



# THOMAS JENSEN LEGACY

VOLUME 8



THE COMPLETE PIONEERING RECORDINGS  
UNPUBLISHED DVOŘÁK NEW WORLD SYMPHONY  
HAYDN PIANO CONCERTO *WITH* JOHN DAMGAARD  
*ALL WITH* CITY OF AARHUS ORCHESTRA

## CD 1

### Friedrich Kuhlau (1786-1832)

[ 1 ] Overture: William Shakespeare, Op. 74 9:09  
TONO X 25135 (Mtx 3349-51) Rec. Nov. 1948

### Claude Debussy (1862-1918)

[ 2 ] Prélude à l'après-midi d'un faune 9:26  
TONO LPX 35005 (Mtx 35036) Rec. Oct. 1951

### Edward Elgar (1857-1934)

Serenade for Strings in E minor, Op. 20 11:28  
[ 3 ] Allegro piacevole 3:08  
[ 4 ] Larghetto 5:21  
[ 5 ] Allegretto 2:55  
TONO X25137/38 (Mtx 3353-55) Rec. Nov. 1948

### Jules Massenet (1842-1912)

Ballet Music from the opera Le Cid 7:57  
[ 6 ] I. Castilliane 2:52  
[ 7 ] IV. Aubade 1:13  
[ 8 ] VI. Madrilène 0:54  
[ 9 ] VII. Navarraise 2:52  
TONO X25139 (Mtx 3359/60) Rec. Nov. 1948

### Pyotr Ilyich Tchaikovsky (1840-1893)

[10] Marche slave, Op. 31 8:47  
TONO LPX 35005 (Mtx 33035) Rec. Oct. 1951

### Bedrich Smetana (1824-1884)

[11] Dance of the Comedians from  
The Bartered Bride 3:14  
TONO L25044 (Mtx 4080) Rec. Oct. 1951

### Aram Ilyich Khachaturian (1903-1978)

[12] Sabre Dance from Gayaneh 2:26  
TONO LPX 35005 (Mtx 33035) Rec. Oct. 1951

### Johann Strauss, II (1825-1899)

[13] Schatz-Walzer, Op. 418 7:08  
TONO LPX35005 (Mtx 33035) Rec. Oct. 1951

[14] Tritsch-Tratsch Polka, Op. 214 2:30  
TONO LPX35005 (Mtx 33036) Rec. Oct. 1951

### Johann Strauss (1804-1849)

[15] Radetzky March, Op. 228 2:22  
TONO LPX35005 (Mtx 33036) Rec. Oct. 1951

### Edward Elgar

[16] Salut d'amour, Op. 12 2:59  
TONO X25138 (Mtx 3356) Rec. Nov. 1948

### Svend Erik Tarp (1908-1994)

From Suite on Old Danish Folk Songs (1931)  
[17] I. The Raven He Flies in the Evening 2:50  
[18] III. Little Kirsten's Dance 1:37  
TONO X 25136 (Mtx 3352) Rec. Nov. 1948

### Carl Christian Møller (1823-1893)

[19] Bataille March 2:39  
TONO L22030 (Mtx 3358) Rec. Nov. 1948

[20] Aarhus Tappenstreg (Aarhus Tattoo) 2:25  
TONO L28030 (Mtx 3357) Rec. Nov. 1948



## CD 2

### Antonín Dvořák (1841-1904)

Symphony No. 9 in E minor, Op. 95

"From the New World" 37:21

[ 1 ] I. Adagio - Allegro molto 8:27

[ 2 ] II. Largo 11:55

[ 3 ] III. Scherzo: Molto vivace 6:46

[ 4 ] IV. Allegro con fuoco 10:01

Live concert, Aarhus Hallen, October 1, 1950

### Joseph Haydn (1732-1809)

Piano Concerto in D Major, Hob XVIII 17:34

[ 5 ] I. Vivace 7:26

[ 6 ] II. Un poco adagio 6:01

[ 7 ] III. Rondo al Ungherese 3:57

John Damgaard, piano

Live concert, Aarhus University Main Hall, August 1957

### Jean Sibelius (1865-1957)

[ 8 ] Andante festivo, JS34b 4:16

### Friedrich Kuhlau (1786-1832)

[ 9 ] Overture til Elverhøj (The Elf Hill) 10:45

Live concert, Scala Aarhus, December 20, 1955

### Carl Nielsen (1865-1931)

Symphony No. 1 in G minor, Op. 7

[10] I. Allegro orgoglioso 8:31

Live concert, Aarhus Theatre, October 29, 1951

City of Aarhus Orchestra

Thomas Jensen, conductor

## AARHUS BY-ORKESTER

JYDSK SYMFONISK ORKESTER

Protokoll: Hans Holtenet Kompagn

5./SEKON 1950-51

16./SEKON

## 15 AARS FØDELS DAGSKONCERT

(I Orkester og Salskoncert)

Søndag den 1. Oktober Kl. 20 i Aarhus-Hallen

Dir. forarrådet Aarhus By-Orkester

Dirigant: THOMAS JENSEN

Solist: FRANCE ELLIGAARD

### PROGRAM

Niels Viggo Bentzen: Intrada. For Orkester. I. Opførelse

(Tilføjet Kapelmester Thomas Jensen og Aarhus By-Orkester

pas Orkestret 15-Aars Fødselsdag)

Antonín Dvořák: Symfoni Nr. 5, 5. e.moll. «Fra den nye Verden»

Adagio - Allegro molto

Lento (Molto vivace)

Allegro con fuoco

### PAUSE

P. Tjankofski: Koncert Nr. 1. b-moll for Klaver og Orkester

Allegro ma troppo e molto marcato

Andantino semplice

Allegro con fuoco

France Ellgaard

Paul Dukas: Troldmandens Lærting. (Scherzo for Orkester efter

Goethes Ballade)

Inden den gamle Troldmand forlader sit Værksted, forvares han  
Lærtingen til ikke at lære Kunstene ogge Hænder. Men Lærtingen  
kan ikke dy sig, kun gøre en Kugle levende og faar den til  
at klatre opad i Høden. Til sin Lærings opløfter han, at han har  
gjort de Gud, der kan stande den oppe. Han bliver den med op  
Og han maa den forvandle til et menneske efter Guds. Der uventet  
vælt indover ned. Fra den øverste. Sling om Høden. Lærtingen  
Troldmandens tilbage og bringer Orden i Værkstedet, hvorefter  
alt står et roligt.

Bygel - Hornung G. Møller

2. Fødselsdagskoncert. Torsdag den 7. November i Aarhus-Hallen



Born on 25 October 1898 in Copenhagen, Thomas Jensen entered the Royal Danish Conservatoire of Music in 1913 where he studied with, among others, Carl Nielsen. Between 1917 and 1919 he was a solo cellist of the Northwest Skåne Orchestra in Helsingborg in Sweden. From 1920 to 1927 he played in the Tivoli Symphony Orchestra in Copenhagen, first as 3rd, then 2nd cellist.

The cellist Jensen nurtured ambitions as a conductor which he began to fulfil in 1923, as conductor of the amateur Euphrosyne orchestra. Two years later, his conducting of Stravinsky's *L'histoire du soldat* at Det Ny Theater (The New Theatre) attracted attention, and he decided to further his conducting career with periods of study in Paris and Dresden, returning once in a while to conduct at the Nørrebro Theatre, and at the Tivoli in the event of its permanent conductor Frederik Schnedler-Petersen being indisposed.

When Johan Hye-Knudsen left the Scala Theatre in 1925 to join the more prestigious Royal Theatre, Jensen was encouraged to apply for the vacancy. He chose instead to become conductor of the Philharmonic Society in Aarhus. The post enabled him to take on more purely orchestral repertoire, even when coupled with work at the Aarhus Theatre, but he probably also saw the opportunities afforded by the city's cultural potential. Plans were afoot for a university (founded in 1928) and even a permanent symphony orchestra. This ambition took another decade to bear fruit with the Aarhus Civic Orchestra, founded and named in January 1935 by Jensen himself.

In the meanwhile, Jensen did not restrict his work to the relatively provincial Aarhus. In 1931 he was invited by the head of Danish radio, Emil Holm, to apply for a new post as a second conductor to the radio's symphony orchestra, assisting the work of Launy Grøndahl and Erik Tuxen. Even though several board members suggested hiring him without further ado, the management (mostly Holm) insisted on an open audition. Jensen came third, and the post went instead to the Austrian conductor Fritz Mahler, whose father was a cousin of the composer Gustav Mahler. Jensen's reputation had preceded him, however, so that he nevertheless returned to the DRSO as a guest conductor. 1935 was a watershed year for Jensen. As well as founding the City of Aarhus Orchestra he made his debut with the DRSO in November with a programme of light popular

music. The two ensembles continued to lie at the centre of his work for the next two decades. With 26 permanent members, the City of Aarhus Orchestra was a Classically constituted ensemble, whereas the radio orchestra was more than twice as large, expanding from 55 musicians in the 30s to an 'international standard of 92 musicians in 1948. From 1936 to 1948 he also led regular concerts with the Tivoli Orchestra, acting as deputy to Svend Christian Felumb during the Aarhus orchestra's annual summer break.

Jensen's background as a cellist surely influenced his repertoire choices as a conductor. He had played in the Danish premieres of Beethoven's Ninth and Mahler's Fourth and Ninth symphonies, given by the Tivoli Orchestra with Schnedler-Petersen. He had also played in the first performances of Nielsen's Fourth and Fifth symphonies, as well as most of the symphonies by Sibelius, under the baton of the composers. From 1937 onwards he gave only symphonic concerts with the DRSO, declining invitations to take on light-music programmes. His debut in the DRSO's regular Thursday concert series, the most prestigious of their engagements, took place on 2 December 1937 with a programme including the First Cello Concerto of Saint-Saëns and the Symphony by César Franck, and thereafter he gave one or two concerts in the series each season. Jensen's connection with the DRSO deepened during the early 50s. The orchestra had come to international attention in concerts led by Fritz Busch at the 1950 Edinburgh Festival, and given a critically acclaimed account of Nielsen's Fourth in London under Launy Grøndahl the following year. In 1952 they embarked on an ambitious tour of the US, giving 39 concerts in 38 cities over 47 days. The punishing schedule did not suit the ageing Grøndahl, and the orchestra's members petitioned for Jensen to replace him. Sharing duties with Erik Tuxen, Jensen conducted 20 performances of Nielsen's Fourth Symphony, as well as works by Dvořák, Grieg and Richard Strauss. This led to a part-time post with the orchestra in 1953, and when Grøndahl retired in 1956 and Tuxen died the following year, Jensen was finally offered the coveted chair of permanent conductor in the autumn of 1957.

The offer came at a propitious time for Jensen. His relations with the management of

the City of Aarhus had turned frosty over time, and he departed in anger in the spring of 1957. Standing in front of the DRSO musicians for his first rehearsal as permanent conductor a few months later, he was welcomed with applause. However, Jensen, now close to 60, was not the conductor he had been a quarter of a century earlier at that unsuccessful audition. He had begun to suffer from progressive deafness, and he quietly remarked to the musicians that his appointment with them might have come a little too late. The orchestra itself was beginning to feel the pressure of success, which demanded both more concerts and a more challenging repertoire, leaving its musicians less time to rehearse and perform the international repertoire that had made them renowned both in Denmark and beyond.

However, until Jensen's sudden and early death in 1963, he and the orchestra made a heroic effort to preserve and pass on a fast-vanishing heritage. They were the guardians of a performing culture derived from Nielsen, and from the orchestra's distinguished early conductors. After 1963, years passed without the DRSO engaging a permanent conductor, and both its playing and *esprit de corps* suffered accordingly. Thus the recordings in this series represent something of a last gasp of a lost tradition.

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Public financing of cultural institutions outside the capital city was almost non-existent for most of the twentieth century. The State Library in Aarhus was the exception which proved the rule. An increasing dissatisfaction with this was especially apparent in Aarhus, the country's second largest city on the east coast of Jutland. At the beginning of the century the city had experienced a not inconsiderable growth. Electric-powered trams arrived already in 1904, and the Great National Exhibition in 1909 had, together with the extensions of the harbour, considerably boosted the city's ego. Cultural areas also benefitted from the development. The Jutland Academy of Music and

Aarhus University were founded before the economic crisis seriously intervened after 1930.

The city also had a Philharmonic Society, founded during the First World War, but no orchestra. Thomas Jensen became associated with this private institution, whose basis was Aarhus Theatre's small orchestra which he conducted, about 10 musicians plus wind players from the city's two regimental bands. In addition to this there were external supernumeraries. The connection with the theatre meant that the concerts could be held in its very beautiful hall. The theatre was inaugurated in 1900 and was similar in style to The Royal Theatre, Copenhagen, smaller, of course, but even so with about 800 seats. The hall's acoustics were well suited to theatrical performances but far too dry for orchestral concerts. CD 2 in this set has an example of this as a bonus track.

The theatre's orchestra normally played entr'acte music at performances, about 200 a year. This was popular and the theatre wished to have a larger orchestra. As a result, the number of players in the orchestra was increased to 23 in 1935. It then had to serve simultaneously as an orchestra for the whole city. That ambitions were high can already be seen from the fact that the name City of Aarhus Orchestra - with the subtitle Jutland Symphony Orchestra - more than hinted that the orchestra in the long term was to be a full-size orchestra. A goal for which Thomas Jensen strove tirelessly until 1957 when he left the city in favour of a permanent appointment with the Danish Radio Symphony orchestra (The Orchestra of the Danish Broadcasting Corporation)

The difficulties were considerable. The reluctance of the city council, county council and the Ministry of Culture to contribute to the economy turned out to be virtually impossible to surmount, so that the orchestral players were only employed 8 - 10 months a year on a salary which was not much more than half of what their colleagues in Copenhagen were earning. The lack of a suitable concert hall was also one of the conditions that Jensen and the orchestra were forced to live with.

In Denmark, gramophone records of orchestral music played by Danish orchestras



Scala, Aarhus. The combined cinema and concert hall





were few and far between. The Royal Danish Orchestra, the country's sole established orchestra apart from the Danish Radio Symphony Orchestra, had only recorded a handful of 78 records. Court Singer Holm, the somewhat despotic director of the broadcasting corporation, had forbidden "his" orchestra to make gramophone recordings. He was of the opinion that if one wanted to hear the licence-financed Radio Symphony Orchestra, it ought only to be possible to do this on the radio. The first conductor to realize what possibilities there were in making gramophone records with orchestra was Thomas Jensen. He was a pioneer in the field and assembled an ad hoc orchestra for the purpose of making recordings. The orchestra mostly consisted of players from the Royal Danish Orchestra and the Danish Radio Symphony Orchestra, who in their spare time formed what came to be called the Copenhagen Philharmonic Orchestra. Already in the late 1930s Thomas Jensen made quite a number of records with this orchestra. They sold well and showed that he had understood the potential in the undertaking. Gramophone recordings of Danish orchestras became a cultural factor of great importance, and after Holm's retirement from the Danish Radio, the Danish Radio Symphony Orchestra also entered the scene, often conducted by Jensen. He made more gramophone recordings than any other Danish conductor until about 1950. In 1948 he was asked to take part in recordings of Danish orchestral music for an anthology which was envisaged by "The Society for the Promotion of Danish Music". Jensen therefor suggested making a recording with The City of Aarhus Orchestra of Kuhlau's Overture to the play "William Shakespeare". It fills 3 record sides. And the fourth one was to present newly-composed Danish music. For this two small movements from a suite on Danish folk-songs by Svend Erik Tarp was chosen. The Danish record company TONO was to be responsible for the recording and distribution. Jensen had already made several TONO records in Copenhagen, and he made use of this already existing connection when he suggested to TONO that they made a small series of records with the Aarhus orchestra, since the technical equipment was, after all, already to be found in the city. An ulterior motive was

naturally to present the orchestra to a nationwide audience. It was the first time that orchestral music was recorded outside Copenhagen, and the first time that a provincial orchestra could be heard on a gramophone recording. And in the event the records were a success, so that TONO returned to Aarhus in 1951 for a new series of recordings which also sold well. Artistically the recordings were of such high quality that TONO also managed to get some of them issued in USA by the Mercury recording company. In Denmark a number of the recordings were later issued as LP records. And from my childhood I remember that "L'après-midi d'un Faune", Elgar's String Serenade and "Salut d'amour" were often played on the radio. There can be no doubt that to a considerable extent the recordings helped to make the Aarhus orchestra well known and respected. Jensen wanted to use the recordings as a lever to fulfil his two greatest wishes: a suitable concert hall and an enlargement of the orchestra, especially the strings. As it turned out he managed to increase the size of the orchestra to 50 musicians towards the middle of the 1950s, but nothing came of the concert hall. But there was still hope. A certain optimism was braced by the fact that the Danish Broadcasting Corporation were also interested in the matter, since they wished for better possibilities for employing the orchestra for broadcasts and for that reason offered to finance 25% of the building costs of a new concert hall. Not even this very generous offer could convince the county and city councils of the necessity of loosening the purse strings.

But now a new idea was brought forward and presented as if it were a stroke of genius. It would, it was maintained, take care of both the orchestra and radio, and then it would, as a further asset, benefit the theatre's economy.

Aarhus Theatre had a film licence and a tiny humble cinema in a building next to the theatre. The plan now was to demolish the cinema and build a new one, this time adjoining the theatre. The theatre is built on a triangular ground, bounded by two streets, which run together in an acute angle. This meant that the hall would be funnel-shaped, and that the rostrum/film screen would have to be at the narrow end. Jensen was, to put it mildly, sceptical about the project, but it was carried out

and completed in December 1955. In a broadcast from the inauguration we hear speeches by a representative from the theatre, the Lord Mayor and the Minister of Culture who all praise the result not only as a solution to the concert hall problem, but also as the fulfilment of the Danish Broadcasting Corporation's wish for an all-round studio with all the technical equipment and cables at the same place and always available for use for among other things recordings of the orchestra's concerts, and finally as a far better utilization of the theatre's film licence to the benefit of its economy

It was a beautiful hall, and it came to be called "Scala" because the seats were arranged stepwise up from the podium. The audience facilities were fine, and it cannot be denied that one felt comfortable in the tasteful, up-to-date surroundings in the building complex. There was room in the hall for over 800 people, slightly less than Jensen and the Broadcasting Corporation had wished for, but tolerable, even so, so that the county and city councils were convinced that all problems were now solved – and at a most reasonable cost

Unfortunately, it was almost immediately apparent that the acoustics in the hall were far better suited to a cinema than a concert hall, and the somewhat steep arrangement of the seats caused the reverberation to be affected to a considerable degree by the size of the audience. Furthermore, the space at the podium was too small for a full-size symphony orchestra, because it was at the narrow end of the funnel-shaped hall. It was impossible to have a choir together with the orchestra, and there were even problems finding satisfactory space for a grand piano. When the Royal Danish Orchestra gave a guest performance, only 60 of the 92 musicians could be squeezed in. Added to this, the shape of the hall favoured the brass to such an extent that the strings were drowned in some passages. Jensen attempted to remedy the problem in a variety of ways by repositioning the musicians, but he could not find even a tolerably satisfactory solution to the problem. The Danish Broadcasting Corporation completely gave up using the hall, but as a cinema it functioned well, and it yielded a profit for the theatre, which was therefore the only

party to benefit from the advantages which had been promised. But here there were also problems: the big film companies turned out to be unwilling to allow major films to be premièred in a cinema which could only show them 6 days a week. The seventh was a concert day.

So after a few years the orchestra once again became homeless. In 1957 Jensen had already left the city in frustration, and 25 more years were to elapse before the country's second largest city gained a home for music and a full-size symphony orchestra, and perhaps it would have taken even longer without Thomas Jensen! The first of the two CDs from volume 8 contains all the gramophone recordings of the Aarhus Orchestra conducted by Thomas Jensen. The repertoire was selected according to the following criteria: single pieces should preferably not take up more than one record in order not to be too expensive for buyers, and the repertoire needed to take into consideration what one assumed would appeal to the largest possible audience without sacrificing the musical qualities. It was quite obviously important for Jensen that the records should act as a lever for the plans for a proper concert hall. The two last pieces, Bataillemarch and especially Aarhus Tappenstreg, (The Aarhus Tattoo) may not have been among Jensen's favourites, but they were probably included in order to show that the orchestra's ambition was to be an orchestra for the whole city, not only the well-off and the intellectual élite.

The records were an unqualified success, and TONO sold seven of the issues to the American company Mercury, who issued them in USA, where they also sold well. The issues in question are tracks [ 2 ] and [10] - [15]. They were also issued later as LP records in Denmark. The LP is used here for transfers because of its quieter surface.

All the works on the second CD are live recordings from the Danish Broadcasting Corporation. They deserve a word of explanation. Tracks [ 1 ] - [ 4 ], Dvořák's New World Symphony, are from a concert held on the occasion of the Orchestra's 15th birthday season. It took place in the Aarhus-Hallen, an enormous hall which was used for many different purposes, from exhibitions and dances to sports events

such as 6-day cycle races. It could seat about 3,200 and was therefore in reality much too large to be a concert hall for an orchestra then consisting of only 32 musicians, not counting assistants. There had been discussions about whether or not to install a sliding back wall so that the size of the hall could be adjusted to suit various requirements, but it never came to anything.

Besides the Dvořák symphony the programme consisted of Niels Viggo Bentzon: Intrada, Tchaikovsky: Piano Concerto in B-flat minor with France Ellegaard as the soloist, and Dukas: "The Sorcerer's Apprentice". The concert was broadcast on the radio, and acetate discs were cut, perhaps intended for repeat broadcasts. Thomas Jensen had a set of records of the symphony made for himself. These records from his own collection found their way to a record collector who willingly made them available for this issue of recordings. One of the labels is shown here in the booklet. The Haydn concerto is from one of the orchestra's free summer concerts which were held in the beautiful Main Hall of the university. The soloist, John Damgaard, sat next to me when we were at school, and at that time we spent summer holidays together in my family's holiday cottage near Silkeborg, where we went sailing, built rafts and thoroughly enjoyed ourselves. But in 1957 John had to go home earlier than planned because Thomas Jensen had told him that he might have a chance to perform with the orchestra. At that time we were 15. It was not the first time that Jensen offered a young talented pianist such an opportunity. Just a few years earlier the 13-year-old Merete Westergaard had been the soloist in Beethoven's 4th Piano Concerto. Thomas Jensen's sure instinct had not failed. The young soloists both ended up as professors at the conservatoire!

At that time it was not yet usual to find tape recorders in private homes, but John's parents had a firm cut a gramophone record from the broadcast of the concert. This record is used here. It is worth mentioning that the concert was an enormous success and that it was repeated some days later, something which was quite exceptional.

After the Haydn concerto there are two pieces from the inaugural concert at the

problematically combined cinema and concert hall, Sibelius's Andante Festivo and Kuhlau's Elves' Hill Overture. The concert took place on 20th December 1955 and was broadcast on the radio. Although many string-players had been called in as assistants, it can clearly be heard that in the tutti passages the sound is dominated by the brightness of the brass instruments and that the reverberation is very short, problems which, as already mentioned, turned out to be impossible to solve and which was the main reason why the hall was used as a concert hall for only a few years.

Bonus track [10], the first movement of Carl Nielsen's First Symphony, has been included for two reasons. Firstly, the recording demonstrates how a Philharmonic Concert sounded in the theatre hall. It can immediately be heard that the acoustics in the hall are completely dead. Any kind of reverberation is lacking. The hall was totally unsuitable for symphonic concerts, however good it was for theatrical performances.

The record sleeves show that the concert took place on 29th October 1951, and the reason for the recording being made was that the music students from the university wished to have the opportunity not only to study the score, but also to *hear* it. In 1951 it was not yet available as a gramophone recording. This did not happen until some years later, with of course Thomas Jensen and The Danish Radio Symphony Orchestra! [Available in Volume 4 of this series]. The records were cut by the Aarhus firm Hammerschmidt Foto-Film og Tone, who unashamedly advertised thus: "Whatever, Wherever, Whenever". The firm's equipment did not bear comparison with that of the Broadcasting Corporation, but the recording conveys even so a valid impression of both the orchestra and the theatre's contribution to the resulting sound. These records are also from Thomas Jensen's private collection. Thanks are due to Niels Ravn for making the records of the live recordings of Dvořák and Nielsen available to me and thanks also to John Damgaard for the Haydn recording.







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2 CD

Total playing time:  
78:32 + 79:04First CD release  
CD 1 [18]+[19]  
First release  
CD 2Transferred by  
Claus ByrithCover photo  
Svend RavnkildeCover design  
Hannah JørgensenExecutive producer  
Jesper Buhlwww.danacord.dk  
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LC 07075



## The Thomas Jensen Legacy, Volume 8

The result of the turbulent 1950s in Denmark's second largest city, Aarhus, was the foundation of a symphony orchestra, spearheaded and forcefully directed by conductor Thomas Jensen.

His pioneering early Danish TONO recordings, comprising popular orchestral music, were a triumph and were re-released even in the US by the Mercury label. They are all here, collected together for the first time. In frustration, Jensen left Aarhus for a new job as head of the Danish Radio Symphony Orchestra, however he returned to conduct two concerts which are here presented for the first time.

### CD 1

**Kuhlau** [ 1 ] Overture: William Shakespeare, Op. 74 9:09

**Debussy** [ 2 ] Prélude à l'après-midi d'un faune 9:26

**Elgar** [ 3 ]-[ 5 ] Serenade for Strings in E minor, Op. 20 11:28

**Massenet** [ 6 ]-[ 9 ] Ballet Music from the opera Le Cid 7:57

**Tchaikovsky** [10] Marche slave, Op. 31 8:47

**Smetana** [11] Dance of the Comedians from The Barted Bride 3:14

**Khachaturian** [12] Sabre Dance from Gayaneh 2:26

**Johann Strauss, II** [13] Schatz-Walzer 7:08 [14] Tritsch-Tratsch Polka 2:30

**Johann Strauss** [15] Radetzky March 2:22 **Elgar** [16] Salut d' amour 2:59

**Tarp** [17]-[18] From Suite on Old Danish Folk Songs (1931)

**C. C. Møller** [19] Bataille March 2:39 [20] Aarhus Tappenstreg 2:25

### CD 2

**Dvořák** [ 1 ]-[ 4 ] Symphony No. 9 "From the New World" 37:21

**Haydn** [ 5 ]-[ 7 ] Piano Concerto in D Major, Hob XVIII 17:34

John Damgaard, piano

**Sibelius** [ 8 ] Andante festivo, JS34b 4:16

**Kuhlau** [ 9 ] Overture til Elverhøj (The Elf Hill) 10:45

**Nielsen** Symphony No. 1 in G minor, Op. 7 [10] I. Allegro orgoglioso 8:31

City of Aarhus Orchestra  
Thomas Jensen, conductor