



MELCHIOR ANTHOLOGY VOL. 3.



DACOCD 315

Richard Wagner (1813-1883)

- 1 Walküre Act 1
Winterstürme (Siegmund's Spring Song) *3:21*
Brunswick 50085
Chicago 1926
- 2 Meistersinger Act 3
Morgenlich leuchtend (Walther's Prize Song) *4:15*
Brunswick 50085
Chicago 1926

-
- 3 Rienzi Act 5
Allmächt'ger Vater, blick herab (Rienzi's Prayer) 4:57
HMV D2057 (Cc19610-IIa)
London, May 29, 1930
London Symphony - John Barbirolli
- 4 Lohengrin Act 3
Höchstes Vertrau'n 4:03
Electrola EJ 302 (CLR 4031-III)
Berlin, June 20, 1928
Berlin State Opera - Leo Blech
- 5 Lohengrin Act 3
O Elsa! Nur ein Jahr 3:09
Electrola EJ 302 (CLR4032-IV)
Berlin, June 20, 1928
Berlin State Opera - Leo Blech
- 6 Tannhäuser Act 1
Dir töne Lob! 3:23
HMV D 2057 (Cc19609-Ia)
London, May 29, 1930
London Symphony - John Barbirolli
-

-
- 7 Tannhäuser Act 3
Inbrunst im Herzen/Da sah ich ihn (Rome Narration) 7:44
HMV D 1675 (CR2407-I,-II & CR2408-1)
London, May 22, 1929
London Symphony - Albert Coates
- 8 Tristan und Isolde Act 2
**Isolde! Tristan! Geliebter! /Doch es rächte sich/
O sink hernieder/Soll ich lauschen?** (Love Duet) 16:51
HMV D 1723-1724 Electrola EJ482-483
(CLR5612-I & CLR5613-I; Cc16620-IIa & Cc16621-Ia)
Berlin, September 13, 1929 (first two sides)
Berlin State Opera - Albert Coates
London, May 6, 1929 (second two sides)
London Symphony - Albert Coates
- 9 Tristan und Isolde Act 2
Wohin nun Tristan scheidet 4:25
HMV D 1837 (CR2501-III)
London, May 12, 1930
London Symphony - Robert Heger

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- 10** Tristan und Isolde Act 3
Wie sie selig 4:14
London, May 13, 1930
HMV D 1839 (CR2505-I)
London Symphony - Robert Heger
- 11** Walküre Act 1
Ein Schwert verhieß mir 4:23
Electrola EJ 300 (CLR4275-II)
Berlin, June 19, 1928
Berlin State Opera - Leo Blech
- 12** Walküre Act 1
Siegmond heiss' ich 3:21
Electrola EJ 300 (CLR4276-III)
Berlin, June 19, 1928
With Genia Guszalewicz
Berlin State Opera - Leo Blech

DACOD 316

Richard Wagner (1813-1883)

1 Walküre Act 1

Ein Schwert verhiess mir 4:21

Electrola EJ 475 (CLR5460-II)

Berlin, June 15, 1929

Berlin State Opera - Leo Blech

2 Walküre Act 1

Winterstürme (Siegmond's Spring Song) 2:53

HMV DA 1227 (OB544-II)

London, May 16, 1931

London Symphony - John Barbirolli

3 Walküre Act 1

Siegmond heiss' ich 2:58

Electrola EJ 475 (CLR5461-I)

Berlin, June 15, 1929

Berlin State Opera - Leo Blech

-
- 4 Götterdämmerung Act 1
**Hast du Gunther, ein Weib?/
Was nahmst du am Eide?** 7:56
Electrola EJ 471 (CLR5458-IIa & CLR5459-Ia)
Berlin, June 15, 1929
With Friedrich Schorr, Liselotte Topas and Rudolf Watzke
Berlin State Opera - Leo Blech
- 5 Götterdämmerung Act 3
**So singe, Held/In Leid zu den Wipfeln/
Brünnhilde! Heilige Braut!** 13:03
HMV D 1838 & D 1839
(CR2502-II, CR2503-II & CR2504-II)
London, May 13, 1930
With Otto Helgers
London Symphony - Robert Heger
- 6 Meistersinger Act 1
Am stillen Herd 3:21
HMV DA 1227 (OB 564-II)
London, May 23, 1931
London Symphony - Lawrance Collingwood

-
- 7 Meistersinger Act 3
Abendlich glühend 4:20
HMV D 2000 (2B530-I)
With Friedrich Schorr
London, May 9, 1931
London Symphony - Robert Heger
- 8 Meistersinger Act 3
Selig wie die Sonne (Quintet) 4:41
HMV D 2002 (2B543-IIIa)
London, May 16, 1931
With Elisabeth Schumann, Friedrich Schorr,
Gladys Parr and Ben Williams
London Symphony - John Barbirolli
- 9 Meistersinger Act 3
Morgenlich leuchtend (Walther's Prize Song) 3:51
HMV DB 1858 (2B545-1)
London, May 16, 1931
London Symphony - John Barbirolli

-
- 10** Giacomo Meyerbeer (1791-1864)/Augustin Eugène Scribe/
L'Africaine Act 4
O paradis! (Vasco da Gama's aria) (in German) 3:25
Electrola EJ 582 (Cc19612-la)
London, May 29, 1930
London Symphony - John Barbirolli
- 11** Giuseppe Verdi (1813-1901) Arrigo Boito/M. Kalbeck
Otello Act 3
Dio! mi potevi (in German) 4:47
HMV D 2037 (CR2509-I)
London, May 17, 1930
New Symphony - John Barbirolli
- 12** Otello Act 4
Niun mi tema (Death of Otello) (in German) 4:54
HMV D 2037 (CR2510-III)
London, May 17, 1930
New Symphony - John Barbirolli

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- 13 Ruggiero Leoncavallo (1858-1919/L. Hartmann)
I pagliacci
Vesti la giubba (in German) 3:55
Electrola EJ 582 (Cc19608-1a)
London, May 29, 1930
London Symphony - John Barbirolli



*Melchior (far right) with Bruno Walter and "Ring" cast
outside Covent Garden 1928*



With Toscanini and Kleinchen onboard the "Bremen"

In January 1926 the S/S Aquitania forced its accustomed path across an icy, windswept Atlantic. On board was Lauritz Melchior, accompanied by his wife Kleinchén, renowned vocal coach Victor Beigel (the baritone-tenor changeover still needed working on), and Beigel's valet. 35-year old Lauritz had set out to conquer the new world in style. With him he had contracts to record for Brunswick (four sides at \$ 1,000 each), for an extensive cross-country recital tour (he and violinist Joseph Szigeti would alternate on the platform), and finally and most important a five year Metropolitan agreement, guaranteeing \$600 per performance with an annual increase of \$100 per performance. Melchior made his New York debut in Tannhäuser (he would have preferred Walküre) at a Saturday matinée on February 17, Artur Bodanzky conducting. The supporting cast was illustrious, Maria Jeritza, Karin Branzell, Friedrich Schorr and Michael Bohnen. Had it been a perfect performance, which apparently it was not, it would in all likelihood still have been almost totally eclipsed by the debut that same evening of 19-year old Marion Talley of Missouri as Gilda in Rigoletto. Extra trains had been pulling in throughout the day, brimming with fans and well-wishers come to hear their vocal girl make good at New York's famous opera house, and a Mardi Gras atmosphere prevailed. Olin Downes, who had formed a favorable impression of Melchior in Bayreuth, as Siegmund and Parsifal, writing in the New York Times, thought the music of Tannhäuser seemed high for him, so that accordingly "the tone was forced and rough in quality and the melodic line suffered". Later "things improved", and Downes found the Rome Narration "impressively delivered". Irving Kolodin, veteran

observer of the New York musical scene, who was present that afternoon, wrote (years later, is is true): "It was also plain that there was more of promise in his equipment than in that possessed by any other tenor of the day. Merely the beautifully produced headtone on Tannhäuser's ecstatic 'Elisabeth' at the close of the first act, was of a quality that the younger generation of opera-goers had never heard from the throat of a Heldentenor." A week later Lauritz sang his first American Siegmund in Philadelphia. For his first Siegfried back in New York on March 10, he was seriously handicapped by an attack of the flu and a high temperature, and the audience was requested to show indulgence. W. J. Henderson in The Sun observed that Melchior due to his indisposition proceeded with caution, and felt that this in itself made the performance all the more moving. Another New York critic speaks of "great vocal beauty and fine musicianship, particularly in certain mezza voce passages in the Forest Scene", and then goes on to note that "he seems to have his own ideas of tempi, and they do not always coincide with Mr. Bodanzky's", On April 2, Melchior sang Parsifal, again at a Saturday matinée, giving a total for his first Metropolitan season of four performances, three matinees and one out-of-town, one performance each of the four Wagner roles he then mastered. The following season was even leaner, one Siegmund in February, one Parsifal on April 15 (1927).

Conductors in general are less likely to be beguiled or bowled over merely by exquisite sounds and dramatic expressiveness than the average opera goer and music lover. They prefer reliability to thrills. Their primary concern is to keep the ship from floundering, and to this end the crew's

mastery of note values, rhythm, tempi and its assigned parts, are far greater virtues. So Artur Bodanzky, who in the succeeding 10 years was to wield the stick over Lauritz more frequently than any other conductor (which, of course, he could not have known at the time), and play endless games of "skat" with the tenor (both were mildly addicted to gambling), often with Friedrich Schorr as third, was unhappy. The Metropolitan was not where you learned or perfected your parts, it was not where you acquired routine. This was Bodanzky's message to Melchior at the end of the second season, a message it must have been difficult for 37-year old Lauritz to swallow, after all he enjoyed at this time a certain international reputation and a considerable personal following. But he did, and luckily there was a Hamburg offer for the following season that seemed tailored to remedy things. Here Melchior tried being a member of a resident opera company with systematic rehearsal plans, onstage tryouts, and working with the same casts and conductors, performance after performance, throughout the season. Here he sang his first Lohengrin, Otello, Radamés, John of Leyden in "The Prophet", and perfected his other Wagner roles.

Lauritz Melchior returned to the Metropolitan February 28, 1929, singing Siegmund, after an absence of nearly two years. The following week he sang Tristan in Philadelphia, a role he had sung for the first time in Barcelona a month earlier. By all accounts the Philadelphia "tryout", with Melchior singing what was to become his most famous and frequently performed role (223), was a shaky affair with prompters in both wings. Back in New York, he added Siegfried in *Götterdämmerung*, which

he had first sung in Bayreuth during the 1927 festival, to his Metropolitan repertoire. He sang a total of six performances this his first return season, for 1929-30 the quota increased to eight, and on to ten in 1930-31. Thus in six seasons, roughly represented by the recordings in the present volume, he had appeared only 30 times, 30 out of some 165 Metropolitan performances within his repertoire. The balance was shared by Melchior's tenor colleagues, Rudolf Laubenthal, Curt Taucher, Walter Kirchoff and Max Altglass. It was in the seasons ahead that Lauritz' supremacy and near-monopoly would assert itself, 15 performances a season, then 20, 25, 30, culminating around 35 performances per season by the middle of the decade, incidental to the great partnership with Kirsten Flagstad, the end of the Gatti-Casazza reign, the beginning of Edward Johnson's management, and the first Wagner opening nights since the turn of the century.

Most consistently parallel to Lauritz Melchior's Metropolitan career was his annual summer return to Covent Garden, beginning with an "uneven" Siegmund in 1924 and ending with Tristan on June 16, 1939, the Garden's final performance before the war years. Beecham, with whom Melchior appears to have had amiable relations, conducted. In all, Lauritz Melchior sang more than a hundred times at Covent Garden, in a repertoire that included his seven Wagner roles, of which he had the Ring and Tristan pretty much to himself, plus seven Otellos in three seasons and a single Florestan. In London, too, critical praise only seemed to be grudgingly bestowed. After the "uneven" 1924 debut, Ernst Newman in 1926 found Melchior "a much improved artist", and the following year

went so far as to be "astonished by the quality of his performance". In Tannhäuser in 1928 he "rose to unexpected heights", according to The Times, and his Ring interpretations in 1931, according to the same paper, surpassed all previous seasons because of "the greater flexibility and subtlety of his character drawing, as well as by the perfect steadiness of his singing". And so it went, give a little, take a little, and, of course, it is well to remember that the critics were not meanwhile raving about Melchior's rival colleagues. In 1937, reporting on *Götterdämmerung* in The Telegraph, Capell noted that Melchior "began at sixes and sevens with the orchestra, suggesting that Siegfried's fearlessness went as far as encroaching on the conductor's role", and reporting on *Tristan*, he did not think Melchior "a *Tristan* for whose sake a woman would be likely to feel the world well lost". In 1938 Newman found Melchior singing better than for a few seasons past, and in 1939 he noted that his Siegfried was "as hearty as ever".

Lauritz Melchior sang his first Parsifal at Bayreuth in 1924, and his first Siegfried (*Götterdämmerung*) in 1927. He appeared at the festival every summer until 1931, singing all of his Wagner parts, except *Lohengrin*, for a total of some 40 performances, including *Tristan* and *Tannhäuser* under Toscanini, and as his final appearance *Tristan* under Furtwängler. Lauritz enjoyed a warm friendship with Siegfried Wagner, and found that after Siegfried's death in 1930, the atmosphere and sense of comradeship among colleagues was no longer the same, due also to the rapidly changing and threatening political climate. Although he retained his beloved summer home Chossewitz until the outbreak of the war (when,

in fact, it was confiscated) Melchior with the close of the 1931 festival had said goodbye to Bayreuth, and cancelled contracts with the Hamburg and Berlin opera houses. In the seasons following he would cut back increasingly on his appearances in Germany.

The third Lauritz Melchior volume "Electrola and His Master's Voice 1928-31" includes all the internationally issued recordings of that period, except the 25 Siegfried sides, found in the Melchior Anthology Vol.5 (DACOCD 319-321), plus the two remaining sides of the 1926 Brunswick batch.



Tristan

DACOCD 315

Richard Wagner (1813-1883)

1. Meistersinger Act 3 Morgenlich leuchtend

Walther's prize-winning entry in the Nuremberg song contest. It secures for him love, respect and popularity.

Melchior's first American operatic and the second of his four recorded Preislieds.

2. Die Walküre Act 1 Winterstürme

The sister as bride is freed by her brother and love and spring are united.

LM recorded Siegmund's Spring Song five times. This 1926 Brunswick is his third version.

3. Rienzi Act 5 Allmächt'ger Vater, blick herab (Rienzi's Prayer)
The fall of Rienzi, 14th century Roman revolutionary, is imminent, and in an impassioned prayer he asks God for help.

Melchior never was given the opportunity to appear in this rarely performed, early Wagner opera, but the prayer was a concert favorite of his.

4. Lohengrin Act 3 **Höchstes Vertrau'n**

In the Bridal Chamber Scene Elsa wavers from her promise never to pry into Lohengrin's identity, and here he passionately reasserts his love and in vain seeks to reestablish her blind confidence.

Lauritz recorded the Bridal Chamber Scene in full with Emmy Bettendorf (Melchior Anthology Vol. 2 DACOCD 313-314) and later with Kirsten Flagstad, and in the film "Two Sisters from Boston" he introduces this excerpt, guying a frustrated tenor's efforts to press an oversized Elsa to his bosom, as prescribed.

5. **O Elsa! Nur eine Jahr**

Lohengrin's final words to his beloved, He would have liked to stay and see her joy when the spell cast upon her little brother Gottfried is lifted, but his calling prevents it, he must be on his way.

LM performed Lohengrin more than 100 times, including his final Metropolitan appearance on February 2, 1950 (Melchior Anthology Vol. 6 DACOCD 322-324)

6. Tannhäuser Act 1 Dir töne Lob!

Wagner's minstrel attempts the impossible. After a prolonged period of mutual joys and ecstasy, he extolls Venus for her virtues and favors and all she has meant to him, but now she must set him free, it is time for him to leave. And her predictable reaction is: Must I listen to this? What a song!

As noted elsewhere, it was as Tannhäuser that Melchior made his American debut on February 17, 1926, and for his formal Heldentenor debut at the Royal Opera House (Copenhagen) October 8, 1918 he had sung the same role but in the Dresden version.

7. Act 3 Inbrunst im Herzen

Tannhäuser relates to Wolfram the pope's vindictive refusal to pardon him for his stay at the Venusberg. At the opera's close, through the intercession of Elisabeth in heaven, he is absolved, and dies.

Recording the Rome Narration complete on 78's had its problems. LMs acoustic-electric Polydor on 3 sides running a little over 11 minutes was uneconomical. So in 1928 Melchior and Leo Blech speeded things up and managed to squeeze a complete version on to two sides and a duration of nine minutes, maximum for those days. The total impression was unsatisfactory, particularly the pope's rhetoric seemed rushed and robbed of drama, and the record was only issued in Austria. For the present version, Albert Coates and Lauritz Melchior omit the "Als ich erwacht"

part, which it can be argued follows the narration proper. In 1940, with the possibility of almost 10 minutes to two sides, Lauritz and Edwin McArthur recorded a complete version on one disc.



With Frida Leider and Wilhelm Furtwängler outside Paris Opera 1931.



*Frida Leider and Lauritz Melchior in "Tristan und Isolde" guest appearance
Copenhagen Royal Opera October 17, 1933*

8. Tristan Act 2 Isolde! Tristan! Geliebter! /O sink hernieder
(Love duet) With Frida Leider

The effects of the love potion are lasting. Tristan and Isolde, oblivious of all dangers and honor, death defiant, consumed only by passion, celebrate their secret night of love in the garden, while aging King Mark, her betrothed and his employer, is presumed to be hunting.

Originally all four sides were made in London, but when subsequently sides 1 and 2 proved defective, Albert Coates went over to Berlin, where Leider and Melchior were appearing, and did retakes. There existed a very happy relationship between the two famous artists, and on their tours and guest appearances they enjoyed many a culinary expedition together. Their appearance as Wagner's star-crossed lovers included for several seasons Covent Garden and the Metropolitan. Leider recalls one night in Lyon hearing, as she was about to start her Liebestod, a near panicky whisper from the "dead" Melchior: "Get that fly off my nose!", which she discreetly did before continuing; and both in their respective memoirs recall the fabulous fee received for singing the Love Duet at a charity affair in the Bois de Boulogne organized by Elsa Maxwell.

9. Wohin nun Tristan scheidet

The hunting party has surprised the two lovers, but Tristan can give Mark no explanation, no excuse, and turns now to Isolde, and asks will she follow him to the land of darkness.

10. Act 3 Wie sie selig

Brought to safety by faithful Kurwenal, but wounded and dying, Tristan in his delirium has a vision of Isolde "floating o'er the ocean's wildness" as she approaches.

The phrase "Ach, Isolde! wie hold, wie schön bist du!" has often been cited as one of the sublimest moments in Melchior's recorded art.

11. Walküre Act 1 Ein Schwert verhieß mir

Wotan has promised to provide Siegmund with a sword in his hour of need and here he discovers it, gleaming, stuck in the trunk of the ash tree that bears Hunding's hut.

12. Siegmund heiss' ich

The two twin lovers have cleared up their identity, Sieglinde watches with mounting ecstasy as Siegmund draws "Nothung" from the tree trunk, and finally the two dash hand in hand out into the spring night, away from Hunding.

LM's first two Electrola-HMV sides, for which Guszalewicz provides Sieglinde's 15 second response, was only issued in Germany and Austria.



With Frida Leider onboard the "Bremen" 1930.

DAC OCD 316

1. Walküre Act 1 Ein Schwert verhiess mir

2. Winterstürme (Siegmond's Spring Song)

3. Siegmund heiss' ich

The Winterstürme with Barbirolli and London Symphony is the fourth of Melchior's five recordings of this popular excerpt. Nos. 1 and 3 are remakes of the two Electrolas on DAC OCD 315. Although made only a year later with the same orchestra and conductor - Berlin Opera and Blech - balance is better and the dramatic presence of the soloist heightened. Leo Blech was another conductor with whom Lauritz Melchior had lasting and genial relations, despite Blech's fastidiousness and his upsetting habit of dispatching little white slips to his singers at intermission time with notes on sins committed in the previous act.

4. Götterdämmerung Act 1 Hast du Gunter, ein Weib?

Siegfried has been given the selective amnesia drink, Brünnhilde has been wiped from his consciousness, so completely that Gunther (Schorr) can enlist him in the name of "Blutbrüderschaft" to court Brünnhilde on his behalf. Siegfried's impersonation of Gunther is accomplished by means of Tarnhelm.

5. Act 3 So singe, Held/Brünnhilde! Heilige Braut!

(Siegfried's Death)

Siegfried relates for Hagen's hunting party the story of his bringing up by Mime the hideous dwarf, and his early adventures, but so that Hagen can learn more, he must give Siegfried a remembrance drink. When this drink restores the memory of Brünnhilde and their love, Hagen kills Siegfried.

Lauritz Melchior first sang Siegfried in *Götterdämmerung* at the Bayreuth Festival in 1927, Franz von Hoesslin conducting, and with Nanny Larsén-Todsen as Brünnhilde. At the time of his final *Götterdämmerung* at the Metropolitan on December 20, 1948, he had sung the role more than a hundred times. *Götterdämmerung* was Melchior's favorite Wagner **opera**, whereas he felt that *Tristan* was his best **role**. Lauritz' magnificent and controlled shaping of the phrase "Brünnhilde! Heilige Braut!" is another famous highlight of his recorded legacy.

6. Meistersinger Act 1 Am stillen Herd

As part of his admissions test, Walther gives the sceptical mastersingers details of his early musical interest and development, his delight in nature's many forms of music.

7. Act 3 Abendlich glühend

"Glowing in the heavenly splendour of the evening....", Walther, in collaboration with Hans Sachs (Schorr), prepares his entry for the song contest.

8. Selig wie die Sonne (Quintet)

Eva (Elisabeth Schumann), Sachs (Schorr) and Walther, supported by David and Magdalene, each from their angle express the fervent hope that Walther's song will win.

9. Morgenlich leuchtend (Walther's Prize Song)

Walther's poetic vision of a lovely garden with Eva at its center convinces the mastersingers of his professional skill, delights the Nuremberg burghers, and wins him his beloved.

Lauritz Melchior never sang Walther on stage. He had studied the part with Anna Bahr-Mildenburg in Munich and when he returned to the Metropolitan in 1929, Giulio Gatti-Casazza needed a Walther bad, but Lauritz' firm reply was: "I can go high, but I have to come down. It tires me to sing in the middle of the high register, and it might affect the Preislied at the end. I am a 'schwerer Held' not a 'jugendlicher' tenor".

To John Barbirolli's genial and vast anecdotage belonged also a vivid account of recording the quintet, of how Lauritz' difficulty in coming in on cue and keeping time even after endless takes, almost led to giving up what in the end became one of the gramophone's most exquisite blendings

of five human voices. The story, however true, had probably improved in retelling (Barbirolli told it in Copenhagen only a fortnight before his death) and is partly contradicted by the take indication "Illa" and the fact that the session still left time to record Winterstürme and Morgenlich leuchtend. The recording may well be the only time LM ever sang the quintet.

10. Giacomo Meyerbeer (1791-1864)/Augustine Eugène Scribe
L'Africaine Act 4 O paradis!

The Portuguese explorer Vasco da gama en route to India discovers a tropical paradise and is awestruck by its beauty and magnificence.

Vasco is another part which Melchior never portrayed on stage but which figured in his concert and gramophone repertoire.

11. Giuseppe Verdi (1813-1901)/Arrigo Boito/M. Kalbeck
Otello Act 3 Dio! mi potevi

Deeply dejected by his suspicions of Desdemona's unfaithfulness, Otello sums up all the other cruel punishments he easilier could have suffered.

12. Act 4 Niun mi tema (Death of Otello)

Otello has smothered Desdemona, then learns he has been the victim of Iago's cunning. Ennobled and in full control of his grief, he addresses the dead Desdemona, then stabs

himself and comes to rest alongside her as the closing theme of the love duet is heard, "....one more kiss!".

Melchior sang the role of the Venetian moor 31 times, beginning in Hamburg May 1928 and including seven performances in three seasons at Covent Garden (with four Desdemonas, Rosetta Pampanini, Victorica Ursuleac, Joan Cross and Maria Caniglia). Critical reaction varied from "the greatest Otello since Tamagno" to "not that rich and effortless tone for which Verdi wrote". LM tried in vain to persuade Gatti-Casazza to let him sing the part at the Metropolitan, but the nearest he came was doing the fourth act (with Elisabeth Rethberg) at a farewell gala for Gatti in 1935 (a nice ironic touch!)

13. Ruggiero Leoncavallo (1858-1919)/L. Hartmann

I pagliacci Vesti la giubba.

Canio, the head of the strolling players, is beside himself because of Nedda's infidelity but "the show must go on", so "laugh, clown, laugh".

Lauritz sang Canio in Pagliacci 21 times (in 1913, as a baritone, he had sung Silvio for his Copenhagen Royal Opera debut). Vesti la giubba was included in Thrill of Romance in 1945, the first of Melchior's five Hollywood films.

Hans Hansen



Siegfried Wagner's coffin is carried from church during 1930 Bayreuth Festival. Friedrich Schorr heads left flank, Siegfried's chief assistant Alexander Spring (with Iron Cross) leads the right, followed by tenors Gunnar Graarud (clutching umbrella and raincoat), Fritz Wolff, Lauritz Melchior (in Bavarian formal dress), and baritone Theodor Scheidl, Rudolf Bockelmann and Eduard Habich are partly visible behind Schorr.

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/Siegfried 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 Guerrero (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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Otello (San Francisco 1934)



Siegfried in "Götterdämmerung"

*Front cover background, itinerary for LM's first American concert tour
October 29, 1926 - March 29, 1927.*

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LAURITZ MELCHIOR

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MELCHIOR ANTHOLOGY VOL. 3.



315-316

DACOCD 315

Richard Wagner

- 1 Siegmund's Spring Song
- 2 Walther's Prize Song
- 3 Rienzi's Prayer
- 4 Lohengrin - Höchstes Vertrau'n
- 5 Lohengrin - O Elsa! Nur ein Jahr
- 6 Tannhäuser - Dir töne Lob!
- 7 Tannhäuser - Rome Narration
- 8 Tristan - Love Duet (with Leider)
- 9 Tristan - Wohin nun Tristan
- 10 Tristan - Wie sie selig
- 11 Walküre - Ein Schwert verhieß
- 12 Walküre - Siegmund heiss' ich

DACOCD 316

- 1 Walküre - Ein Schwert verhieß
- 2 Walküre - Siegmund's Spring Song
- 3 Walküre - Siegmund heiss' ich
- 4 Götterdämmerung - Hast du Gunther
- 5 Gött.: - Siegfried's Narration and Death
- 6 Meistersinger - Am stillen Herd
- 7 Mei.: - Abendlich glühend
- 8 Mei.: - Quintet (Schumann, Schorr etc.)
- 9 Meistersinger - Walther's Prize Song
- 10 Meyerbeer - Vasco da Gama's aria
- 11 12 Verdi - Otellos Mon.& Death
- 13 Leoncavallo - Vesti la giubba

COMPACT
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