, Rec. 1941
- [2] **Dybt Skoven bruser 2:12**
Tekla’s song from “Wallenstein”
(Text F. Schiller (1759-1805), transl. by A. Oehlenschläger (1779-1850))
HMV DA5220 MTX DCS 1688, Rec. 1941
- [3] **Der er en Ø i Livet 3:21**
(Text A. Oehlenschläger (1779-1850) from “Ludlam’s Cave”)
HMV DA5219 MTX OCS 1710, Rec. 1940
- [4] **De klare Bølger rulled 3:22**
(Text A. Oehlenschläger (1779-1850) from “Sovedrikken”)
HMV DA5221 MTX OCS 1712, Rec. 1941
- [5] **En Elskovserklæring 2:58**
(Text J.L. Heiberg (1791-1860) from “Adventure in Rosenborg Gardens”)
HMV DA5221 MTX OCS 1713, Rec. 1941

[1] - [5] Piano: Folmer Jensen

Eduard Du Puy (1770-1822)

- [6] **Jeg er endnu i Livets Vaar 4:01**
From the opera “Youth and Madness”, act 1.
With Poul Wiedemann and Marius Jacobsen
The Royal Danish Orchestra, conductor Johan Hye-Knudsen
HMV Z284 MTX 2CS 1672, Rec. 1940

P.A. Heise (1830-79)

Aase's songs from the opera "King and Constable" (Text Chr. Richardt (1831-92))

[7] **Det var sig Humleranken** 2:18

[8] **Jeg kender af Navn kun Guldet** 2:04

The Royal Danish Orchestra, conductor: Johan Hye-Knudsen

HMV Z284 MTX 2CS 1673, Rec. 1940

[9] **Igennem Bøgeskoven** 2:19

(Text Emil Aarestrup (1800-56))

HMV X 4770 OCS 485, Rec. 1937

[10] **Sol deroppe** 2:34

(Text H.C. Andersen (1805-75))

HMV X 770 OCS 486, Rec. 1937

[9] - [10] Piano: Elof Nielsen

Carl Nielsen (1865-1931)

[11] **Sænk kun dit Hoved** 2:20

(Text Johannes Jørgensen (1866-1956))

HMV DA5217 MTX OCS 1696, Rec. 1940

[12] **Æbleblomsten** 2:03

(Text Ludvig Holstein (1864-1943))

HMV DA5217 MTX OCS 1695, Rec. 1940

Aksel Agerby (1889-1942)

[13] **Havren** 2:54

(Text Jeppe Aakjær (1866-1930))

HMV DA5219 MTX OCS 1697, Rec. 1940

[11] - [13] Piano: Folmer Jensen

Edvard Grieg (1843-1907)

[14] **Jeg elsker dig 3:31**

(Text H.C. Andersen (1805-75))

Piano: Rich. Østerfelt

Tono L 28097 MTX 4699, Rec. 1953

[15] **Solveig's song 4:41**

(Text Henrik Ibsen (1828-1906), from the play "Peer Gynt")

The Royal Danish Orchestra, conductor Johan Hye-Knudsen

HMV Z285 MTX 2CS 2331, Rec. 1943

W. A. Mozart (1756-91)

[16] **Susanna's aria from "The Marriage of Figaro", act 4 4:25**

The Royal Danish Orchestra, conductor Egisto Tango (sung in Italian)

Tono X 25056 MTX 2941, Rec. 1946

[17] **Duet from "The Marriage of Figaro", act 3 2:36**

Susanna and the Count (with Einar Nørby)

The Royal Danish Orchestra, conductor Sv.Chr. Felumb

Tono X 25104 MTX 3040, Rec. 1947

[18] **Duet from "Don Giovanni", act 1 3:32**

Zerlina and Don Giovanni (w. Einar Nørby) (sung in Italian)

The Royal Danish Orchestra, conductor Egisto Tango

Tono X 25095 MTX 2939, Rec. 1946

Georges Bizet (1836-95)

[19] **Micaëla's prayer from the opera "Carmen", act 3 4:23**

The Royal Danish Orchestra, conductor Egisto Tango

Tono X 25021 MTX 1977, Rec. 1943

Giacomo Puccini (1858-1924)

[20] Mimi's aria from the opera "La Bohème", act 1 4:22

The Royal Danish Orchestra, conductor Egisto Tango
Tono X 25017 MTX 1976, Rec. 1943

[21] Butterfly's aria from the opera "Madama Butterfly", act 2 4:00

The Royal Danish Orchestra, conductor Johan Hye-Knudsen
Tono 25034 MTX 2276, Rec. 1944

J.P.E. Hartmann (1805-1900)

[22] Duet from the opera "Little Kirsten" 4:17

with Aksel Schiøtz

(text H.C. Andersen (1805-75))

The Royal Danish Orchestra, conductor Johan Hye-Knudsen
HMV DB 5237 2CS 1571, Rec. 1939

H.C. Lumbye (1810-74)

[23] Britta Polka from "The Champagne Galop" 2:13

(text Alfred Kjerulff)

Tivoli Symphony Orchestra, conductor Sv.Chr. Felumb
Tono X 25092 MTX 3049, Rec. 1947

Produced by Inge-Merete Mauritzen

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EDITH OLDRUP

Indledning af OTTO LEISNER:

Da jeg - som så mange andre musikinteresserede - i 1930'erne og op gennem 40'erne fulgte vor dengang nye operastjerne Edith Oldrups kunstneriske udvikling og lysende karriere, kunne jeg naturligvis ikke vide, at jeg mange år senere skulle komme til at interviewe hende i TV! Det nye medium, fjernsynet, havde endnu ikke gjort sin entre herhjemme. Men i december 1979 mødtes Edith Oldrup og jeg i TV-programmet H.O.P.L.A. Den da 67-årige sanger fortalte humørfyldt om sit liv og levede helt op til det indtryk, man havde af hende, - et ægte og umiddelbart menneske, der elskede at sprede glæde om sig.

Allerede som 15-årig blev Edith Oldrup elev hos den berømte tenor Vilhelm Herold, der underviste hende gratis. Han blev senere også hendes lærer på Den kgl. Operaskole, så hun er sangligt og dramatisk helt uddannet hos ham. Herold gik virkelig ind for de elever, han troede på, og til Edith Oldrup havde han sagt: "Dig vil jeg gøre til en stor sangerinde, hvis du er en klog og fornuftig pige"! Unge Edith var både klog og fornuftig, - og hun blev en stor sangerinde ...

Til optagelsesprøven på Det kgl. Teater sang hun Vilhelmines arie fra Du Puys syngestykke "Ungdom og Galskab": "Jeg er endnu i livets vår", som senere skulle blive en af hendes mest populære indspilninger. I 1934 debuterede Edith Oldrup som Micaëla i Bizets opera "Carmen", og derefter fulgte partierne slag i slag. Hendes smukke, lyriske sopran fangede fra første øjeblik publikum. Det blev gennem årene til hovedroller i "Maskeballet", "Bortførelsen fra Seraillet", "Bajadser", "Bohème", "Così fan tutte", "Faust", "Don Juan", "Figaros bryllup" og i de danske operaer "Liden Kirsten", "Drot og marsk", "Den lille pige med svovlstikkerne" og "Kirke og orgel" - altsammen partier, hvor hendes lyse stemme kom til sin fulde ret. Derudover medvirkede Edith Oldrup ved adskillige koncerter og oratorier og havde rollen som Julie Tutein i Weyse-filmen "Jeg har elsket og levet", og hendes koncerter sammen med Aksel Schiøtz med danske sange gjorde stærkt indtryk i besættelses-årene!

I 1946 blev Edith Oldrup udnævnt til kgl. kammersangerinde og gav de næste par år koncerter i hele Norden og i USA. I 1948 kom den store svenske baryton Sigurd Björling ned fra Stockholm-operaen for at synge grevens parti i "Figaros bryllup" på Det kgl. Teater med Edith Oldrup som Susanne. "Men det blev grevens bryllup i stedet for Figaros", som hun sagde i TV-samtalen. I 1949 blev Edith Oldrup nemlig gift med Björling og fulgte med ham til Stockholm, og samtidig fratrådte hun den kongelige scene. Hun ville fremover være "sin mands kone"!

Edith Oldrups bratte afsked med Det kgl. Teater betød et stort savn for mange. I 15 år havde hun været operaens førende sopran. Men det blev dog de næste år til flere gæstespil og lynchdublinger på Det kgl. Teater til stor glæde for hendes danske publikum. Ind imellem optrådte hun også på Den Svenske Opera og begyndte at virke som sangpædagog.

Denne CD byder på en fin buket af de mere end 60 plader, Edith Oldrup indsang. Den spænder fra Mozart, hvor hun nok ydede sin største indsats, til den danske romance og H.C. Lumbye. Repertoiret viser, hvor vidt Edith Oldrup spændte, og hvor sikkert hun evnede sangligt at farve hver genre!

Otto Heime



With Einar Nørby in 'The Marriage of Figaro', The Royal Theatre, 1943

Mozart som kunstnerisk arbejdsgiver

af EDITH OLDRUP, Kgl. kammersangerinde [27. januar 1956]

På 200 års dagen for Mozarts fødsel bringer kgl. kammersangerinde fru Edith Oldrup mesteren sin hyldest og takker ham for de kunstneriske opgaver, han i årenes løb har givet hende.

Alverdens musikere og sangere kappes i dag om at bringe Mozart deres varmeste fødselshyldest, opfyldt af dyb taknemmelighed for de opgaver, hans kunst gennem år og dag har stillet dem.

Ved at se tilbage er det således for mit eget vedkommende slående, hvordan netop hans musik har haft en finger med i spillet ved næsten alle de afgørende vendepunkter i min kunstneriske udvikling, og netop fordi det samme vist er tilfældet med adskillige – måske endda flertallet – af mine kolleger, ville jeg gerne her på 200 års dagen for mesterens fødsel prøve at give offentligheden et lille indblik i, hvad han betyder for os, som den vidunderlige, kunstneriske arbejdsgiver han er.

Nu skal man jo helst ikke være forelsket i sin arbejdsgiver, siges der, men det har jeg nu været lige fra begyndelsen, og det er jeg stadig.

Det var min uforglemmelige lærer, kgl. kammersanger Vilhelm Herold, der præsenterede mig for ham med Zerlinas arier fra “Don Juan”. Hvor var det herligt stof at arbejde med: syng – let – let og atter let, ikke spor anstrengende for stemmen, bare balsam, men til gengæld krævende med hensyn til præcision og klang, navnlig i koloraturerne og de små forslag.

Det var også Mozart, der hjalp mig ind på operaskolen, da jeg prøvede den 21. maj 1932, netop med Zerlinas første arie. På skolen lærte hans musik mig at forstå, hvordan de små mellemspill bør udfyldes med dramatisk ageren. Tag blot sådan et lille eksempel, som når Susanne i 2. akt af “Figaros Bryllup” har skjult sig i kammeret, og når greven – da han kommer tilbage med grevinden og vil bryde døren op – ser Susanne komme kæk og net ud af døren: *det* motiv i musikken er så næbet, at det er umuligt – i hvert fald for mig – at lade være med at gøre de små trippende trin og knikset.

Med sin musik “forærer” Mozart på en måde een det hele, man behøver slet ikke at spekulere over, hvad har han villet.

Jeg begyndte nu så småt at se lidt på hans store koncerarier. Men dem måtte jeg foreløbig lade ligge. Her var min kære arbejdsgiver for krævende – endnu. Den eneste større ting, jeg gav mig i lag med, var arien fra “Il Re pastore”, og her lod han mig skam forstå, at der manglede meget.

Da min afsluttende eksamen fra operaskolen skulle afgøre, om jeg ville blive engageret til Det kgl. Teater, var det igen med min elskede Mozart, jeg vandt – med hans Susanne. Det var i

maj 1934, men jeg kom dog ikke til at synge dette parti før i foråret 1948. Kapelmester Tango var en klog mand. Han forstod, at man skulle vokse langsomt, når man var begyndt så ung – jeg kom jo lige fra den franske skole Intitut “Jeanne d’Arc” i Frederiksberg Allé ind på operaskolen efter at have overstået realeksamen. Og startede tidligere kunne jeg jo ikke, selv om jeg allerede var begyndt med sangundervisning hos Herold som 15-årig.

Teatret skulle opføre “Trylleføljeten” i begyndelsen af min første sæson, altså september 1934. Tango var kapelmester, Poul Kannerworf instruktør. Og her fik jeg mit første Mozart-parti, som første genie – eller første dreng, som rollen også kaldes. Det var en god opgave at starte med for en ung stemme, fordi musikken her er så gennemsigtig instrumenteret, så der ikke stilles urimelige krav til stemmestyriken. Det var herlige prøver, hvor Mozart rigtig åbnede ens sind for den skønne musik.

Professor Torben Krogh havde allerede på operaskolen gennemgået og forklaret forskellige operapartier, deriblandt “Trylleføljeten”, mand og mand imellem også kaldet “Frimureroperaen”, og der var megen musikalsk mystik man her fik viden og erfaring om.

Efter “Trylleføljeten” fik jeg udleveret partiet som Micaëla i “Carmen”, og det blev min egentlige debut. På teatret må man jo nu engang tage de opgaver, repertoire byder, men jeg længtes nu bare efter mere Mozart, efter at arbejde med ham igen – og det kom jeg også til.

I foråret 1935 opførte vi “Bortførelsen fra Seraillet”, også med Tango som dirigent, men denne gang med Holger Gabrielsen som instruktør. Jeg var Blonde, og i denne rolle var jeg for første gang ude for at skulle præstere talt dialog. Prøvearbejdet var ualmindelig fornøjeligt, og hvor var det morsomt og interessant at høre “Gabriel” som Mozarts mellemmand forklare og arrangere en arie og “servere” den. Han var jo bundsmusikalsk. I Blondes parti var der meget at passe på. Min arbejdsgiver var her blevet langt mere krævende end før. Medens “genien” i “Trylleføljeten” hovedsagelig sang i ensemble, skulle jeg nu pludselig stå ene – ene på scenen og synge en arie! Uh, hvor var jeg bange. Men lysten driver værket, og jeg var jo så lykkelig for min Mozart, så det alene hjalp over meget.

Min næste Mozartopgave blev den meget svære “Fiordiligi” i “Così fan tutte”. I den rolle kræver Mozart det yderste, hvad stemmeføring angår. Dér får man intet forærende. Den store arie i 1. akt er ikke rystet ud af ærmerne som f.eks Despinas arier. Næh, dér må man tage sig ekstra sammen for den “høje chef”. Og de forskellige kapelmestre, der repræsenterer ham, har hver deres ønsker om, hvordan de vil have partituret udført. Efter “Così fan tutte” kom turen til “Don Juan”, hvor jeg skulle synge Zerlina under Fritz Buschs taktstok og sønnen Hans Buschs instruktion. Busch ønskede lidt mere bredde i Zerlinas strofer, end jeg oprindeligt havde været indstillet på, så nu gjaldt det igen om at finde frem til de nye sider af partiet, som man ønskede frem i lyset.

Ind imellem alt dette indstuderede jeg rene Mozartprogrammer til koncerter, alle hans lieder – i dem hviler man – og mærker næsten ikke at man arbejder. Der er Mozart måske den letteste arbejdsgiver, man kan tænke sig.

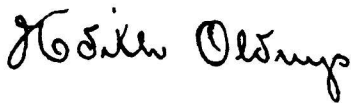
En dag kom Tango, da “Tryllefløjten” skulle op igen, og spurgte om jeg ville synge “Pamina”, eller “Papagena”. Jeg svarede “Papagena”, for så kan jeg altid næste gang, når operaen kommer op igen, synge “Pamina”, et parti der kræver adskillig mere modenhed. Senere har jeg fortrudt svaret, for skæbnen har villet at jeg aldrig siden har fået chancen for at synge “Pamina”, som Mozart har givet noget af den skønneste musik, han overhovedet har skrevet.

Da “Così fan tutte” efter nogle års forløb igen skulle ind i repertoire, og man stod og manglede en “Despina” spurgte man mig, om jeg havde lyst til at synge dette parti. Jeg blev fyr og flamme, for jeg syntes det var ekstra morsomt at få en ny rolle i en opera, hvor jeg før havde sunget et andet af hovedpartierne. Men nu fik jeg rigtig at føle, hvordan Mozart også stiller krav til sangernes memorerings-teknik. Det er faktisk temmelig svært, når man kan den ene stemme i et ensemble, at indstille sig på en ny, samtidig med at man stadig hører en anden synge den gamle. I terzetter og kvartetter gentager Mozart for øvrigt jo også stroferne adskillige gange, nb., men med variationer, og så er det om at huske, *hvor* variationerne er, og den slags gjorde jo heller ikke opgaven lettere.

Endelig kom så kronen på værket “Susanne” i “Figaros Bryllup” under kapelmester John Frandsen og i Johs. Fønss’ instruktion. Når jeg siger kronen på værket, så er det fordi, jeg mener, at “Susanne” er højdepunktet af, hvad min kære arbejdsgiver Mozart har forlangt af mig. Ligesom Hans Sachs i “Mestersangerne” er kronen på værket for en wagnersanger. Men misforstå mig nu ikke, kære læsere. Enhver har jo sin personlige opfattelse – og dette er altså bare min.

“Figaros Bryllup” blev også på en anden måde min “lykke-opera”, for her var min arbejdsgiver mig særlig nådig, endda på et helt andet felt end det musikalske. Her førte han mig nemlig sammen med hofsanger Sigurd Björling, der den 2. juni 1948 som gæst sang grevens parti på Det kgl. Teater, og som snart efter blev min mand.

Tak, kære arbejdsgiver Mozart – også for dette.



Edith Oldrup fortæller:

Herold var inviteret op til Grieg på Trollhaugen om sommeren, og der gennemgik de, ja altså han sang Griegs sange. Så han havde dem frisk og kunne lære dem fra sig... [Om] *Jeg elsker dig* sagde Grieg til Herold, at du må forstå den på en ganske bestemt måde, for H.C. Andersen sagde til mig: "Når nu du sætter musik til den, så må du tænke, det er ikke kærlighed mellem to mennesker, *det er en mors kærlighed til det første barn hun bærer under sit hjerte.*"

Netop det dér - "Min Tankes Tanke ene Du er vorden, Du er mit Hjertes første Kjærlighed, Jeg elsker Dig, som Ingen her paa Jorden" - det kan man jo ikke altid sige om den partner man møder, så det var altså en ganske bestemt følelse han havde tænkt på, og Herold sagde: "Det må vi have frem, så du tænker på det når du synger den."

Så vil jeg dertil sige, at Grieg har gjort den lidt for svulstig - "Jeg *elsker* dig, jeg **ELSKER** dig" - de bruger den jo raskvæk til bryllupper og alting...

Så kommer der dette, at jeg skulle synges en Grieg-koncert, og så ringede Herold til Nina Grieg, hun boede på Hotel Kongen af Danmark, og sagde: "Ved du hvad, sådan og sådan, vil du høre hende og høre hvordan hun gør det?" Og hvis jeg fortæller nogen mennesker det, så tror de jo at jeg er ét hundrede år, men hun var 90 og jeg var 23, og hun gennemgik hele det Grieg-program med mig. Og så sagde hun: "Jeg håber De *har* hørt historien om *Jeg elsker dig*?" Og så sagde jeg, at det har jeg. Hun var jo selv koncertsangerinde og pianistinde, så hun sang det hele for mig med sin søde lille stemme, og det er yndigt at have oplevet det.

En anden af Herolds venner, det var Carl Nielsen. Jeg har jo sunget i *Maskarade* mange gange som Leonora. Herold havde sit atelier i Frederiksholms Kanal, og lige overfor boede Anne Marie og Carl Nielsen, hun med sit atelier, og han som sad og komponerede dér. Og så var det dejligt, om jeg kunne få noget stipendium. Herold ringede til Carl Nielsen og sagde: "Jeg har en ung sangerinde her. Har du ikke lyst at høre hende og måske skrive *på* en lille anbefaling hvad du synes om hendes røst, så hun via dig også måske kan få et stipendium."

Og så kom Carl Nielsen over og hørte, jeg sang *Sænk kun dit hoved, du blomst*. Og der står ovenover "Quasi allegretto", og det stregede han over med det samme og sagde: "Nej, Vilhelm, det skal gøres som du har lært hende den." På den måde blev det.

(Som fortalt til Otto Leisner i et radioprogram. Den mundtlige form er bibeholdt bedst muligt.)

EDITH OLDRUP

Foreword by OTTO LEISNER:

In the 1930s and 40s when, like so many other music lovers, I followed the artistic development and brilliant career of the then new opera star Edith Oldrup, there was no way I could know that many years later I would be interviewing her for the television! For at that time, this new medium had still not made its appearance in my country. But in December 1979, Edith Oldrup and I met on the TV programme H.O.P.L.A. The then 67-year old singer spoke with a lot of humour about her life, and she lived up to the impressions I had of her – a true and spontaneous human being who loved to spread joy around herself.

Already when she was 15, Edith Oldrup became a student with the famous tenor Wilhelm Herold who gave her free lessons. Later he also became her teacher at the Royal School of Opera, so vocally as well as dramatically, she is entirely indebted to him. Herold really dedicated himself to those students he believed in, and to Edith Oldrup he had said, 'I'll make you into a great singer, provided you are a wise and sensible girl'. Young Edith was both wise and sensible – and she did become a great singer ...

When she auditioned for the Royal Opera, she sang Vilhelmine's aria from Du Puy's ballad opera 'Youth and Madness': 'I am still in the springtime of life', which was later to become one of her most popular recordings. In 1934 Edith Oldrup made her first appearance on stage as Micaëla in Bizet's opera 'Carmen', and now one part followed the other in rapid succession. Right from the beginning, the audiences were carried away by her beautiful, lyrical soprano. Over the years she sang leading parts in 'A Masked Ball', 'The Abduction from the Seraglio', 'The Players', 'La Bohème', 'Così fan tutte', 'Faust', 'Don Giovanni', 'The Marriage of Figaro', and in the Danish operas 'Little Kirsten', 'King and Constable', 'The Little Match-Girl', and 'Church and Organ' – all of them parts in which her bright voice was shown to its best advantage. She furthermore sang at numerous concerts and in oratorios, and she played the part of Julie Tutein in the Weyse film 'I have Loved and Lived'. Her concerts together with Aksel Schiøtz, singing Danish songs, made a deep impression during the years of German occupation (1940-45).

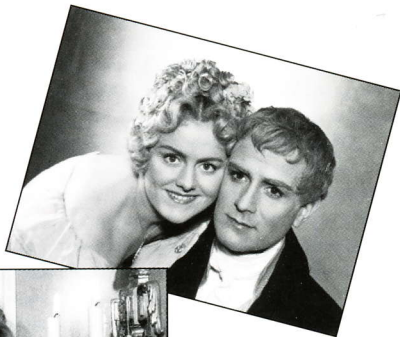
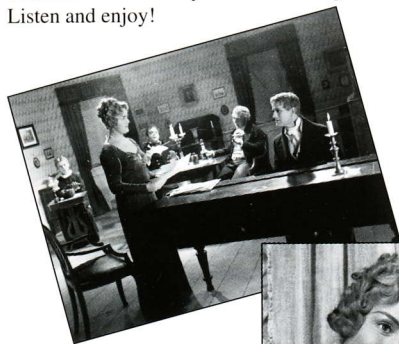
In 1946, Edith Oldrup was made a Royal Court singer, and over the next couple of years she gave concerts in all of Scandinavia and in the US. In 1948, the great Swedish barytone singer Sigurd Björling came down from the Stockholm opera to sing the Count in 'The Marriage of Figaro' at the Royal Opera with Edith Oldrup as Susanna. 'But instead it became the Count's

marriage, not Figaro's', as she said in the TV-interview. For in 1949 Edith Oldrup married Björling and followed him to Stockholm, and at the same time she resigned from the Royal Opera. In future she wanted to be 'her husband's wife'!

Edith Oldrup's sudden departure from the Royal Opera was by many felt as a great loss. For 15 years she had been the leading soprano of the Opera. But over the following years she made several guest appearances and emergency understudies at the Royal Opera – to the joy of her Danish admirers. In between, she also sang at the Swedish Opera and started working as a singing teacher.

The present CD contains a carefully selected choice of Edith Oldrup's singing, taken from her more than 60 recordings. It ranges from Mozart – probably her greatest achievements – to Danish romances and to H.C. Lumbye. It shows us how wide a field she covered, and with what confidence she vocally coloured each genre.

Listen and enjoy!



With Erling Schroeder in the Weyse film 'I have Loved and Lived', 1940

Mozart as Artistic Director

by EDITH OLDRUP, Royal Court Singer [Jan 27, 1956]

On the 200th anniversary of Mozart's birth, Mrs Edith Oldrup pays homage and thanks to the master for the artistical assignments he has given her over the years.

Today musicians and singers all over the world send their warmest birthday greetings, filled with gratitude for the parts he has given them.

As I look back, it strikes me how precisely his music has been involved in almost all decisive turning points in my artistic development, and since this is an experience I share with several – or maybe most – of my colleagues, I would like to take advantage of this 200th anniversary to give the readers an impression of, what he, our wonderful artistic director, means to us.

Now, it won't do to fall in love with your employer, or so they say. But I have been in love with him right from the beginning, and I still am.

It was my unforgettable teacher, Royal Court Singer Vilhelm Herold, who introduced me to him via Zerlina's arias from 'Don Giovanni'. This was wonderful stuff to work with: to sing lightly – lightly – always lightly, not the least bit straining for your voice, sheer balm, but on the other hand demanding when it comes to precision and tone, especially in the coloratura passages and the little grace notes.

Mozart was the one who helped me get into the School of Opera, for at my audition on 21 May 1932 I sang Zerlina's first aria. At the School, his music taught me to understand how the little interludes should be filled out with dramatic acting. Take for example the scene in act 2 of 'The Marriage of Figaro', when Susanna is hiding in the chamber and when the count – as he comes back with the countess and wants to break open the door – sees Susanne coming out of the door looking saucy and neat. That *motif* in the music is so cheeky that you cannot help making the little tripping steps and a short curtsy.

With his music, Mozart in a way gives you everything, so you don't have to wonder what he originally wanted.

I now began to look at his large concert arias, but so far I had to leave them alone. Here my dear employer was too demanding – for the moment. The only larger thing I tackled was the aria from 'Il Re pastore', and here he let me know that I had quite a few shortcomings.

When my final exams from the School of Opera were to decide, whether I could be engaged

at the Royal Opera, it was once more my beloved Mozart who won – and his Susanna. This was in May 1934, but I never sang this part in public until the spring of 1948. The conductor [Egisto] Tango was a wise man. He knew that you had better grow slowly when you start do young – I came straight from the French school of ‘Jeanne d’Arc’ in Frederiksberg Allé to the School of Opera. That was as early as you could start, even though I already took up singing lessons with Herold at 15.

The Opera was going to do ‘The Magic Flute’ during my first season, i.e. in September 1934. Tango was conducting, Poul Kannerworf was directing, and here I had my first Mozart part as the leader of the three boys. It was a good part to begin with for such a young voice, for here the music is so transparently instrumented that you don’t need a strong voice. What wonderful rehearsals when Mozart really opened your mind to the beautiful music!

Already at the School of Opera, Professor Torben Krogh had gone through and explained various opera parts, including ‘The Magic Flute’ (also between friends called ‘The Freemason Opera’), and we got to know about a lot of musical mystique there.

After ‘The Magic Flute’ they handed me the part of Micaëla in ‘Carmen’, and that became my real début. At the Opera, you have to accept whatever parts the repertoire offers, but by then I just longed for more Mozart, for working with him again – and I was going to!

In the spring of 1935, we did ‘The Abduction from the Seraglio’, also with Tango as conductor, but this time with Holger Gabrielsen as director. I was Blonde, and here for the first time I had to take part in a spoken dialogue. The rehearsals were extremely pleasant, and it was so funny and interesting to listen to ‘Gabriel’ (Gabrielsen) as Mozart’s spokesman explaining and arranging an aria and then ‘serving’ it. He was thoroughly musical. In the part of Blonde, there was a lot to watch out for. Here my employer had become far more demanding than before. While the boy in ‘The Magic Flute’ mainly sang in ensembles, I now suddenly had to stand alone – alone on stage singing an aria! Oh, I was scared! But I was also so happy with my Mozart, and that alone helped a lot.

My next Mozart part was the much more difficult Fiordiligi in ‘Così fan tutte’. For that part Mozart demands the utmost in voice production. Nothing was given to you. You cannot sing the great aria in act 1 off the top of your head as you can with Despina’s arias. Here you have to really pull yourself together to please ‘the mighty boss’. And the various conductors representing him have each their idea of, how the score should be performed. After ‘Così fan tutte’ came ‘Don Giovanni’, where I was to sing Zerlina. Fritz Busch was the conductor and his son Hans Busch the director. Busch wanted more breadth to Zerlina’s tunes than I had originally planned, so now I had to uncover new aspects of the part which they wanted brought forward.

In between all this, I studied pure Mozart programmes for concerts: all his lieder – in those you rest and hardly feel that you are working. That is where Mozart is perhaps the easiest employer you could imagine.

One day when ‘The Magic Flute’ was being recast, Tango asked me if I would rather sing Pamina or Papagena. I answered Papagena, for whenever the opera was going to be restaged, I could always sing Pamina – a part which demands rather more maturity. I have later regretted that decision, for I never had another chance to sing Pamina – the part to which Mozart has given some of the most beautiful music he ever wrote.

When after a few years ‘Così fan tutte’ was being put on again and they were short of a Despina, they asked me to sing it. I was all for it, for I thought it double fun to get a new part in an opera where I once held another leading part. But now I was really to experience how Mozart also makes demands on the memory of his singers. It is quite difficult once you are acquainted with one part in an ensemble then to sing another part while still hearing somebody else singing the old one. In terzettes and quartettes, Mozart does repeat the stanzas several times, but with variations, and then it is vital to remember *where* the variations come in. That certainly did not make the task any easier.

At last, then, came the climax with Susanna in ‘The Marriage of Figaro’. Conductor was John Frandsen, director Johannes Fønss. When I say climax, I mean that Susanna is the climax of what my dear employer Mozart has demanded of me. Like Hans Sachs in ‘The Mastersingers of Nurenburg’ is the climax for a Wagner singer. But do not get me wrong, dear reader. We all have our personal taste – and this then is mine.

Also in a different way, ‘The Marriage of Figaro’ became my lucky opera, for here my employer saw fit to serve me in a quite different way. Here he brought me together with Royal Court Singer Sigurd Björling who gave a guest performance as the Count on 2 June 1948, and who was soon to become my husband.

Thank you, my dear employer Mozart – also for this!



Sigurd Björling and Edith Oldrup, 1952

Edith Oldrup on Grieg and Carl Nielsen

One summer Herold had been invited to spend some time with the Griegs at Trollhaugen. They discussed Grieg's songs, and Herold sang them with Grieg. So they were fresh in him, and he could teach me about them.

About "I love you" Grieg told Herold that it must be understood in a certain way. Hans Andersen had told Grieg that the text was not conceived as love between adults. *It is a mother's love for the first child she is carrying under her heart.*

Those words "My thought of thought's you alone have become, You are my heart's foremost love," cannot always be said about the partner you meet. The poet had a definite kind of feeling in mind, so Herold told me, "We must bring that out. It must be in your mind when you sing the song."

In my view Grieg's tune is perhaps too romantic, especially with the repetitions on *I love you*. They even use it for weddings and everything...

Then it comes up that I'm going to give a Grieg recital. So Herold phoned Nina Grieg - she was staying at a hotel in Copenhagen - said to her, "You know, such and such, would you like to hear her and hear how she does Edvard's songs?" When I tell something like this, people may think that I must be a hundred at least, but in fact she was 90 and I was 23 then (1935). She went through the whole recital with me. Then she said, "I take it that you have been told the true story about *I love you*?" I replied that was so. Nina Grieg had been a professional singer and pianist, so she sang and played all of it for me in her sweet little voice, and this was a lovely experience for me.

Carl Nielsen was another of Herold's close friends. I sang Leonore in *Maskarade* many times. Anne Marie and Carl Nielsen lived just opposite Herold, she had her studio and he was composing there. One day Herold phoned Carl Nielsen, telling him, "I have a young singer with me here. Do you care to hear her? Perhaps you might be willing to recommend her for some financial support."

The Carl Nielsen came over, and he heard me sing *Bow, friendly flower, your head* [7]. When I had finished he asked for the song. It was headed "Quasi allegretto", but this he crossed out, saying, "No, Wilhelm, it must be done as you taught her." And so it was.

(This is a translation of parts of a broadcast from about 1980. On several occasions Hans Andersen met with the Griegs socially, and sometimes they would perform the Andersen/Grieg songs. The poet was very pleased, according to his diaries.)



'Madame Butterfly', The Royal Theatre, 1944



Hoelen Oldroyd



DACOCD 504

MONO ADD

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EDITH OLDRUP, Soprano

C.E.F. Weyse (1774-1842)

- [1] *Hyrden græsser sine Faar 3:13*
(Text H.C. Andersen from "The Feast at Kenilworth")
Piano: Folmer Jensen
- [2] *Dybt Skoven bruser 2:12*
Tekla's song from "Wallenstein" (Text F. Schiller),
Piano: Folmer Jensen
- [3] *Der er en Ø i Livet 3:21*
(Text A. Oehlenschläger from "Ludlam's Cave")
Piano: Folmer Jensen
- [4] *De klare Bølger rullede 3:22*
(Text A. Oehlenschläger from "Sovedrikken")
Piano: Folmer Jensen
- [5] *En Elskovserklæring 2:58*
(Text J.L. Heiberg from "Adventure in
Rosenborg Gardens") Piano: Folmer Jensen

Eduard Du Puy (1770-1822)

- [6] *Jeg er endnu i Livets Vaar 4:01*
From the opera "Youth and Madness", act 1
With Poul Wiedemann and Marius Jacobsen
The Royal Orchestra, conductor: Johan Hye-Knudsen

P.A. Heise (1830-79)

- [7] *Det var sig Humleranken 2:18*
- [8] *Jeg kender af Navn kun Guldet 2:04*
The Royal Orchestra, conductor: Johan Hye-Knudsen

- [9] *Igennem Bøgeskoven 2:19*
(Text Emil Aarestrup) Piano: Elof Nielsen
- [10] *Sol deroppe 2:34*
(Text H.C. Andersen) Piano: Elof Nielsen

Carl Nielsen (1865-1931)

- [11] *Sænk kun dit Hoved 2:20*
(Text Johannes Jørgensen) Piano: Folmer Jensen
- [12] *Æbleblomsten 2:03*
(Text Ludvig Holstein) Piano: Folmer Jensen

Aksel Agerby (1889-1942)

- [13] *Havren 2:54*
(Text Jeppe Aakjær) Piano: Folmer Jensen

Edvard Grieg (1843-1907)

- [14] *Jeg elsker dig 3:31*
(Text H.C. Andersen) Piano: Rich. Østerfelt
- [15] *Solveig's song 4:41*
(Text Henrik Ibsen, from the play "Peer Gynt")
The Royal Orchestra, cond. Johan Hye-Knudsen

W. A. Mozart (1756-91)

- [16] *Susanna's aria from "The Marriage of Figaro", 4:25*
The Royal Orchestra, conductor Egisto Tango
- [17] *Duet from "The Marriage of Figaro", act 3 2:36*
Susanna and the Count (with Einar Nørby)
The Royal Orchestra, conductor Sv.Chr. Felumb
- [18] *Duet from "Don Giovanni", act 1 3:32*
Zerlina and Don Giovanni (w. Einar Nørby)
The Royal Orchestra, conductor Egisto Tango

Georges Bizet (1836-1895)

- [19] *Micaëla's prayer from the opera "Carmen", 4:23*
The Royal Danish Orchestra, conductor Egisto Tango

Giacomo Puccini (1858-1924)

- [20] *Mimi's aria from the opera "La Bohème", 4:22*
The Royal Orchestra, conductor Egisto Tango
- [21] *Butterfly's aria from "Madama Butterfly", 4:00*
The Royal Orchestra, conductor Johan Hye-Knudsen

J.P.E. Hartmann (1805-1900)

- [22] *Duet from the opera "Little Kirsten" 4:17*
with Aksel Schiøtz (text H.C. Andersen)
The Royal Orchestra, conductor Johan Hye-Knudsen

H.C. Lumbye (1810-74)

- [23] *Britta Polka from "The Champagne Galop" 2:13*
Tivoli Symphony Orchestra, cond. Sv.Chr. Felumb

[9]-[10] Rec. 1937 · [22] Rec. 1939
[3], [6]-[8], [11]-[13] Rec. 1940
[1]-[2], [4]-[5] Rec. 1941 ·
[15], [19]-[20] Rec. 1943
[21] Rec. 1944 · [16], [18] Rec. 1946
[17], [23] Rec. 1947 · [14] Rec. 1953

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