



# THOMAS JENSEN LEGACY

VOLUME 25



THE LOST BROADCASTS 1952-1963

SYMPHONIES *BY* MAHLER • NIELSEN • MOZART • KAYSER • GADE

ORCHESTRAL MUSIC *BY*

BARTÓK • BRITTEN • DVORÁK • GADE • SIBELIUS  
LULLY • MUSSORGSKY • NIELSEN • SÆVERUD *A.O.*

## CD 1

**Wolfgang Amadeus Mozart** (1756-1791)

**Symphony No. 41 in C major K551 "Jupiter" 27:01**

[ 1 ] I. Allegro vivace 7:26

[ 2 ] II. Andante cantabile 8:15

[ 3 ] III. Menuetto (Allegretto) 4:25

[ 4 ] IV. Molto allegro 6:22

Live Concert October 8, 1963

**Gustav Mahler** (1860-1911)

**Symphony No. 1 in D major 49:30**

[ 5 ] I. Langsam, schleppend - Immer sehr gemächlich 13:05

[ 6 ] II. Kräftig bewegt, doch nicht zu schnell 7:28

[ 7 ] III. Feierlich Und Gemessen, Ohne Zu Schleppe 9:48

[ 8 ] IV. Stürmisch Bewegt 18:55

Live Concert January 25, 1962

## CD 2

**Jean Baptiste Lully** (1632-1687)

**Suite for String Orchestra 12:19**

[ 1 ] Gavotte. Allegretto 2:09

[ 2 ] Air. Vivace 1:41

[ 3 ] Sarabande. Lento 3:20

[ 4 ] Hornpipe. Allegro 1:37

[ 5 ] Menuet. Grazioso 2:05

[ 6 ] Cibel Presto 1:19

Live Concert October 1, 1962

**Christoph Willibald Gluck** (1714-1787)

**Orfeo ed Euridice**

[ 7 ] **II. Danse of the Blessed Spirits** (arr Felix Mottl) *6:14*

Live Concert October 1, 1962

**Mozart**

**Symphony No. 21 in A major, K134** *18:49*

[ 8 ] I. Allegro *5:42*

[ 9 ] II. Andante *5:58*

[10] III. Menuetto *3:42*

[11] IV Allegro *3:17*

Live Concert October 1, 1962

**Symphony No. 29 in A major, K201** *21:44*

[12] I. Allegro moderato *6:47*

[13] II. Andante *5:52*

[14] III. Menuetto *3:32*

[15] IV. Allegro con spirito *5:18*

Live Concert March 16, 1961

**Bedrich Smetana** (1824-1884)

**Má vlast (My Fatherland)**

[16] **Z ceskych luhu a haju (From Bohemia's Woods and Fields)** *12:37*

Live Concert September 8, 1963

## CD 3

**Niels W. Gade** (1817-1890)

**Symphony No. 1 in C minor, Op. 5 "Paa Sjølund's fagre Sletter"** 23:05

[ 1 ] I. Moderato con moto – Allegro energico 9:35

[ 2 ] II. Scherzo. Allegro risoluto quasi presto 7:30

[ 3 ] III. Andantino grazioso 8:48

[ 4 ] IV. Finale. Molto allegro ma con fuoco 6:54

Live Concert May 30, 1963

**Modest Mussorgsky** (1839-1881)

[ 5 ] **A Night on Bare Mountain** (arr. Rimsky-Korsakov) 10:56

Live Concert September 8, 1963

**Carl Nielsen** (1865-1931)

**Symphony No. 4, Op. 29. FS76. "Inextinguishable"** 32:08

[ 6 ] I. Allegro 10:42

[ 7 ] II. Poco allegretto 4:19

[ 8 ] III. Poco adagio quasi andante 9:41

[ 9 ] IV. Allegro 7:48

Live Concert December 9, 1952

## CD 4

**Nikolai Rimsky-Korsakov** (1844-1908)

[ 1 ] **Piano Concerto in C sharp minor, Op. 30** 13:33

Birthe Hansen, piano

Live Concert September 8, 1963

**Bela Bartók** (1881-1945)

**Romanian Folk Dances, Sz. 56** (arr. Arthur Willner) *6:30*

[ 2 ] 1. Stick Dance (from Mezőszabad) *1:12*

[ 3 ] 2. Sash Dance (from Egres) *0:38*

[ 4 ] 3. In One Spot (from Egres) *1:06*

[ 5 ] 4. Horn Dance (from Bisztra) *1:51*

[ 6 ] 5. Roumanian Polka (from Belényes) *0:33*

[ 7 ] 6. Fast Dance (from Belényes) *0:15*

[ 8 ] 7. Fast Dance (from Nyágra) *0:40*

Live Concert September 30, 1963

**Benjamin Britten** (1913-1976)

**Simple Symphony, Op. 4** *17:32*

[ 9 ] I. Boisterous Bourrée *3:05*

[10] II. Playful Pizzicato *3:33*

[11] III. Sentimental Saraband *7:24*

[12] IV. Frolicsome Finale *3:12*

Live Concert September 30, 1963

**Leif Kayser** (1919-2001)

**Symphony No. 3** (1943-1953) *33:54*

[13] I. Allegro *7:09*

[14] II. Largo - Presto - Largo *4:03*

[15] III. Presto - *9:12*

[16] IV. Andante sostenuto *13:30*

Recorded October 15, 1960

## CD 5

### Nielsen

#### **Little Suite in A minor for strings, Op. 1. FS6 15:43**

[ 1 ] I. Präludium 2:50

[ 2 ] II. Intermezzo 6:01

[ 3 ] III. Finale - 1:23

[ 4 ] IV. Allegro con brio 5:22

Live Concert January 7, 1962

### Harald Sæverud (1897-1992)

#### **Peer Gynt Op. 28 11:51**

[ 5 ] II. Brureslatten (Bridal Dance) 3:28

[ 6 ] VI. Anitra. Suite No. 1 3:52

[ 7 ] VIII. Sov du dyreste gutten min (Sleep my Precious, my Darling boy). Suite No. 2 1:31

[ 8 ] IV. Blandet selskap (Mixed Company). Suite No. 1 2:41

Live Concert broadcast July 6, 1963

### Jean Sibelius (1865-1957)

#### **Incidental music to King Kristian II Op. 27 24:08**

[ 9 ] I. Nocturne 6:56

[10] II. Élégie 4:46

[11] III. Musette 2:24

[12] IV. Sérénade 4:27

[13] V. Ballade 5:17

Live Concert broadcast July 6, 1963

### August Söderman (1832-1876)

#### **[14] Svenskt Festspel, Concert Overture 6:37**

Live Concert October 14, 1962

**Hakon Børresen** (1876-1954)

[15] **Thor kører til Jotunheim (Thor goes to Jotunheim), Concert Overture Op. 1** 9:42

Live Concert broadcast July 6, 1963

**Antonin Dvořák** (1841-1904)

[16] **Carnival Overture, Op. 93** 8:48

Live Concert December 9, 1952

## **Danish Radio Symphony Orchestra**

**Thomas Jensen**, conductor

Just as it appeared that all the available recordings of Thomas Jensen's concerts and studio broadcasts had been restored and reissued, new material has recently come to light. They were made privately by Arne Helman through his own radio, using two Tandberg tape recorders. Having filed the recordings, more than 600 of them, Helman divided them into themes, by artist, radio plays and so on. On Helman's death, his children gave the tapes to Jesper Buhl, the director of Danacord. In collaboration with Jonas Barlyng, the legacy has been reviewed and categorised. Many of them duplicate recordings made by Danish Radio, but there is a good deal of unique material, much of it presented in this set.

Danish Radio began to keep archive recordings of DRSO broadcasts on steel tape in 1956. These tapes gradually replaced live broadcasts from the studio, but the DRSO musicians insisted that these recordings could only be used for up to a year after the time of recording (for fear that the tapes would make their services redundant). It should also be borne in mind that steel tapes were expensive, and when Danish Radio was forced to cut costs from the 1970s onwards, it chose to overdub several of these old orchestral broadcasts (which could not be rebroadcast under the terms of their agreement with the DRSO).

Thanks to Claus Byrith's careful restoration, Arne Helman's recordings betray their amateur origin only a little. And for aesthetic and historical reasons, they deserve wider dissemination. Among the highlights, we might count Mahler's First Symphony; a memorable account of Nielsen's Fourth, which Jensen made his own; and the Piano Concerto by Rimsky-Korsakov, with the forgotten Danish pianist Birthe Hansen. Jensen's profound musicianship, allied to a lightness of touch, made him an ideal interpreter of Nielsen. No one knew the symphonies better than he did, inside and out, and few could rival his sensitivity in concertos, giving space and freedom to the soloist. The majority of Helman's recordings date from the early 1960s. Jensen's performances by this point in his career were marked by maturity, but he was also struggling with increasing deafness and an attendant loss of public confidence. Jensen attempted to conceal this hearing loss from both musicians and administrative staff, often fleeing after a concert into his dressing room or a nearby toilet. Following a disastrous tour to Paris in October 1962, the orchestra limited his participation in public concerts as much as possible. During 1963, Jensen conducted only two Thursday concerts and three Sunday concerts, as well as two symphony concerts in Ringkøbing and Viborg. In an undated letter from 1963 to the orchestra's chairman Waldemar Wolsing, the conductor expressed his pain at a sense of rejection. On November 13, 1963, he died suddenly at his home in Frederiksberg, aged 65.

Jensen's abiding legacy was to raise and sustain the standard of the DRSO after the death of its principal conductor, Fritz Busch, in 1951. Having conducted the orchestra during the mid-1930s, Jensen connected the orchestra back to its heritage, at least as much as the work of his colleague Launy Grøndahl. Musicianship is not easy to define, but you know it when you hear it in Jensen's conducting, as well as an informal warmth, humour and artistic curiosity, which bridged the gulf of status between conductor and orchestra.

The DRSO musicians had held Busch in high esteem for similar qualities. Expectations ran high when Jensen stood on the podium for his first orchestra rehearsal in 1957 as permanent conductor, and he was greeted with warm applause even before giving an upbeat. He thanked the musicians for their trust in him, but added – with foresight, perhaps – that he could no longer summon his previous reserves of

energy and power: 'That ship has sailed!'

The following remarks survey the works on the set and their position in the repertoire of the DRSO.

## CD 1

This account of Mozart's 'Jupiter' Symphony took place within one of Jensen's final concerts. At one point in the 1980s, when the orchestra's management observed a decline in technical standards, they dared not throw themselves into the demands of the 'Jupiter' and especially its fugal finale. Here in 1963 it is served up fresh with lightness and elegance (even if not every phrase is ideally clear), while the lyrical and cantabile sections are phrased with great empathy.

The music of Mahler was slow to catch on in Denmark, as it was elsewhere. The soprano Anna Heilmann sang a trio of songs in November 1904, but the first performance of a symphony would not come for another nine years. In July 1913, Frederik Schnedler-Petersens conducted the Tivoli Orchestra in two performances of Mahler's First. In January 1914, Frantz Neruda led the same orchestra in a performance of No.4 at a Musikforeningen concert. Another decade would pass before the orchestra of the Royal Chapel played a Mahler symphony for the first time (No.5) in February 1924, under the baton of Georg Høeberg.

The Danish Radio showed a little more courage, spearheaded by its founding director, Emil Holm. His German-born wife had known Mahler in her youth. In 1932-36, the orchestra was regularly conducted by Fritz Mahler (1901-73), whose father was a cousin of Mahler's. Bits and pieces of Mahler were broadcast from 1927 onwards, but the first complete performance of a symphony had to wait until a Thursday concert in February 1950, when Høeberg conducted No.5.

During the German Occupation of 1940-45, it might be expected that the Nazis would have banned performances of Mahler and other Jewish composers. In fact they took a softer line. F.E. Jensen had replaced Holm as director of Danish radio in 1937; he maintained that the Radio did not necessarily want to use more German artists and conductors or play more German music than they had done previously, and neither did they wish to eliminate music by Jewish or communist composers from the schedule.

Censorship focused mainly on the textual content of songs, and so Mahler's music continued to be heard until a state of emergency was declared in August 1943. Following the declaration, the German radio attaché Ernst Lohmann held a meeting with F.E. Jensen. He stated: 'Scandinavianism is over in Danish Radio. It has been brutally stated – away with the Swing kids – away with the Jews – away with the Salon Bolsheviks. The schedule must in future be agreed with me. I must be consulted, and then I will make my decision.' Thus music by Jewish composers disappeared from broadcasts and concerts until the end of the occupation in May 1945. It took longer for Mahler's music to return to the airwaves in Denmark, and then through broadcasts of gramophone records rather than live broadcasts. Jensen conducted the First Symphony at a Thursday Concert on October 22, 1953; this 1962 performance demonstrates what he and the orchestra could achieve at their best.

On **CD 2**, the two A major symphonies from Mozart's Salzburg period – No.21 from 1772 and No.29 from 1774 – are given fresh and energetic accounts, like the 'Jupiter', with a tempo and clarity of articulation that stand up to modern performance ideas for this repertoire. Rather more soft-edged, no less appealing, are the selections of Gluck and Lully. The Smetana performance is notable at least for Jensen's selection of the fourth movement of *Má vlast*, 'From Bohemia's Woods and Fields', rather than the cycle's more familiar evocation of the Vltava.

**CD 3** opens with the international breakthrough work of Niels W. Gade. The year after Gade came to public attention at the age of 24 with his opus 1, *Efterklange af Ossian*, he wrote his First Symphony in 1842. For the first movement, he used a theme he had composed in 1838, *På Sjølunds fagre sletter*, and brought the theme back in the finale. Gade submitted the symphony to the Music Society in the autumn of 1842, and it was the Music Society that wrote to the music publisher Breitkopf & Härtel in Leipzig to have the symphony performed there. In this way, the symphony came to the attention of Felix Mendelssohn, who wrote to Gade from Leipzig on January 13, 1843:

'Yesterday we had the first rehearsal of your symphony in C minor, and although I

do not know you personally, I cannot resist the temptation to address you personally to tell you what extraordinary joy your excellent work has given me, and how grateful I am with all my heart for the great enjoyment it has given me. It is a long time since a piece has made such a vivid, beautiful impression on me, and since with every bar I wondered more and more, and yet felt more and more at home, I felt the urge today to express my thanks for so much joy - to tell you how highly I appreciate your glorious talent, how this symphony, the only thing I know of you so far, has made me eager to learn everything before and after!

Mendelssohn conducted the first performance of the symphony on March 2, 1843, and then invited Gade to Leipzig. So began a long friendship and partnership, with Gade taking up a post as Mendelssohn's assistant for the Gewandhaus concerts. When Mendelssohn died in 1847, Gade took over his position, but his joy was short-lived, because when the Danish-German War broke out in 1848, Gade had to return home to Denmark. His international career was thus impaired, but Danish musical life gained a figure of lasting consequence. Gade founded both the Music Society in 1850 and the Copenhagen Music Conservatory (from 1902, the Royal Academy of Music) in 1867. Gade's First Symphony became both celebrated and familiar to Danish audiences as an expression of national romanticism and the 'Nordic tone'. The DRSO first played it in January 1926, under the direction of Launy Grøndahl. Thomas Jensen conducted the work as the leader of the Aarhus City Orchestra (and later the DRSO) on several occasions from the mid-1930s onwards. The present recording is from a concert in May 1963.

In the same concert as the Smetana tone-poem on CD 2, Jensen conducted Mussorgsky's *Night on Bare Mountain* and Rimsky-Korsakov's Piano Concerto (CD4). The concert took place within the series of Sunday concerts which had been instituted in 1948. The orchestra's recent expansion to 92 musicians led to an increase in its activity, and the Sunday series was designed to appeal to a broader audience, through both its scheduling and programming. *Night on Bare Mountain* had captured the imagination of people worldwide, who might never have darkened the door of a concert-hall, through its inclusion in Walt Disney's *Fantasia* from 1940.

The performance of Nielsen's Fourth Symphony on December 9, 1952, holds particular

historical significance. The DRSO had won a new international reputation through its appearance under Fritz Busch at the 1950 Edinburgh Festival. In September 1951, Launy Grøndahl and Erik Tuxen took the orchestra to London. These events led to a more ambitious international tour in October and November 1952, when the DRSO gave 39 concerts in 38 cities, under Tuxen and Jensen. Tuxen conducted Nielsen's Fifth Symphony in his programmes, while the orchestra gave no fewer than 20 performances of the Fourth under Jensen. On their return to the Concert Hall of the Danish Radio House, they gave a special concert under the banner of 'The Danish National Radio Symphony Orchestra is back'. Jensen and the DRSO reprised the programme from their concert at Carnegie Hall, and this Nielsen performance is a record of that event. By a happy chance of nominative determinism, Aksel Basses belonged to the double-bass section of the orchestra. He wrote in his diary about this homecoming concert: 'The performance was at least as good as in America, and judging by the applause, one still believed they were in the United States. The ramp in front of the orchestra was beautifully decorated, and at the conductor's desk were arranged the laurel wreaths that the King and Carl Nielsen's daughters had presented to the orchestra at the train station on its return. The concert was attended by the King and his mother, Queen Alexandrine, as well as by many invited guests.' The recording bears out this recollection, finding the DRSO and Jensen on top form. Jensen sets excitingly precipitate tempi, stretching the strings especially to their limits, but the phrasing always holds its shape. The many mood and tempo changes in the symphony are well balanced, and the performance as a whole demonstrates both the orchestra's unique affinity for this music and its high technical standard at the time.

**CD 4**  
Rimsky-Korsakov wrote his Piano Concerto in 1882-83 and dedicated it to Franz Liszt. Following Liszt's example in his own two concertos, Rimsky-Korsakov casts the work in a single, continuous form of several sections. This Sunday concert also hosted the annual presentation of 'The Ring of Music Critics Art Prize' which had been awarded to young Danish musicians since 1943. The recipients in 1963 were the contralto Gurli Plesner, who sang the *Alto Rhapsody* of Brahms, and the pianist

Birthe Hansen, the soloist in the Rimsky. Two months later, Hansen graduated from the Royal Academy of Music in Copenhagen.

In the early 1900s, Bartók travelled to remote villages in Hungary, Romania and Slovakia, and recorded the music of the local peasants and gypsies in order to preserve it for posterity: a similar enterprise was undertaken elsewhere by Vaughan Williams and Percy Grainger, as well as Launy Grøndahl. Bartók composed a sequence of Romanian folk dances for piano in 1915, and made a later arrangement for small ensemble; but Jensen uses another arrangement by Arthur Willner. At the same concert in September 1963, Jensen conducted Britten's Simple Symphony. In each of the symphony's four brief movements, Britten uses two themes (thus, eight in all) which he had composed as a child between 1923 and 1926.

CD4 ends with a rarity: the Third Symphony of Leif Kayser. At the age of 19, in February 1939, Kayser had his First Symphony premiered by the Gothenburg Symphony Orchestra. Tor Mann was the conductor for both this and the Danish premiere the following year, given by the DRSO. Also in 1940, Mann conducted the first performance of Kayser's Second Symphony in Gothenburg, inspiring one Swedish critic to write: 'Carl Nielsen ascended to his Olympus before he was finished with us down here. He has sent us Leif Kayser in his stead.'

Such praise would weigh heavily on many 20-year-old composers; but not Kayser. He pressed on with composition until 1942 when, to the astonishment of the Danish music community, he chose to train as a Catholic priest in Rome. Kayser continued to compose during his studies, however, and he began his Third Symphony in 1943. Speaking to Martin Granau in 1998, Kayser recalled how the symphony's gloomy opening reflected the mood in Italy after the fall of Mussolini in July 1943. His own dormitory had been damaged by one of the bombs that fell across Rome. 'It has a sombre beginning, and overall the symphony is quite harsh throughout the first part. Mussolini fell in 1943, Italy was on the verge of chaos. That may have left its mark on the character.'

Under such circumstances, composition proved challenging. Kayser came to a standstill, and only resumed work on the symphony long after his return to Copenhagen, finally completing it in 1953. Kayser himself remarked on how different the

Third was from its predecessors. The four movements run continuously, making clear references to the music of Wagner (*Die Walküre*), Franck and especially Hindemith. The grand drama of the first section leads to a slow movement with a quick interlude, then a tarantella with a woodwind intermezzo. The finale incorporates both a variant of the first movement's main theme and the Valkyrie-inspired theme of the second.

## CD 5

Nielsen's Little Suite for strings marked his formal debut as a composer. He had written a good deal of music as a child, but he designated the Suite as an Op.1 when he wrote it in 1888. Balduin Dahl conducted the first performance with the strings of the Tivoli Orchestra, and the composer himself among the violins. The Suite received a warm reception, but Nielsen's style continued to evolve rapidly, as shown by the much greater breadth of the First Symphony from four years later.

The Norwegian composer Harald Sæverud was commissioned by the Norwegian Theatre in Oslo to write incidental music for a new staging of Ibsen's Peer Gynt, first performed in 1948. In tune with the times, the staging attempted to recreate the unsparring nature of Ibsen's dramaturgy: the sung (and spoken) language is Nynorsk, translated from the original Norwegian by the playwright and poet Henrik Rytter. Sæverud likewise composed in deliberate contrast to the late-Romantic style of Grieg's familiar music for the play.

The theme of Nordic legend continues with the incidental music composed by Sibelius in 1898 for a history play by for his friend Adolf Paul. The play retells episodes from the life of King Christian II (1481-1559), who ruled over what are now the separate territories of Denmark, Sweden and Norway, and his love for his mistress, Dyveke Sigbritsdatter.

Although Sibelius revised the incidental music when assembling this suite, he retained a narrative thread. The opening Nocturne describes a love scene between the king and his mistress. Placed third, the Musette is a dance for Dyveke, while the fifth movement evokes the king's rage at her death by poisoning. The play originally began with the Elegy, placed second, while the Serenade prefaced the Ball Scene in Act 3. In similar way to Nielsen's Little Suite, we may discern outlines of the compo-

ser's mature style which would take a more defined shape in the First Symphony. *Svenskt Festspel* also began life as incidental music for the revival in 1858 of a play, *Nogle timer ved Kronborg* (1658), by the aristocrat who would become the Swedish king Oscar II. In composing it, August Söderman reused music which he had previously written for a staging of Schiller's play *The Maid of Orleans*, but the music adopts a mode of extrovert festivity that would establish him as a figure of foundational significance in the formation of a distinctively national-Swedish musical culture. It was with his debut work, the concert overture *Thor goes to Jotunheim*, that the 19-year-old Hakon Børresen approached Johan Svendsen, as conductor of The Royal Chapel in Copenhagen. Svendsen liked the work and the young Danish composer (with Norwegian ancestry) so much that he took him on as a private student and later introduced him to Edvard Grieg, with whom Børresen struck up a long friendship. Svendsen gave the premiere of Børresen's First Symphony with The Royal Chapel in 1901, further advancing the young composer's reputation. Børresen would continue to draw people around him, such as the composer Hugo Alfvén, the painters P.S. Krøyer, Anna and Michael Ancher and the poet Holger Drachmann, and he later became the longstanding chairman of the Danish Music Artists Association (1924-49). It is in a fitting air of celebration that this set concludes with the Carnival Overture by Dvořák. This was the very work which opened the concert given by the DRSO and Fritz Busch at the Edinburgh Festival in 1950. Since then, it has become an emblem of the orchestra's identity and ambitions. The overture naturally featured both on the US tour of 1952 and in the homecoming concert on December 9 of that year. Jensen conducted with a brio worthy of Busch's example, and the performance now marks a different kind of homecoming, with the double-bar being definitively reached in this series of albums dedicated to his conducting. Across 53 CDs, the stature of Jensen has been underlined and perhaps enhanced, given the breadth of repertoire now made available to modern listeners. He stands as a central figure in the Danish cultural life of his time; a decent man and a musician who inspired his colleagues in the orchestra to give of their best.

# Thomas Jensen Legacy

## Volume 1 to Volume 25

### Adam

Overture to Nurenbergdukken Vol. 21

**J.C. Bach** Symphony Op. 18, 2 Vol. 22

### Bartók

Violin Concerto No. 2. Vol. 2

Romanian Folk Dances Vol. 25

### Beethoven

Symphony No. 4 Vol. 17

Symphony No. 6 Vol. 17

Violin Romance No 2 Vol. 11

Leonore Overture Vol. 17

Piano Concerto No. 4 Vol. 18

**Jørgen Bentzon** Variations Vol. 21

### N.V. Bentzon

Mutationer Op. 123 Vol. 6

Symphony No 4 Vol. 6

Violin Concerto No 1. Vol. 10

Cello Concerto No 1. Vol. 10

Symphonic Variations Op. 92 Vol. 14

**Gunnar Berg** Hymnos Vol. 14

### Bizet

Prélude to Carmen Vol. 7

Danse boheme from Carmen Vol. 7

**Bonnén** Spoon River Anthology Vol. 15

### Brahms

Symphony No. 4 Vol. 3

Ein deutsches Requiem Vol. 3

Hungarian Dances Nos. 5 and 6 Vol. 7

Violin Concerto. Stern Vol. 17

Tragic Overture Vol. 18

Schicksallied Vol. 18

Alto Rhapsody Vol. 18

Haydn Variations Vol. 18

### Brene

Concerto sense solennita Vol. 16

Viola Concerto Vol. 20

**Britten** Simple Symphony Vol. 25

### Børresen

Thor goes to Jotunheim Vol. 25

Ouverture to Den Kongelige Gæst Vol. 12

**Chabrier** España Vol. 21

**Chopin** Piano Concerto No. 2 Vol. 24

**Coates** Knightsbridge March Vol. 21

**Corelli** Concerto grosso Op. 6 No. 3 Vol. 22

**Debussy** Prelude a l'apres midi d'un faune Vol. 8

**Delibes** Czardas & Mazurka from Coppelia Vol. 7

### Dvořák

Carnival Overture Vol. 5 + Vol. 25

Symphony No 9 "From the New World" Vol. 8

**DuPuy** Overture to Ungdom og Galskab Vol. 12

### Elgar

Pomp and Circumstance Op. 39 No. 1 Vol. 7

Serenade for Strings Op. 20 Vol. 8

Salut d' amour Vol. 8

**Franck** Symphony Vol. 23

### Frøhlich

Festmusik from Erik Menveds Barndom Vol. 19

### Gade

Symphony No. 1 Vol. 25

Novelletter Op.. 53 Vol. 5

Mariotta Vol. 9

Efterklang af Ossian Vol. 20

**Gluck** Dance of the Blessed Spirits Vol. 25

**Grainger** Country Gardens Vol. 21

**Grieg** Piano Concerto. Vol. 11

### Grøndahl

Three Danish Folksongs Vol. 9

Symphonic Vari. on an Old Jutland Song Vol. 24

**Ebbe Hamerik**

Quasi passacaglia fuga Vol. 9  
Suite from Marie Grubbe Vol. 9

**J.P.E. Hartmann**

Gudernes triumfmarch Vol. 9 + Vol. 20  
Yrsa. Overture Vol. 19

**Haydn** Piano Concerto Vol. 8

**Henriques**

Suite from Den Lille Havfrue Vol. 9  
Overture to Vølund Smed Vol. 12 + Vol. 24

**Henze** Nachtstücke und Arien Vol. 14

**Hindemith** Symphonic Metamorphoses Vol. 21

**Holmboe**

Epitaph Vol. 4  
Monolith Op. 76 Vol. 14  
Symphony No. 7 Vol. 20

**Honegger** Symphony No. 5 Vol. 2 + Vol. 14

**Horneman**

Overture to Aladdin Vol. 7 + Vol. 12  
Gurre-Suite Vol. 12

**Hubay** Hejre Kati Vol. 11

**Händel** Concerto Grosso Op.6 No. 1 Vol. 5

**Høffding**

Procession from Kejserens nye klæder Vol. 9  
Det er ganske vist Vol. 9

**Høgenhaven**

Pastorale Vol. 20  
Norsk Folkstone Vol. 20

**Ejnar Jacobsen** Symphony No. 1 Vol. 19

**Jersild** Pastoral Vol. 20

**Karkoff** Symphony No. 3 Vol. 21

**Kayser** Symphony No. 3 Vol. 25

**Khachaturian** Sabre Dance Vol. 8

**Herman D. Koppel**

Fest-Overture Vol. 4  
Three Psalms of David, Excerpts Vol. 24

**Kuhlau**

Overture William Shakespeare Vol. 8  
Overture to Elverhøj Vol. 8 + Vol. 20

**Lacombe** Aubade Vol. 7

**Landr ** Clarinet Concerto Vol. 21

**Lange-M ller** Pr lude to Ren ssance Vol. 20

**Lauridsen** Little Suite Vol. 16

**Liszt**

Hungarian Fantasy Vol. 11  
Piano Concerto No. 2. Vol. 23

**Lully** Suite for string orchestra Vol. 25

**Lumbye**

Amager Polka Vol. 7  
Amelie Vals Vol. 7  
Britta Polka Vol. 7  
Bouquet Royal Galop Vol. 7  
Champagne Galop Vol. 7  
Columbine Polka Vol. 7  
Dronning Louis Vals Vol. 7  
Dr mmebilleder Vol. 7  
Godnat Polka Vol. 7  
Hesperus Vals Vol. 7  
Krols Balklage Vol. 7  
K benhavn's Jernbane Galop Vol. 7  
Livj gerne p  Amager Vol. 7  
Nordiske Fostbr dere Vol. 7  
Salut for Bournonville Vol. 7  
Sophie Vals Vol. 7

**Mahler** Symphony No. 1 Vol. 25

**Massenet** Balletmusik from Le Cid Vol. 8

**Mozart**

Piano Concerto No 21 Vol. 5  
Symphony No. 21 Vol. 25  
Symphony No. 29 Vol. 25  
Symphony No. 33 Vol. 22  
Symphony No. 34 Vol. 22  
From Symphony No. 39 Vol. 22

Symphony No. 41 "Jupiter" Vol. 25  
Violin Concerto No 3 Vol. 22  
Serenata Notturna Vol. 22  
Les Petits Riens Vol. 22  
Overture to The Marriage of Figaro Vol. 22  
Overture to The Magic Flute Vol. 22  
**Mussorgsky** A Night on Bare Mountain Vol. 25  
**C.C.Møller** Bataille March. Tappenstreg Vol. 8  
**Carl Nielsen**  
First movement of Symphony No 1 Vol. 8  
Symphony No. 1 Vol. 4  
Symphony No. 2 Vol. 4 + Vol. 16  
Symphony No. 3 Vol. 6  
Symphony No. 4 Vol. 6 + Vol. 25  
Symphony No. 5 Vol. 13  
Symphony No. 6 Vol. 13  
Helios Overture Vol. 6  
Little Suite Vol. 4 + Vol. 25  
Pan og Syrinx Vol. 13  
Prélude to Saul & David Vol. 14  
Saul & David Vol. 15  
Prélude Scene 7 from the Mother Vol. 14  
March from The Mother Vol. 24  
Overture to Maskarade Vol. 19  
Magdelone Dance Scene Vol. 19  
Prélude Act 2 Maskarade Vol. 19  
Hanedans from Maskarade Vol. 14 + Vol. 19  
Flute Concerto Vol. 14 + Vol. 19  
Violin Concerto Vol. 19  
Saga-Drøm Vol. 19  
Hymnus Amoris Vol. 19  
Ved en ung kunstners bære Vol. 13  
**Tage Nielsen** Intermezzo gaio Vol. 12  
**Palmgren** Piano Concerto No. 2 Vol. 11  
**Ponchielli** Dance of the Hours Vol. 7  
**Prokofiev** Violin Concerto No. 2 Vol. 14

**Reesen**  
Intermezzo from Historien om en moder Vol. 9  
Grønlandsk folketone Vol. 20  
Fantasi over julemelodier Vol. 20  
**Riisager**  
Little Overture for Strings Vol. 2 + Vol. 10  
Concertino for Trumpet and Strings Vol. 2  
From Tolv med Posten Vol. 9 + Vol. 24  
I anledning af Vol. 9  
Slaraffenland Vol. 9 + Vol 20  
To danske peblingviser Vol. 9  
Primavera Vol. 10 + Vol 24  
Toccata Vol. 12  
Marche Tatare Vol. 12  
Quarrtsilumi Vol. 20  
**Rimsky-Korsakov** Piano Concerto Vol. 25  
**A. Rubinstein** Bal Costumé Vol. 7  
**F. Rung** Den trekantede hat Vol. 12  
**Saint-Saëns**  
Danse macabre Vol. 7  
Introd. and Rondo capriccioso Vol. 11  
**Salomon** Cello Concerto Vol. 10  
**Sandby**  
Hærmændene på Helgeland Vol. 9  
Sommer og Efterår from Skovstemninger Vol. 9  
Violin and Cello Concerto Vol. 9  
**Sarasate** Zigeunerweisen Vol. 11  
**Schierbeck**  
Largo for String Orchestra Vol. 4  
Paraphrase over I Danmark er jeg født Vol. 4  
Natten & Häxa Vol. 4  
Chant du Viking Vol. 16  
Overture to Fête Galante Vol. 16  
Kantate ved Univ. Immatrikulationsfest Vol. 16  
Akademisk Festmusik Vol. 16  
Jylland Vol. 19

**Ole Schmidt** Symphony Vol. 14  
**Schröder** Piazza del Popolo Vol. 23  
**Schubert**  
Rosamunde, Entr´acte Vol. 7  
Marche Militaire Vol. 21  
*Svend S. Schultz* Tre danske danse Vol. 12  
**Shostakovich**  
Symphony No. 5 Vol. 2  
From Katherina Izmailova Vol. 2  
**Sibelius**  
Symphony No. 1 Vol. 13  
Symphony No. 2 Vol. 1  
Symphony No. 3 Vol. 6  
Symphony No. 4 Vol. 13  
Symphony No. 5 Vol. 16  
Symphony No. 6 Vol. 16 + Vol. 24  
Symphony nr 7 Vol. 1  
Karelia Suite Vol. 1  
Finlandia Vol. 13  
King Kristian II. Incidental Music Vol. 25  
Nocturne from Kong Kristian II Vol. 7 + Vol. 21  
Violin Concerto. Vol. 1  
Four Legends from Kaleva Vol. 1  
The Swan of Tuonela Vol. 24  
Andante festive Vol. 8  
Valse lyrique Vol. 16  
Valse Triste Vol. 16  
**Smetana**  
Dance of the Comedians Vol. 8  
Moldau Vol. 16  
From Bohemia's Woods and Fields Vol. 25  
**J. Strauss I** Radetzky March Vol. 8  
**J. Strauss II**  
Emperor Waltz Vol. 7  
Schatz-Walzer Vol. 8  
Tritsch-Trasch Polka Vol. 8  
**R. Strauss** Till Eulenspiegel Vol. 11

**Stravinsky** Concerto for Piano and Winds Vol. 2  
**J. Svendsen** Romance for Violin Vol. 11  
**Syberg** Symphony Vol. 10  
**Søderman** Svenskt Festspelel Vol. 25  
**Sæverud** From Peer Gynt Suite Vol. 25  
**Tarp**  
Symphony No. 2 Vol. 4  
Ravnen. Liden Kirsten from Danske folkesange Vol. 8  
L´alternasi delle stagione Vol. 19  
Mosaic Miniature suite Vol. 20  
Lystspilouverture Vol. 20  
**Tchaikovsky**  
Violin Concerto Vol. 3 + Vol. 21  
Waltz and Polonaise from Eugene Onegin Vol. 7  
Flower Waltz and Trepak from The Nutcracker Vol. 7  
Suite from the Nutcracker Vol. 18  
First Movement from Symphony No. 5 Vol. 18  
Marche slave Op. 31 Vol. 8  
Waltz from Serenade for Strings Vol. 18  
1812 Overture Vol. 11 + Vol. 18  
**Thybo** Cello Concerto Vol. 10  
**Tveitt** 1200 Folk-tunes from Hardanger Vol. 21  
**Wagner**  
Prélude to Meistersinger Vol. 23  
Act One of Die Walküre Vol. 23  
**Weber** Aufforderung zum Tanz Vol. 7  
**Weis**  
Sinfonia proverbiorum Vol. 20  
Concertino for String Orchestra Vol. 24  
**Wellejus** From H C Andersens Billedbog Vol. 9  
**Wieth-Knudsen** Kirkescene Vol. 12  
**Winding** Concert Allegro Vol. 11

[www.danacord.com](http://www.danacord.com)



25



25



25



## The Thomas Jensen Legacy, Volume 25

Recently unearthed and carefully remastered, these private tape recordings make a fitting climax to the Thomas Jensen Legacy. Spanning live broadcast performances from 1952 to 1963, they bear witness to the rapport established between Jensen and the musicians of the Danish Radio Symphony Orchestra. Many works new to Jensen's recorded repertoire include symphonies by Mozart and Mahler. An incandescent account of the 'Inextinguishable' Symphony underlines Jensen's stature as a definitive interpreter of Carl Nielsen.

### CD 1

**Wolfgang Amadeus Mozart** (1756-1791)  
[ 1 ] *Symphony No. 41 in C major K551* 27:01

**Gustav Mahler** (1860-1911)  
[ 5 ] *Symphony No. 1 in D major* 49:30

### CD 2

**Jean Baptiste Lully** (1632-1687)  
[ 1 ] *Suite for String Orchestra* 12:19

**Christoph Willibald Gluck** (1714-1787)  
[ 7 ] *II. Danse of the Blessed Spirits* 6:14

### Mozart

[ 8 ] *Symphony No. 21 in A major, K134* 18:49  
[12] *Symphony No. 29 in A major, K201* 21:44

**Bedrich Smetana** (1824-1884)  
[16] *From Bohemia's Woods and Fields* 12:37

### CD 3

**Niels W. Gade** (1817-1890)  
[ 1 ] *Symphony No. 1 in C minor, Op. 5* 23:05

**Modest Mussorgsky** (1839-1881)  
[ 5 ] *A Night on Bare Mountain* 10:56

**Carl Nielsen** (1865-1931)  
[ 6 ] *Symphony No. 4, Op. 29. FS76* 32:08

*All unpublished broadcast recordings 1952-1963*

### CD 4

**Nikolai Rimsky-Korsakov** (1844-1908)  
[ 1 ] *Piano Concerto Op. 30* 13:33

**Bela Bartók** (1881-1945)  
[ 2 ] *Romanian Folk Dances, Sz. 56* 6:30

**Benjamin Britten** (1913-1976)  
[ 9 ] *Simple Symphony, Op. 4* 17:32

**Leif Kayser** (1919-2001)  
[13] *Symphony No. 3* (1943-1953) 33:54

### CD 5

**Nielsen**  
[ 1 ] *Little Suite in A minor for strings* 15:43

**Harald Sæverud** (1897-1992)  
[ 5 ] *Peer Gynt Op. 28* 11:51

**Jean Sibelius** (1865-1957)  
[ 9 ] *Incidental music to King Kristian II* 24:08

**August Söderman** (1832-1876)  
[14] *Svenskt Festspeel, Concert Overture* 6:37

**Hakon Børresen** (1876-1954)  
[15] *Thor kører til Jotunheim* 9:42

**Antonin Dvořák** (1841-1904)  
[16] *Carnival Overture, Op. 93* 8:48

Danish Radio Symphony Orchestra  
Thomas Jensen, conductor



DACOCOD 1014-1018

5 CD

Total playing time:

DACOCOD 1014 76:46

DACOCOD 1015 72:21

DACOCOD 1016 76:55

DACOCOD 1017 72:04

DACOCOD 1018 77:39

All first releases

Transferred by  
Claus Byrith

Cover photo  
Svend Ravnkilde

Cover design  
Hannah Jørgensen

Executive producer  
Jesper Buhl

www.danacord.com  
©2026

LC 07075

