

JUDY GARLAND

THE FINAL CONCERT IN COPENHAGEN

FIRST RELEASE OF THE
COMPLETE PERFORMANCE
IN HIGH DEFINITION

FALKONER CENTRET

MARCH 25, 1969



HIGH DEFINITION TAPE TRANSFERS

HDTT 13518

"she is one of the truly great in show business. ... a captivating experience"
--Berlinske Tidende, Copenhagen (review of concert)

FIRST COMPLETE RELEASE OF JUDY GARLAND'S FINAL CONCERT IN COPENHAGEN

New restoration from original tapes

01. Overture (4:18)
02. Get Happy (Ted Koehler-Harold Arlen) (3:54)
03. Just in Time (Betty Comden-Adolph Green-Jule Styne) (2:51)
04. The Man That Got Away (Ira Gershwin-Harold Arlen) (5:00)
05. I'd Like to Hate Myself in the Morning (John Meyer) (3:45)
06. For Once in My Life (Ronald Miller-Orlando Murden) (3:33)
07. Rock-a-Bye Your Baby with a Dixie Melody (Sam M. Lewis-Joe Young-Jean Schwartz) (2:37)
08. Over the Rainbow – orchestral interlude (2:21)
09. Chicago (Fred Fisher) (5:25)
10. Till the Clouds Roll By (P.G. Wodehouse-Jerome Kern) – duet with Johnnie Ray (2:53)*
11. Am I Blue? (Grant Clarke-Harry Akst) – duet with Johnnie Ray (3:57)*
12. San Francisco (Gus Kahn-Bronislaw Kaper-Walter Jurmann) (3:28)
13. Over the Rainbow – orchestral interlude (2:16)
14. Over the Rainbow (E.Y. Harburg-Harold Arlen) (3:17)
(All dialog between numbers is included).

*First commercial release

Orchestra under the direction of Tony Osborne. Recorded live at Falkoner Centret, Copenhagen, on March 25, 1969. Transfer of original tapes at 352.8 kHz, 24 bits by Robert Witrak (2022). Restoration and mastering by John H. Haley, Harmony Restorations, LLC (2022). Cover by Raphael Geroni Design. Cover photo: Judy Garland at Copenhagen concert, with Johnnie Ray at piano (photographer unknown). Grateful thanks to Lawrence Schulman for his beautifully apt notes and for much other invaluable assistance, planning and consultation, and to Kim Lundgreen for the 1969 Danish review. High-def downloads available at www.highdeftapetransfers.ca.

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COPENHAGEN: THE FINAL INNING by Lawrence Schulman

Judy Garland (June 10, 1922-June 22, 1969) did not, of course, know that her show at Falkoner Centret in Copenhagen, Denmark on Tuesday, March 25, 1969 would be her last. Singer Johnnie Ray was the opening act, and after the intermission Garland came on. Weighing only 90 pounds at this point, Garland's performances in this period of her life were marked by not just excitement but wonderment as to whether this frail figure could make it through the show. Garland's unreliability was known in the United States, but in Denmark she was quite simply a legendary performer who had never worked in Copenhagen. The Copenhagen engagement followed her run in early 1969 at the Talk of the Town in London, where she had also rented a mews cottage in Belgravia and married for the fifth time. Garland at this point was happy to be in Europe and not the United States, where the IRS was after her every penny. Worse, she had lost her California home in 1967 in order to pay back taxes, and since then had been living in hotels and at the homes of friends, hangers-on, and lovers. With her troubles vanished from her psyche and magically waved away for the Copenhagen public, she must have brought back memories, for those at Falkoner Centret, of Dorothy Gale in *The Wizard of Oz* (1939), Esther Smith in *Meet Me in St. Louis* (1944), and Esther Blodgett/Vicki Lester in *A Star Is Born* (1954), memories which converged as she took the stage. The roundness and richness of her voice may no longer have been as it was previously, but she more than made up for it in her heart-felt interpretations, which display an incredible joyfulness for this late period. Sounding surprisingly healthy, Garland uses old songs, like "Get Happy" and "The Man That Got Away," as a reminder to the audience that she had a rich legacy of music in her repertoire dating from her Hollywood years, as well as more recent ones, like "I'd Like to Hate Myself in the Morning" and "For Once in My Life," which showed her willingness to renew her repertoire. Then there were songs like "Just in Time," "Rock-a-Bye Your Baby with a Dixie Melody," and "Chicago," which had been in her concert programs for years. Of course, the evening concluded with "Over the Rainbow," in an interpretation that is deeply moving and turned out to be the last song of the last show she ever performed. Finally, included in this HDTT release are two duets she did with Johnnie Ray at the show, "Till the Clouds Roll By" and "Am I Blue?," both of which have never been released.

While in Denmark, Garland gave a long interview with Hans Vangkilde for Danmarks Radio. This fascinating document is the last extant interview with her, and although it has not been included in this HDTT release, it may be found in the CD box-set *Swan Songs, First Flights*, which can be found on eBay.

Love is the leitmotif of this historic evening. At one point, someone in the audience yells to her, "I love you," to which she replies "I love you too. I love you all." And before singing her last "Over the Rainbow," she dedicates the song to those in the hall, "And this is to you because I'm dedicated to you. Thank you for coming." Judy Garland adored her public, and we adored her back. She made us love her over a four-decade career, and a hundred years after her birth, her artistry is even more respected now than ever. This, her last performance, is a fitting memorial to a singer whose contribution to American popular music will still be remembered a hundred years hence.

MUSIC ARTISTS OF EUROPE
PRESENTERAR

Judy Garland



Johnnie Ray

FALKONER CENTRET

Tirsdagen den 25 mars kl. 20.00

Billetter i Falkoner Centret FA 8501 - City Billetbureau PA 4531

Danish Review from Berlingske Tidende, March 26, 1969, by Svend Kragh-Jacobsen

A Star in Her Full Radiance—Judy Garland at Falkoner Centret Showed Herself to Be One of the Truly Great Personalities of Show Business

We found her last evening to be an enchanting entertainer, an exquisite artist in her field. Her confidence, her well-planned effects reveal a skillful competency; added to this is the radiant personality so uniquely hers. ... So there she stood, youthful against the large stage, slim as a boy, with a boy's long thin arms—in constant movement. The long, slim legs, tight harem-pants, and the trailing robe bordered with large ostrich feathers—the whole costume in bright cerise, extremely low-necked. She wore only a little costume jewelry—a buckle, a brooch, and a necklace, and above their glitter rose the gamine head, with the short-clipped, elegant hair-do, the black hair tight about her head. There was something infinitely fragile about her—almost touchingly in the first few minutes, as she, with a type of curtsy, advanced to the center of the stage and at once began “Forget Your Troubles, Come on Get Happy.” Clear, thin tones, but therefore keen, compelling. They grow warmer and suddenly the full tones pour forth. This is her trick—in the nature of a coup. And out of this delicate little body emerges a surprising sound, surprising in its strength, in its power to fill the spacious hall, in its ability to sound at the same time both vulgar and elegant. We were caught up and held spell-bound for the three-quarters of an hour in which she sang, spoke, strolled, and coquetted through her numbers. We knew them all, and the audience gave her the cue for one after the other. The song above all others was “For Once in My Life.” She has finally captured happiness. The tomboy became completely feminine here: a woman of impressive temperament in her certainty that, for once at least, she really owned something, had something to call her own. Naturally, she brought out here her broken life, her good and bad luck, and this gave added color to her rendition. Here one listened and was truly thrilled. ... There were

naturally the songs from films, of which she has a great store. For example, “San Francisco,” where she “never will forget Jeanette MacDonald,” as humorously stated in the opening stanzas. Judy Garland gave the well-known popular song her full tone and made it her own. She also gave a dazzling rendition of “Chicago,” using her warm and witty coquetterie to bring, as she is impressively able to do, new luster to an old matter. The love songs were never sickly sentimental. “Just in Time” had the characteristic glow the song calls for, and “Id Like to Hate Myself in the Morning” received all the color of its text in the tuneful gaiety that she is so well able to give. The delight of the audience increased with each number. In between she made small talk—and abandoned elegance a little in order to stimulate further cheers from the gentlemen in the hall. She left about 10 o'clock but as the thunderous applause continued, came back in again. She seemed greatly amused by the Danish specialty of clapping in time. Humming her familiar theme song, she sank to the floor and then sang “Over the Rainbow.” A star was not only born, but reborn before our eyes. A star with personal sweetness, with a style distinctly her own that allows her to shift from the somewhat surprising boyish attitude to a convincing and strongly erotic femininity. Our experience with Judy Garland served to reinforce the fact that she is one of the truly great in show business. She became a captivating experience face-to-face.

(English translation courtesy of Sonny Gallagher, provided by Kim Lundgreen)

