



THOMAS JENSEN LEGACY

VOLUME 11



PIANO CONCERTOS *WITH* VICTOR SCHIØLER
R. STRAUSS TILL EULENSPIEGELS LUSTIGE STREICHE
WORKS FOR VIOLIN AND ORCHESTRA *WITH* EMIL TELMÁNYI
TCHAIKOVSKY 1812 OVERTURE

CD 1

Edvard Grieg (1843-1907)

Piano Concerto in A minor, Op. 16 (1868) 27:26

[1] Allegro molto moderato 12:00

[2] Adagio 5:49

[3] Allegro moderato molto e marcato 9:43

Danish Radio Symphony Orchestra

Live recording, Helsinki, March 1962. Broadcast July 22, 1962

Franz Liszt (1811-1886)

[4] Fantasy on Hungarian Folk Melodies, S123 (1852) 14:57

Tivoli Concert Hall Orchestra

Studio recording, May 21, 1942 TONO X 25000-01, (Mtx 1616-19)

Selim Palmgren (1878-1951)

[5] Piano Concerto No. 2, Op. 33 (1913) "The River" 20:57

Danish Radio Symphony Orchestra

Live recording, Helsinki, Finland, March 1962

[1]-[5] **Victor Schiøler**, piano

August Winding (1835-1899)

[6] Concert Allegro in C minor Op. 29 (c.1875) 14:35

Boris Linderud, piano

Studio recording, November 7, 1960

CD 12

Pyotr Ilyich Tchaikovsky (1840-1893)

[1] 1812 Overture, Op. 49 (1880) *15:06*

Royal Danish Orchestra

Studio recording, June 12, 1947 TONO X 25087-88 (Mtx 3034-37)

Pablo de Sarasate (1844-1908)

[2] Zigeunerweisen, Op. 20 (1878) *8:37*

Danish Radio Symphony Orchestra

Studio recording, August 28, 1951 TONO X 25005 (Mtx. 1675-2-1676-2)

Camille Saint-Saëns (1835-1921)

[3] Introduction and Rondo capriccioso, Op. 28 (1863) *9:03*

Royal Danish Orchestra

Studio recording, June 9, 1947 TONO X 25086 (Mtx. 3030-31)

Jenő Hubay (1858-1937)

[4] Hungarian Czárda Scenes: No. 4, Op. 32 (Hejre Kati) (1882/86) *5:51*

Telmányi Chamber Orchestra

Studio recording, May 16, 1947 TONO L 28014 (Mtx. 3942-43)

Ludwig van Beethoven (1770-1827)

[5] Romance No. 2 in F major for violin and orchestra, Op. 50 (1798) *8:15*

Danish Radio Symphony Orchestra

Studio recording, September 2, 1951 TONO X 25004 (Mtx. 1673-2-74-2)

[2]-[5] **Emil Telmányi**, violin

Johan Svendsen (1840-1911)

[6] Romance in G major for violin and orchestra, Op. 26 (1881) 8:23

Carlo Andersen, violin

Copenhagen Philharmonic Orchestra

Studio recording, August 31, 1939 HMV DB 5232 (Mtx. 2CS 1508-9)

Richard Strauss (1864-1949)

[7] Till Eulenspiegels lustige Streiche, Op. 28 (1894-95) 14:48

Danish Radio Symphony Orchestra

Thursday concert, Denmark's Radio Concert Hall, October 2, 1952

Thomas Jensen, conductor

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 Emil Reesen (and from 1936 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 Aarhus City 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 Aarhus Civic 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 Aarhus Civic Orchestra had become 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 on November 13, 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.

This collection brings together live DRSO broadcasts from the 1950s and the 1960s with earlier gramophone recordings, made before Jensen's DRSO tenure when he was principal conductor of the Aarhus Civic Orchestra (documented on Volume 8 of the series [DACOCD 918]).

CD 1 presents several concertante works for piano and orchestra, including excerpts from two concerts given by the DRSO on a tour to Finland in March 1962. Danish State Radio released the DRSO for the tour, which was organized by the orchestra itself, while supporting it through transmission fees for two of the orchestra's four concerts in Helsinki.

The orchestra's visit to the Finnish capital formed a central component of a 'Danish Week' celebrating the culture of their neighbour. The opening concert took place on 24 March in the Solennitets Hall of Helsinki University, introduced by speeches including an appearance by the Danish Prime Minister Viggo Kampmann. The programme featured works by Nielsen and CFE Horneman as well as the Second Piano Concerto by the Finnish composer Selim Palmgren. Born in western Finland and educated primarily as a pianist at the conservatoire in Helsinki, Palmgren wrote the concerto between 1907 and 1912. Its subtitle, "The River" (in Finnish, "Virta")

refers to the Kokemaajenjoki flowing through Palmgren's childhood home town of Pori in the region of Bothnia.

Palmgren also found inspiration for the concerto in the Scandinavian myth of the 'Neck' – a supernatural being who lives in rivers and streams and who lures unsuspecting victims with his music. *Näckens Polska* (Neck's Polka) is a Swedish folksong which forms the melodic core of this single-movement rhapsody. The style of the concerto shares a distinctively Finnish tone with the earlier music of Sibelius: picturesque, descriptive and grandiose, while the solo part is cast in the kind of late-romantic idiom of Rachmaninov.

Palmgren's concerto was something of a calling-card for Schiøler on tour: in 1925 he had taken it to England, giving performances at the Henry Wood Proms and in Bournemouth under the baton of Sir Dan Godfrey. The DRSO's Finnish tour also featured Schiøler as soloist in Grieg's evergreen masterpiece: hardly a 'Danish concerto', but one written by Grieg while staying in the village of Søllerød near Copenhagen with his wife (and cousin), the Danish-born Nina Hagerup. The Norwegian pianist Edmund Neupert gave its premiere at the Casino Theatre in the Danish capital. While the 25-year-old Grieg quite obviously took Schumann's A minor Concerto as his formal model, he integrated its form with orchestration derived from his study of Gade's music and with his own twist on Norwegian folk melodies, which emerges most strongly in the finale: the main theme is derived from the *halling*, a distant cousin of the Scottish reel, which is then brilliantly transformed into a triple-time *springdans* in the final coda.

Schiøler's first teacher was his mother, the pianist Augusta Schiøler, and he went on to study with Ignaz Friedman and Artur Schnabel. In the early 1930s Schiøler began to retrain as a doctor, but he recaptured his early fame as a pianist in the postwar era. While pursuing simultaneous careers as a pianist and a hospital doctor, Schiøler also became involved in music administration. As chairman of a professional association for concert soloists in Denmark, Schiøler negotiated closely with Danish

State Radio in 1961, working closely with the DRSO's chairman Waldemar Wolsing. This rapport probably contributed to the choice of Schiøler for the Finnish tour the following year, when he also became a piano professor at the Royal Danish Academy of Music.

CD1 concludes with a broadcast recording of the Concert Fantasy by the lesser-known figure of August Winding. Born in 1835 to a clergyman (and arranger of folksongs) he trained as a pianist, first in Copenhagen with Carl Reinecke and Anton Rée, later in Paris and Prague with the Czech pianist and composer Alexander Dreyschok. Having returned to Copenhagen, Winding became renowned as the most important Danish pianist of his generation, and in 1864 he married a daughter of the composer JPE Hartmann (thus also becoming the brother-in-law of Gade).

Winding took up the post of piano professor at the newly founded conservatoire in Copenhagen in 1867, and focused his energies on teaching and composition after a repeated-strain injury put paid to his concert career. After his death in 1899 he left most of his autograph manuscripts to the conservatoire, where they lay mostly forgotten until the 1940s. They included a full-scale piano concerto which shares its key of A minor with the examples by Schumann and Grieg, and this standalone Concert Allegro in C minor, cast as an expansive sonata-form movement like Schumann's Introduction and Allegro appassionato Op. 92, and similarly imbued with high contrasts between heroic statement and free-flowing rhapsody. The soloist is the Danish pianist and composer Boris Linderud (1915-95), a piano student of Karla Bjarnov in Copenhagen who became the DRSO's permanent pianist in 1959 (after Viktor Fischer).

Just as CD 1 pays tribute to a pair of Danish pianists, CD2 celebrates the artistry of two Danish violinists, Emil Telmányi and Carlo Andersen. Hungarian-born Emil Telmányi (1892-1988) trained as a violinist in Budapest with Jenő Hubay, but a concert tour with the pianist Ignaz Friedman brought him to Copenhagen. In 1912 he first met Carl Nielsen and the composer's younger daughter Anne Marie, whom he

married in 1918. After World War I, the couple settled in Copenhagen, where Telmányi later formed and conducted a chamber orchestra.

As a dedicated advocate of his father-in-law's music, Telmányi gave many local and international premieres of Nielsen's music. Known primarily for his definitive interpretation of the Violin Concerto, Telmányi also collaborated with the conductor Erik Tuxen on a new, authoritative edition of the Fifth Symphony. He taught violin both privately and at the Jutland Conservatory of Music, and he conducted both amateur and professional orchestras until 1982.

Telmányi's heritage is honoured here by Hubay's gypsy-style showpiece 'Hejre Kati' ('Hey, Cathy!'), no less recognisably 'Hungarian' in character than Liszt's piano concertante fantasy on CD1. The fourth of what became fourteen 'Scenes of Gypsy Life' composed by Hubay between 1879 and 1920, 'Hejre Kati' (1890) is based on three melodies, the last of which was also used by Brahms in his Hungarian Dance No.21. 'Hejre Kati' makes an unusually apt preface to *Zigeunerweisen*, Pablo de Sarasate's better-known homage to the style of supposedly 'gypsy' violinists popular in cafes across mittel-Europe, and tailor-made in 1878 for his own virtuosity.

Saint-Saëns dedicated the *Introduction and Rondo Capriccioso* to Sarasate, and the two men premiered it together in 1867; Telmányi grasps the idiom instinctively, employing a narrower vibrato than many of his contemporaries, and a palette of refined tone-colours which lends his account of Beethoven's F major Romance a Classical elegance; though educated within a Romantic school of music-making, both he and Jensen could be surprisingly forward-thinking in their approach to 18th- and early 19th-century repertoire.

Despite his Italian first name, Carlo Andersen was born in Copenhagen. He trained as a violinist with Willy Hess in Berlin and Fermin Touche in Paris before returning home to become concertmaster first for the Tivoli and then the Royal Danish Orchestra. He began making recordings as both a conductor and a violinist in the 1920s; in 1935 he formed a string quartet named after him, and on the eve of the Second

World War he made this studio recording of the Romance which is still probably the best-known work of the Norwegian musician Johan Svendsen; as a conductor of the Royal Danish Orchestra between 1883 and 1908, Svendsen led many performances in which Nielsen was a member of the second violins.

Given that the Tono matrix numbers are consecutive, it seems likely that Jensen and the orchestra of the Royal Chapel set down this recording of the *1812 Overture* at the same 1947 sessions as the Introduction and Rondo Capriccioso. Given the period of severe austerity, in Denmark and across Europe, the orchestra sounds remarkably full in number (including a fine carillon of bells in the coda, though apparently without artillery contributions, for which a bass drum serves as the orthodox replacement) and the original master is relatively clean compared to many recordings from the time, which were pressed on recycled shellac.

Jensen's rhythmically straightforward but fiery approach to the 1812 also distinguishes the album's concluding broadcast performance of *Strauss's Till Eulenspiegel*. Given as part of the DRSO's regular Thursday series, on October 2, 1952, the concert marked the orchestra's au revoir to its local audience before a lengthy tour of the US, when they gave 39 concerts in 38 cities in 47 days. Strauss's rondo puts even the most accomplished orchestras through their paces – not least the rhythmically treacherous part for the first horn, taking the part of the legendary prankster who evades capture time and again before the ghost of his hung corpse runs gleefully off to cause more mayhem. With performances such as this one the orchestra's postwar identity was forged anew under the charismatic direction of its much loved conductor.

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2 CD

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The Thomas Jensen Legacy, Volume 11

A pair of great Danish pianists and celebrated violinists contribute to a wide-ranging programme, which demonstrates Thomas Jensen's versatility and command of his orchestras in both pillars of the repertoire by Grieg and Tchaikovsky, and a stirring but unfamiliar piano-concerto movement by the Dane August Winding. Strauss's *Till Eulenspiegel* is new to the Jensen discography: a stunning live performance from 1952, newly remastered from the original tapes.

CD 1

Edvard Grieg (1843-1907)

[1]-[3] Piano Concerto in A minor 27:26

Franz Liszt (1811-1886)

[4] Fantasy on Hungarian Folk Melodies* 14:57

Selim Palmgren (1878-1951)

[5] Piano Concerto No. 2, Op. 33 "The River" 20:57

August Winding (1835-1899)

[6] Concert Allegro in C minor, Op. 29 14:35

[1]-[5] **Victor Schiøler**, piano

[6] **Boris Linderud**, piano

CD 2

Pyotr Ilyich Tchaikovsky (1840-1893)

[1] 1812 Overture* 15:06

Pablo de Sarasate (1844-1908)

[2] Zigeunerweisen* 8:37

Camille Saint-Saëns (1835-1921)

[3] Introduction and Rondo capriccioso* 9:03

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Thomas Jensen, conductor

Danish Radio Symphony Orchestra
Copenhagen Philharmonic Orchestra,
Royal Danish Orchestra,
Telmányi Chamber Orchestra,
Tivoli Concert Hall Orchestra
Live and *studio recordings, 1942-1962