SYMPOSIUM RECORDS CD 1357

An Anthology of Song – Volume 2

FRIEDRICH BRODERSEN [Bad Boll, Württemberg 1873-Krefeld 1926] was the son of a clergyman. While in Stuttgart studying architecture he had his voice trained by Heinrich Bertram. After gaining experience and reputation in the Stadttheatre, Nuremberg from 1900 to 1903 he moved to the Court Opera, Munich, remaining there, respected and liked, until his death. His wide repertoire included *La Bohème*, *Königskinder*, *Rigoletto*, *Tannhäuser*, *Tiefland*, *Undine* and *Zar und Zimmermann*, Premières in which he took part include *Le Donne Curiose* and *Il Segreto di Susana* (Wolf-Ferrari, 1903 and 1909), *Violanta* (Korngold, 1916), *Palestrina* (Pfitzner, 1917) and *Die Vögel* (Braunfels, 1920). He was also a most admired concert and Lieder singer, often accompanied by his daughter.

KIRSTEN FLAGSTAD [Hamar, Norway 1895-Oslo 1962] was discussed in Volume I. These records, from the beginning of her career, are of extreme rarity.

SARAH JANE CHARLES-CAHIER née Walker [Nashville, Tennessee 1870-Manhattan Beach near Los Angeles 1951] was the daughter of an American general. She studied in Indianapolis, in Paris with Jean de Reszke and Victor Capoul, and in Berlin with Amalie Joachim. Her début was as Orpheus at Nice in 1904. In 1906 she was engaged by Mahler for Vienna. She was very successful in many European and American centres of music in opera, concert and oratorio. She sang in the première of *Das Lied von der Erde* under Bruno Walter at Munich in 1911 and in the Mahler Festival organised by Willem Mengelberg in Amsterdam in 1920. She retired from opera in 1927 and taught. Her pupils included Marian Anderson, Rosette Anday and Göta Ljunberg, and she advised Lauritz Melchior.

DIANE van DEMMELEN was probably a gifted amateur, perhaps a pupil of Blanche Marchesi in London. However, beyond the evidence of the record, that it was a good voice, and that she sings with great charm and considerable musicality, nothing certain is known of her.

WALTER WIDDOP [Norland, Yorkshire 1892-London 1949] worked as a wool dyer until 1922, when Norman Allin and Percy Pitt advised him to study singing. By 1923, after lessons with Arthur Hinchcliffe and Dinh Gilly, he could make his début in Leeds as Radames with the British National Opera Company with which he remained until 1929. Although he had appeared successfully as Siegfried at Covent Garden in the season of 1923/1924, it was as Rinaldo in *Armide* in 1928 with Frieda Leider that led to him becoming for a decade England's leading Wagner tenor. He sang in Germany, Holland, North America and Spain, and was also highly acclaimed in oratorio. He took part in the English premières of Mahler's 8th symphony and Stravinski's *Oedipus Rex*.

PAUL-HENRI "POL" PLANÇON [Fumay, Ardennes 1851-Paris 1914] was trained in Paris by Duprez and Sbriglia. After six years gaining experience and reputation largely in the provinces he made his début at the Paris Opéra as Méphistophélès. He remained with the Opéra for ten years. From 1891 to 1904 he was regularly at Covent Garden and from 1893 until his retirement in 1908 he sang in most seasons at the Metropolitan Opera. For many, with his smooth, polished cello-like sound and with the coloratura technique of a soprano, he is the finest example of the bass voice on record. These, his four Paris recordings are of extreme rarity.

MADELEINE GREY [Villaines-la Juhel, Normandy 1897-?Paris 1979] studied at the Conservatoire National, Paris initially piano with Cortot, then singing with Hettich. She gave her first concerts in Paris in 1919. These were highly acclaimed by the public and made a deep impression on Ravel. This led both him and Fauré to entrust to her premières of their works including those in this album and Fauré's *Mirages*. It also led her to specialise in modern works by, amongst others, Jacques Aubert, Honneger, Malipiero, Milhaud, Respighi, Tomasi and Villa-Lobos. She appeared throughout Europe, in both Americas and in the near East.

IVAR ANDRESEN [Oslo 1896-Stockholm 1940] was taught at the Imperial Opera School, Stockholm by Gillis Bratt and Hjaldis Ingebjart. Amazingly, he was thought initially to be a tenor. Siegfried Wagner trained him for Wagner roles at Bayreuth. In the years after his début in 1919 in *Aida* he was mainly in Stockholm. During the '20s he was a leading artist in the Verdi revival in the Weimar Republic and in Germany he became a leading Wagner interpreter. He sang with great success in London and at Glyndebourne, in New York and in Paris. He was also hugely admired in oratorio and Lieder.

FRIEDA HEMPEL [Leipzig 1885-Berlin 1955] studied first piano at Leipzig Conservatorium and then voice with Selma Niklass-Kempner at the Stern'schen Conservatorium, Berlin. She gained experience in provincial houses and sang small parts at Bayreuth. In 1907 at the instigation of the Kaiser she moved to Berlin. Here she rapidly achieved sensational success. She was the Marschallin in the local première of *Der Rosenkavalier* (1911) and Zerbinetta in the première of *Ariadne auf Naxos*. From 1907 she was equally successful in London and from 1912 in New York. Her repertoire ranged from *Die Zauberflöte* and *La Fille du Régiment* via Weber and Verdi to Eva (*Die Meistersinger*). Later she gave many recitals. Particularly popular were her 'Jenny Lind Concerts' in which her costume and music, which these pieces typify, recalled the 'Swedish Nightingale'.

Chants populaires of 1910 consists of one song each in Spanish, French, Italian and Hebrew. In the studio the last of these was recorded between the *Deux mélodies hébraïques* of 1914 and the record labelled *Trois chants hébraïques.* 'Kaddisch', associated today with mourning, is actually a Magnificat, partly in Hebrew, partly in Aramaic, originally said at the end of a period of study. 'Méjerke' is in Yiddish except for a liturgical quotation in Hebrew; 'Méjerke, my son, do you know before whom you stand?' 'Before the King, the King of kings.' 'L'Enigme eternelle' is in Yiddish; 'Man asks the old question, tra la la la la, man asks the old question.' Ravel was present at the recording, but it is now believed that he did not accompany. It should be stressed that in both sets of songs Ravel provided accompaniments to already existing melodies.

Accompanists: tracks 2, 3 Linde Brodersen; 4, 5 Felix Günther; 13, 14 Agnes Bedford; 15, 16 Percy Kahn; 26 Franz Hallasch; 27, 28 Bruno Seidler-Winkler.

Acknowledgements: Thanks are due to Paul Lewis and Adrian Tuddenham for assistance with the production.

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