



# THOMAS JENSEN LEGACY

VOLUME 12



RUNG OPERA DEN TREKANTEDE HAT  
HORNEMAN GURRE SUITE  
DANISH OVERTURES AND PRELUDES *BY*  
BØRRESEN • DUPUY • HENRIQUES

## CD 1

**Frederik Rung** (1854-1914)

Den trekantede Hat (1893)

The Three Cornered Hat.

Opera in 3 Acts *62:14*

Text: Einar Christiansen.

Arranged for radio by Thyge Thygesen.

Act 1 *18:40*

- [ 1 ] "The grapes entice us behind the cover of the vine leaf", *2:30*  
[ 2 ] "Are you waiting for guests today?", *2:20*  
[ 3 ] "Because I believe in you, my wife", *1:47*  
[ 4 ] "But what do I see?", *0:53*  
[ 5 ] "Corregidor! You are the first man here today", *2:24*  
[ 6 ] "Your eyes burning in the soul", *0:46*  
[ 7 ] "My God, Lord Jesus! What's going on?", *1:03*  
[ 8 ] "But look, their highnesses are coming!", *1:56*  
[ 9 ] "Hi Nanitta, ink and pen!", *1:45*  
[ 10 ] "Tonight, Garduna!", *1:57*  
[ 11 ] "Here we linger happily behind the leaves of the vine leaf", *1:13*

Act 2 *27:31*

- [12] "Have you tasted my new sauce for stewed tomatoes?", *2:40*  
[13] "Quiet, someone's knocking!", *2:33*  
[14] "Don Berudes", *1:41*  
[15] "Help, I'm drowning!", *4:15*  
[16] "What a villain", *2:15*  
[17] "Nanitta! The door is open, what happened?", *4:28*  
[18] "Nanitta, my own wife!", *2:11*  
[19] "Purple cape, golden ribbons!", *2:06*  
[20] "Garduna! What's keeping him?", *2:12*  
[21] "Follow me!", *3:00*

Act 3 *15:49*

- [22] "Twelve the bells chime, twelve is the hour of sleep", *1:42*  
[23] "Open up!", *2:03*  
[24] "Father Lucas, has any misfortune befallen you?", *3:48*  
[25] "Good morning, senorita!", *0:36*  
[26] "I unlucky woman!", *1:07*  
[27] "Then explain, please", *2:02*  
[28] "Here, Nanitta, by my side", *2:16*  
[29] "So madam, keep your word", *2:08*

Don Gil *a corregidor* **Henry Skjær**  
Donna Mercedes *his wife* **Ida Roholm**  
Lucas *a miller* **Christen Blanke**  
Nanitta *his wife* **Kate Møller**  
Don Lope *mayor* **André Bech Nielsen**  
Tonuelo *sheriff* **Eskild Rask Nielsen**  
Garduna *Don Gil's servant* **Einar Nørby**  
Bishop **Holger Nørsgaard**  
Abbot **Volmer Holbøll**  
Nurse **Kirsten Thrane Petersen**  
Guard **Georg Leicht**  
Danish Radio Choir  
Broadcast, 28 November, 1953

**Hakon Børresen** (1876-1954)  
Den kongelige Gæst (1917)  
The Royal Guest  
[30] Prelude 7:51  
Live broadcast 16 June, 1959

**C.F.E. Horneman** (1840-1906)  
Aladdin (1888/1902)  
[31] Overture 9:38  
Live broadcast 23 November, 1958

## CD 2

**Eduard DuPuy** (1770-1822)  
Ungdom og Galskab (1806)  
Youth and Folly  
[ 1 ] Overture 7:39  
Broadcast concert, 12 November, 1961

**Fini Henriques** (1867-1940)  
Vølund Smed (1896)  
Voelund the Smith  
[ 2 ] Prelude 6:15  
Live broadcast concert, 4 January, 1961

**K.A. Wieth-Knudsen** (1878-1962)  
Døden og Moderen (1922-31)  
Death and the Mother  
[ 3 ] Kirkescene (Church Scene) 11:34  
**Birgit Bastian** soprano  
**Hans Christian Andersen** bass  
Danish Radio Choir (male voices)  
Live broadcast concert, 4 January, 1961

**C.F.E. Horneman**  
Gurre-Suite (1899)  
[ 4 ] Overture 4:15  
[ 5 ] Volmer and Tove 4:05  
[ 6 ] Tove's Funeral 3:50  
[ 7 ] In the Forest by Gurre 2:08  
Live concert, 5 May, 1962

**Svend S. Schultz** (1913-1998)

Three Danish Dances (1960)

[ 8 ] No.1 4:47

[ 9 ] No.2 5:46

[10] No.3 5:14

Broadcast 12 November, 1961

**Knudåge Riisager** (1897-1974)

[11] Toccata 8:26

Live broadcast concert, 20 January, 1962

[12] Marche Tartare\* 3:19

Studio recording, Sept 8, 1938,

HMV Z 251 Mx 2CS 672

**Tage Nielsen** (1929-2003)

[13] Intermezzo Gaio, Op. 5 6:58

Live broadcast concert, 20 January, 1962

\*Copenhagen Philharmonic Orchestra

Danish Radio Symphony Orchestra

**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 November 13th, 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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The main work on this album is a genuine rarity, a Danish operatic setting of *The Three-Cornered Hat*. Its composer, Frederik Rung (1854-1914), was born into music as the son of the composer and master of singing at the Royal Theatre, Henrik Rung, and the singer Pauline Rung. As a 12 year old, Frederik played guitar in the band of the Royal Chapel during a staging of Beaumarchais' *The Barber of Seville*. The following year he enrolled as one of the youngest students at the new conservatoire in Copenhagen, where he was taught by its founders Niels W. Gade and J.P.E. Hartmann, and the violinist Valdemar Tofte.

Further studies took Rung him to Vienna, Paris and London before he returned home to Denmark and began following in his father's footsteps at the Royal Theatre. He had been periodically employed there as a repetiteur from 1872, but in 1884 he started to conduct performances, and in 1895 he was appointed as Second Conductor. After Johan Svendsen's departure in 1908, Rung briefly took over as Principal Conductor. He gave the Danish premiere of *Das Rheingold*, prior to leading the entire *Ring* cycle at the Royal Theatre.

Rung was renowned for his precise hearing: he would rehearse certain passages over and over until everything was in place. As a consultant on the purchase of new bells for Copenhagen City Hall in 1899, he insisted on sending the largest bell back to the foundry

in Germany because he detected an impurity in its ring. Beyond the opera house, Rung had taken charge of the ambitious choir of the Cæcilia Association in 1877, and a decade later he established its Madrigal Choir, one of the first elite choirs in Denmark. Rung's own output as a composer includes a symphony, a serenade for nine instruments and several works for violin and piano, but he focused his creative energies on vocal and stage works such as *The Three-Cornered Hat*. Inspired by Pedro Antonio de Alarcón's short story of the same name from 1874, Rung wrote the music during a stay in Norway in the summer of 1893, six years before Hugo Wolf's eponymous opera and more than two decades before Manuel de Falla's ballet. To fashion a libretto from Alarcón's story, Rung worked with the author and journalist – and later artistic director of the Royal Theatre – Einar Christiansen (1861-1939), who also performed the same function for Nielsen's *Saul and David* a few years later. Their labours produced an ingenious rhyming text full of humour and charm.

The piano score for the opera is dated August 3, 1893. In writing the full score, Rung demonstrated an experienced mastery of the orchestra in support of the catchy sung parts. He completed his work on November 30, 1893. Early the following year, *The Three-Cornered Hat* was staged at the Royal Theatre on six occasions – and never heard again since, except for the present radio production from 1953, broadcast on November 28 that year.

### **The Three-Cornered Hat**

The action of Rung's opera takes place near Valencia. The curtain rises on the miller Lucas and his wife, Nanitta, standing in the garden by their mill. The grape harvest is over, and the couple waits for guests to come by and taste the wine, singing an idyllic duet ('The grapes entice us behind the cover of the vine leaf'). A flash of the miller's jealousy is revealed when singing 'Are you waiting for guests today?', as Nanitta lists all of her expected guests. However, he recovers his composure to sing a beautiful aria ('Because I believe in you, my wife').



The corregidor Don Gils enters as the first guest. Nanitta invites him inside ('Corregidor! You are the first man here today'). As soon as they are alone, Don Gils woos the miller's wife ('Your eyes burning in the soul'), who takes advantage of the situation to persuade Don Gils to promise her nephew a good job in the city. As Nanitta escapes the attentions of Don Gils by overturning his chair, Lucas bursts in ('My God, Lord Jesus! What's going on?'). Don Gils is furious, but the commotion is interrupted by the arrival of the bishop and the abbot at the house ('But look, their highnesses are coming!'). After they have left, Don Gil asks Nanitta get him ink and pen, and pretends to write the letter of commendation for her nephew – but in fact signs an arrest warrant for Lucas.

Don Gils and his servant ('Tonight, Garduna!') devise a scheme to visit Nanitta at night, once Lucas is out of the way. The concluding chorus of male villagers ('Here we linger happily behind the leaves of the vine leaf') revisits the idyllic duet of the miller and his wife, who are presently unaware of the intrigues to come.

Act Two takes us back inside the miller's house. In duet with her, Lucas praises his wife's cooking ('Have you tasted my new sauce for stewed tomatoes?'). All is contentment until a sudden knock at the door ('Quiet, someone's knocking!'). The local sheriff Tunoelo has arrived to read the arrest warrant, and he takes Lucas away. Left alone, Nanitta sits down with her knitting and reflects on her plight ('Don Berudes').

Meanwhile Don Gils lurks outside, but he falls into the water and panics ('Help, I'm drowning!'). He is helped inside and out of his wet clothes, while Nanitta runs off ('What a villain!') under the pretence of summoning a doctor. Frustrated, Don Gils sends Garduna after her and then lies down in the miller's bed.

Enter Lucas ('Nanitta! The door is open, what happened?') to find his home apparently empty. His jealousy is aroused once more when he comes across the corregidor's clothes, and further inflamed when he peeps through the keyhole to his bedroom, and sees the head of Don Gil ('Nanitta, my own wife!'). Lucas briefly considers doing away with Don Gil, but shrinks from the prospect of hanging from the gallows. He settles on revenge instead, and puts on the corregidor's clothes ('Purple cape,

golden ribbons!) – including the three-cornered hat – to go and pay a nocturnal visit in return to the wife of Don Gil, Donna Mercedes.

Lucas leaves, Don Gils wakes up, and wonders where his servant has got to ('Garduna! What's keeping him?'). Garduna turns up, and explains to his master that Nanitta has gone into town in order to free her husband. Before they can set off in pursuit, however, Don Gils must put on the miller's clothes instead. As the corregidor's fortune would have it, another knock on the door announces the arrival of a crowd led by the mayor, Don Lope, bent on capturing the fugitive Lucas. They think they have found their man, until Don Gils protests and is recognized as the corregidor. Everyone sets off for the city ('Follow me!').

In the manner of the second act of Wagner's *Die Meistersinger*, Rung's final act opens with a nightwatchman pacing the down streets to keep the peace ('Twelve the bells chime, twelve is the hour of sleep'). Calm is broken by the arrival of the crowd at the corregidor's house. Don Gils himself orders that the door be opened ('Open up!'), but gets the answer from the nurse that the corregidor returned home an hour ago. The lady of the house then intervenes: Donna Mercedes says that the corregidor is now awake and will investigate the matter. She comes down herself and fails to recognize her husband, confusing him for the miller and asking the reason for his untimely appearance at her door ('Lucas, has any misfortune befallen you?').

The confusion unravels in the following exchanges, and Lucas understands that he has thought too little of his wife. Nanitta herself takes Donna Mercedes aside to enlighten her ('Here, Nanitta, by my side'). The opera concludes with a duet for the aristocratic couple ('So madam, keep your word'), in which Donna Mercedes sends the innocent miller couple home against the wishes of her husband, not before teasing him with the final pay-off line: 'You will never know what happened here last night between me and your hat!'

Between 1952 and 1954, Danish Radio produced a range of opera broadcasts: Classical, Romantic and modern scores, foreign and native works such as *The Three-Cornered Hat*. While overtures, preludes and interludes were often presented in orchestral concerts, so were individual arias as well as larger extracts compiled into suites. Since its beginnings in 1925, Danish Radio had broadcast operas and operatic excerpts, as both outside and house broadcasts, but with the expansion from one to two radio channels in October 1951 came greater potential to make opera broadcasts in both live and studio performances. Without the scenic trappings, radio productions were often heavily adapted, either by cutting the score or adding a narrator to explain the plot. Fortunately, however, Rung's opera survived mostly intact except for the loss of a few verses (rather than whole numbers). A strong local cast for this radio production of Rung's opera featured tenor Christian Blanke (1914-97) in the role of the miller Lucas, the dramatic soprano Kate Møller (1916-2017) as his wife Nanitta, the baritone Henry Skjær (1899-1991) as the *corregidor* Don Gils and the alto Ida Roholm (1905 -88) as Dona Mercedes. Among the supporting cast is the bass-baritone Einar Nørby (1896-1983), who was regularly heard on Danish radio at the time.

The sequence of overtures to follow Rung's opera begins with *The Royal Guest*, the best-known work of the composer Hakon Børresen (1876-1954). Børresen studied with the Norwegian composer and conductor Johan Svendsen, and became established after Svendsen gave the premiere of his First Symphony in 1901 with the orchestra of the Royal Chapel. Composed in 1919, *The Royal Guest* is based on a fable by Henrik Pontoppidan. At the funeral of the poet Holger Drachmann in 1908, Pontoppidan told Børresen that Drachmann was the real-life subject of his story about an artistic ('royal') human being who transforms people through his art. Børresen's opera kept its place in the repertoire of the Royal Theatre until 1964. The prelude distils its noble ideals and heroic energy in the language of sumptuous romanticism: Thomas Jensen directed this performance within a broadcast concert of Danish music on June 16, 1959.

If *The Royal Guest* gave Børresen his greatest triumph as a composer, Aladdin proved the

cause of continual grief for its composer C.F.E. Horneman. Horneman grew up in a musical family that included his father Emil and his cousin Asger Hamerik, both composers. After studying at the conservatoire in Leipzig between 1858 and 1860, Horneman returned to Copenhagen, where he immediately clashed with the dominant figure of Niels W. Gade. Running against the established competition of Gade's musical association, Horneman formed his own concert-giving organisations including Euterpe (together with, among others, Edward Grieg). Horneman even established his own conservatory in 1880, although Gade and Hartmann had already established a set up an independent conservatoire in 1867, later named the Royal Danish Conservatoire of Music. Horneman began work on *Aladdin* in 1864, and Euterpe premiered the overture two years later. The rest of the opera had to wait until 1888, when the Royal Theatre decided to stage it with six weeks' notice, in connection with celebrations to mark the 25th anniversary of King Christian IX becoming regent. The score and parts were in a mess and the piece was a flop, even in a heavily cut version. Horneman felt that his life's work had been ruined.

Only in 1902, four years before Horneman's death, did *Aladdin* finally receive a full premiere. The overture, however, continued to hold sway in wider esteem, for its Mendelssohnian finesse and evocative moods. Erik Tuxen recorded the overture with the DRSO in the first half of the 1950s, and Jensen conducted it at the opening of the new hall in Aarhus in December 1955. In 1957 he gave it once more at Tivoli; the recording presented here was broadcast live on November 23, 1958, as part of the series of Sunday concerts which featured lighter repertoire than the orchestra's Thursday series. CD 2 opens with another Sunday broadcast, from November 12, 1961, featuring the overture to Edouard DuPuy's singspiel *Youth and Folly*. Born in Switzerland around 1770, DuPuy (1770-1822) was trained in Paris as a composer, singer and violinist (by, among others, Dussek). He was expelled from Prussia for neglect of his duties (other sources say for riding into church on horseback) and from Sweden for his revolutionary sympathies. Thence he arrived in Denmark, staying until 1809, when he exiled once

more, along with Crown Princess Charlotte, as punishment for their illicit affair. Three years earlier DuPuy had produced *Youth and Folly* (Ungdom og galskab) for the Royal Theatre, to a libretto by the Danish poet and author Niels Thorup Bruun based on a farce by Bouilly. The opera's overture sets the scene with scurrying string writing and a tightly turned screw in the opera buffa tradition of Mozart and Rossini, though the harmonic accent is more northern European in the manner of Weber.

in contrast to DuPuy, Fini Henriques (1867-1940) was Danish to his fingertips, in both his bluff exterior and his music. Among the peaks of his large output is the opera based on the old Norse tale of Wayland the Smith (Vølund Smed) to a libretto by Drachmann. As a portrait of the drama's central figure, the overture is similarly sturdy and imposing, cast in an idiom of tragic grandeur. Jensen's performance opened a 'Danish Music' concert on January 4, 1961.

At the same concert, Jensen and his forces gave the Church Scene from the opera *Death and the Mother* (Døden og moderen). K.A. Wieth-Knudsen had composed it in 1922-31 to lyrics by Svend Borbjerg, though whether the entire opera has ever been staged remains unclear. Much of Wieth-Knudsen's work remains unpublished, partly because music was always a sideline activity for him. At an early age he had studied piano, clarinet and theory, but he won renown in the fields of economics and political science. He took up a professorship at the Technical College in Trondheim where he worked for 20 years (and as a Danish ambassador for a brief period) until he resigned in 1941 and returned to Denmark.

Wieth-Knudsen composed under the pseudonym 'Niels Knudsen' in order to protect his reputation as an economist. He ignored contemporary trends in modernism except to deplore them in a widely read anathema, *The Fate of European Music* (1928). Taking classical sonata form as his model, he wrote in a light and flowing style, even when treating the H.C. Andersen tale on which his opera is based.

The castle of Gurre in north Zealand is the setting for the tragic legend of King Valdemar and his mistress Tove. It became more familiar to audiences beyond Denmark through

Schoenberg's setting of the poem by J.P. Jacobsen, but Drachmann's play was first staged in 1899 with incidental music by Horneman. While *Aladdin* remained a thorn in the composer's side, his incidental music to Drachmann's *Gurre* quickly won a place within the classics of Danish romanticism. Horneman never wrote a symphony, but the four-movement suite of excerpts can be loosely perceived as a coherent symphonic form. In the same Sunday concert as DuPuy's overture, Jensen and the DRSO gave the first broadcast performance of the Three Danish Dances by Svend S. Schultz (1913-98). Schultz studied piano at the Royal Danish Academy of Music, while also taking Poul Schierbeck's classes in instrumentation and composition. He went on to pursue a career as a composer, music educator and conductor not least the director of the radio choir for more than 30 years. Just as Bartók and Vaughan Williams had done around the turn of the century, he collected and arranged old folk songs and dances (his Danish predecessor in this regard being Launy Grøndahl). He produced a folk cantata, *Mr. Morten's Monastery Robbery*, which was premiered at a Thursday concert in 1960, and a set of dances from different regions of Denmark: Thurø, Sjælland and Vendsyssel. The three dances are not titled, only numbered, and Schultz gives them a full symphonic makeover.

Dating from 1952, the *Intermezzo Gaio* by Tage Nielsen (1929-2003) is a relatively early piece, drawn along sharply defined Stravinskian lines and harmonically more tightly woven than later orchestral works such as *Il giardino magico* (from 1967-8, featuring unsettling quotations from Wagner and Schoenberg) or the powerfully Mahlerian *Passacaglia* (1981). At the time of composing *Intermezzo Gaio*, Nielsen was working for the Danish radio's music department (becoming its deputy head in 1957). He took up the post of rector at the newly formed conservatoire in Aarhus in 1963, and gradually became a figure of central importance in Danish musical. He persuaded Per Nørgård and his class of composition students to transfer from the Royal Danish Academy (where Knudåge Riisager was rector) to the Jutland Conservatoire, and for a number of years Aarhus became the home of the country's boldest voices in new music.

Thus there is a salutary comparison to be made between Intermezzo Gaio and the orchestral Toccata of Riisager, composed in the same year of 1952. As befits its title, there is a Bachian, neoclassical cast to the cut and thrust of the Toccata, in which the main theme fulfils a recurring, ritornello-like function around calmer episodes. Finally, Riisager's boisterous *Marche tartare* was one of Jensen's earliest recordings, made in September 1938 and clearly illustrating the evolution in both playing standards and recording techniques from the 30s to the 'golden age' of Jensen's career in the 50s and early 60s.

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Frederik Rung



NR.12

12



# The Thomas Jensen Legacy, Volume 12

A feast of previously unpublished broadcast recordings, focused on music for the stage and including much repertoire otherwise unrecorded. The main work is a three-act comedy by Frederik Rung, telling the story of The Three-Cornered Hat with a light touch and delightful duets and arias. Rare overtures, suites and scenes fill out a rich portrait of the Danish operatic scene in the late 19th and early 20th centuries, completed by a pair of powerful mid-century orchestral pieces.

## CD 1

**Frederik Rung** (1854-1914)  
 [ 1 ]-[29] *The Three-Cornered Hat* (1893)  
 Libretto: Einar Christiansen.  
 Arranged for radio by Thyge Thygesen.

Don Gil *a corregidor* **Henry Skjær**  
 Donna Mercedes *his wife* **Ida Roholm**  
 Lucas *a miller* **Christen Blanke**  
 Nanitta *his wife* **Kate Møller**  
 Don Lope *mayor* **André Bech Nielsen**  
 Tonuelo *sheriff* **Eskild Rask Nielsen**  
 Garduna *Don Gil's servant* **Einar Nørby**  
 Bishop **Holger Nørgaard**  
 Abbot **Volmer Holbøll**  
 Nurse **Kirsten Thrane Petersen**  
 Guard **Georg Leicht**  
 Danish Radio Choir

**Hakon Børresen** (1876-1954)  
 [30] *Den kongelige Gæst* - Prelude 7:51

**C.F.E. Horneman** (1840-1906)  
 [31] *Aladdin* - Overture 9:38

*Live broadcast and studio recordings,  
 1938-1962*

## CD 2

**Eduard DuPuy** (1770-1822)  
 [ 1 ] *Ungdom og Galskab* - Overture 7:39  
**Fini Henriques** (1867-1940)  
 [ 2 ] *Vølund Smed* - Prelude 6:15

**K.A. Wieth-Knudsen** (1878-1962)  
*Døden og Moderen* (1922-31)  
 [ 3 ] *Kirkescene* (Church Scene) 11:34  
**Birgit Bastian** soprano  
**Hans Christian Andersen** bass

**C.F.E. Horneman**  
 [ 4 ]-[ 7 ] *Gurre-Suite* (1899)

**Svend S. Schultz** (1913-1998)  
 [ 8 ]-[10] *Three Danish Dances* (1960)

**Knudåge Riisager** (1897-1974)  
 [11] *Toccata* 8:26  
 [12] *Marche Tartare\** 3:19

**Tage Nielsen** (1929-2003)  
 [13] *Intermezzo Gaio* 6:58

\*Copenhagen Philharmonic Orchestra  
 Danish Radio Symphony Orchestra

**Thomas Jensen**, conductor



DACOCD 922

2 CD

Total playing time:  
 79:57 + 75:25

First release

CD 1

CD 2 [ 1 ] - [11] + [13]

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