

*De Klaverstykker
(One Klavierstücke)*

Carl Nielsen

Impromptu

Keyboard Works

Carl Nielsen

Allgemein (♩ = 138) **Piano Music • Organ Works**
Skjold Rasmussen • Finn Viderø • Herman D. Koppel



The Historic *Carl Nielsen* Collection



HUMORESKE=BAGATELLER

AF

CARL-NIELSEN

FOR PIANOFORTE

OP. XI.



WILHELM HANSEN, MUSIK-FORLAG.

KJØBENHAVN & LEIPZIG.



Cover and title page by Anne Marie Carl Nielsen, 1897.

The illustration shows the married couple's three children; the Jumping Jack has a (hardly accidental) resemblance with one of the friends of the family, the author Gustav Wied

Carl Nielsen 1865 - 1931

DAC OCD 363

Humoresque-Bagatelles, Op. 11 FS 22 (1894-97) 5:43

[1] 1. Goddag! Goddag! 0:54

[2] 2. Snurretoppen 0:43

[3] 3. En lille langsom Vals 1:10

[4] 4. Sprællemanden 0:47

[5] 5. Dukke-Marsch 1:15

[6] 6. Spilleværket 0:54

Galina Werschenska, piano

Recorded August 20, 1937

HMV DA 5203

5 Piano Pieces, Op. 3 FS 10 (1890) 7:10

[7] 1. Folketone 2:24

[8] 2. Humoreske 1:37

[9] 3. Arabeske 1:02

[10] 4. Mignon 0:44

[11] 5. Alfedans 1:26

Galina Werschenska, piano

Recorded August 16, 1945

TONO A 123

[12] Chaconne, Op. 32 FS 79 (1916) 8:57

France Ellegaard, piano

Recorded June 2, 1953

Dec. LW 5051

[13] Theme and Variations for Pianoforte, Op. 40 FS 81 (1917) 14:56

Arne Skjold Rasmussen, *piano*

Recorded January 17, 1952

TONO LPK 32002

[14] Suite for Pianoforte (Den Luciferiske), Op. 45 FS 91 (1919-20) 20:40

Allegretto un pochettino - Poco moderato - Molto adagio e patetico -

Allegretto innocente - Allegretto vivo - Allegro non troppo ma vigoroso.

Arne Skjold Rasmussen, *piano*

Recorded August 17-19, 1953

TONO LPA 34005

Symphonic Suite for Pianoforte, Op. 8 FS 19 (1894) 16:18

[15] I Intonation (Maestoso) 2:22

[16] II Quasi allegretto 3:17

[17] III Andante 6:06

[18] IV Finale (Allegro) 3:31

Herman D. Koppel, *piano*

Recorded June 18, 1952

HMV KBLP 5

DACOD 364

3 Piano Pieces, Op. 59 posth. FS 131 (1928) 9:49

[1] I Impromptu, allegro fluente 2:40

[2] II Molto adagio 2:15

[3] III Allegro non troppo 4:53

Arne Skjold Rasmussen, *piano*

Recorded January 18, 1952, TONO A 179

Piano Music for Young and Old, Op. 53 FS 148 (1930) 25:50

(24 fivenote pieces in all keys)

Vol. 1 *11:46*

- [4] No. 1 Allegretto 0:35
- [5] No. 2 Andantino quasi allegretto 0:46
- [6] No. 3a Allegro scherzoso 0:43
- [7] No. 3b Grazioso 1:07
- [8] No. 4 Andantino 0:36
- [9] No. 5 Allegro giocoso 0:51
- [10] No. 6 Poco lamentoso 1:28
- [11] No. 7 Marziale 0:47
- [12] No. 8 Cantabile 0:48
- [13] No. 9 Allegro civettuolo 0:41
- [14] No. 10 Lugubre 1:27
- [15] No. 11 Andantino poco tiepido 0:55
- [16] No. 12 Adagio drammatico 1:05

Vol. 2 *13:55*

- [17] No. 13 Andantino carino 1:05
- [18] No. 14 Capriccioso 0:53
- [19] No. 15 Adagio espressivo 1:09
- [20] No. 16 Alla Contadino 0:49
- [21] No. 17 Largo con fantasia 1:37
- [22] No. 18 Preludio 0:36
- [23] No. 19 "Alla Bach" 0:37
- [24] No. 20 Adagio 0:51
- [25] No. 21 Marcia di goffo 1:10
- [26] No. 22 Allegretto pastorale 1:39
- [27] No. 23 Etude. Allegro 0:47
- [28] No. 24 Molto adagio,
Allegro commodo 2:36

Eyvind Møller, piano

Recorded May, 1967. STEREO

Sonet SLPS 1249 (By kind permission of PolyGram A/S)

From 29 Small Preludes for Organ, Op. 59 FS 136 (1929) 7:40

- [29] No. 5 1:31
- [30] No. 10 2:21
- [31] No. 13 1:25
- [32] No. 28 2:22

Niels Otto Raasted, organ

Vor Frue Cathedral, Copenhagen

Recorded August 9, 1950

TONO A 155

[33] Festival Prelude, FS 24 (1900) 1:23

Arr. for organ by Finn Viderø

Grethe Krogh, *organ*

St. Pauls Church, Aarhus

Recorded May, 1965. STEREO

Lyr LL 148

[34] Commotio, Op. 58 FS 155 (1931) 21:12

Finn Viderø, *organ*

Batell Chapell, Yale University, USA

Live Concert February 21, 1960

The FS numbers refer to the bibliography

Carl Nielsen: Kompositioner. En bibliografi ved Dan Fog i samarbejde med Torben Schousboe (Copenhagen 1965)



Finn Viderø

Carl Nielsen began his musical career in the ranks of his father's folk music group. His instruments were the cornet and the violin, and the cornet was to become the means of his access to professional music, for at the age of fourteen he became a member of a military band in Odense.

Four years later, when he entered the Royal Danish Academy of Music in Copenhagen, it was with the violin as his main instrument. He also studied theory and composition. And for the first several years of his professional career he was a second violin in the Danish Royal Orchestra, where he was later to become second principal conductor.

Contemporary appraisals of Nielsen's violin playing are polite but no more than that. He was no virtuoso, but instead gave expression to his knowledge of violin technique through a number of works for the instrument: two sonatas with piano, a concerto with orchestra and two pieces for unaccompanied violin.

With the piano things were rather more difficult. Naturally, during the course of his studies at the Academy he was also given piano tuition, but there is little to suggest it interested him very much and his playing is said to have been poor. There are stories of his struggles with Chopin's Etudes which were apparently painful to witness.

Unsurprisingly, the piano is far removed from the centre of Nielsen's composing, and most pianists have kept clear of his piano works which have been described as unpianistic and clumsy. There is some truth to this, but this is not to say that the best of Nielsen's piano writing is not great music, nor does it mean that the best of the miniatures are anything but infinitely charming:

bagatelles which do not pale in comparison with say, Grieg's Lyric Pieces, if not pianistically then certainly musically and artistically.

Humoresque-Bagatelles Op. 11 FS 22 (1894-97)
These six miniatures can be seen as parallels to the Piano Pieces for Children by Nielsen's contemporary, Fini Henriques. In fact, the latter's "Picture Book" appeared later than the Nielsen, in 1899.

Several of the Humoresque-Bagatelles can be played by beginners, by children, whilst others, such as "The Spinning Top", require greater skill. The first piece, "Goddag! Goddag!" ("Hello! Hello!") is a short, sweet introduction to the anthology. "The Spinning Top", with its lightning fast scales in the right hand, places considerable demands on the pianist, and the image of the spinning top is very evocative. "A little slow waltz" is slightly ironic in character, a sideways reflection on Chopin's waltzes, perhaps. "Sprællemanden" ("Jumping Jack") makes with its wry rhythm quite grotesque an effect, whilst "Dukke-Marsch" ("Dolls' March"), an upright and rhythmic miniature march, is quite unwarlike. Finally, "Spilleværket" is a convincing imitation of an old-fashioned music box.

5 Piano Pieces Op. 3 FS 10 (1890)

These five small pieces can be played by beginners and the slightly more advanced, but the themes are decidedly for grown-ups. "Folketone" ("Folk tune") is serious, the key is A minor and the yearning melody has a hint of the Nordic folk element to it. The motif is treated as a canon between the left and right hands. "Humoreske" is

also in a minor key, despite its title's promise of more merriment, and it too is reminiscent of folk music, even though Nielsen's inimitable style is much in evidence in the melody and particularly in the harmonics. "Arabeske" bears as a motto a quotation from J. P. Jacobsen, a poet Nielsen held in high esteem: "Hast thou in gloomy forests wandered? Knowst thou Pan?" (from Jacobsen's poem, "An Arabesque"). The music here is like a lament, if one broken off here and there by something a little more defiant. (Another composer to draw inspiration from Nordic literature, Frederick Delius, set this same poem to music in an eponymous work for baritone and orchestra). "Mignon", in the rather unusual key of E flat minor, is romantic and impassioned of expression, whilst "Alfedans" ("Elves' Dance"), later transcribed for orchestra in the music to Drachmann's "Sir Oluf rides..." is of a lightness worthy of Mendelssohn and quite reminiscent of another Danish "Elves' Dance": that by Henriques in his music to Drachmann's "Vølund Smed" (1898). Full-blooded romantic Henriques may have been, but he was not adverse to drawing a little inspiration from his colleague Nielsen!

Chaconne Op. 32 FS 79 (1916)

A chaconne is a set of variations built over an *ostinato* (stubbornly repeated) bass theme. The form is an ancient one and was often used in early as well as high baroque music. Nielsen took great interest in early music and on several occasions drew inspiration from the great renaissance master Palestrina. This piece however is his version of the baroque chaconne, which he would have known from Bach's organ pieces. The theme, whose key

is uncertain - marked by Nielsen's love of early sacred music, but predominantly in D minor - is played first in the left hand. The following nineteen variations are increasingly unrestrained compared to the original theme, and indeed the chaconne form as such, but the entire piece emanates Nielsen's irrepressible creativity. The conclusion is a filigree piece of dampened, rapid scales in the right hand, leading into the concluding pianissimo.

Theme and variations Op. 40 FS 81 (1917)

The Variations were composed immediately after the Chaconne. Whereas the variations in the latter are linked by almost imperceptible passages, in opus 40 they appear as clearly defined individual pieces increasingly removed from the original theme. By variation no. 7 the composer has all but arrived at a completely new theme which he then uses as point of departure for the following three variations. Nielsen himself spoke of variations no. 15 as an image of a man struggling with his back to an iceberg and then staggering off, exhausted from the effort. Before embarking on the Variations Nielsen had been studying the piano music of Brahms, and whilst few will be reminded of Brahms whilst listening to this particular set, there are aspects of the variation technique which point backwards to the great German master.

Suite for Piano ("Lucifer"),

Op. 45 FS 81 (1919-20)

During 1919 and 1920 Nielsen spent a good deal of time in Gothenburg, where he was engaged to conduct the symphony orchestra. This is where

the Suite op. 45 was composed, and Nielsen himself gave it the title, "Lucifer", a title which was immediately misunderstood. Nielsen, who had a predilection for lesser-known foreign vocabulary, had chosen "Lucifer" for its original, Latin meaning, "light-bringing". The title is then not to suggest a satanic connotation to the music, which is a pastiche on the movements of the baroque suite and whose individual sections are very freely formed and very characteristically Nielsen. At the climax of the first movement there is a struggle between the themes in the left and right hands, whilst the second movement demonstrates that Nielsen was not untouched by the magic of the sonorities of French impressionism. The third movement is a dramatic *adagio* full of conflict, whilst the fourth and fifth movement are like resting places, two almost Brahmsian intermezzi. The finale is in a fiendish mood which does rather bring the more popular meaning of the name Lucifer to mind. The movement's material is presented immediately: a rising fourth, a knocking rhythm and a triplet figuration. It is the fourth and the rhythm that bring the movement, and the work, to a conclusion, in *forte fortissimo*.

Symphonic Suite Op. 8 FS 19 (1894)

Symphonic Suite was Nielsen's first large-scale piano work. There is no question that Brahms was the prime source of inspiration for this early work. Nielsen showed the score to one of the great pianists, composers and theoreticians of the time, Busoni, who played the piece for his students. But when Nielsen asked him if he would allow the students to rehearse the piece, Busoni replied, "that I can't do: it just isn't orchestrated for the piano".

The suite certainly is not easy to play, and there are textural problems that are difficult to resolve on the piano. Often one is left thinking one is listening to the piano transcription of an orchestral piece. Nielsen gave the suite a motto, in German: "Ach, die zärtlichen Herzen! Ein Pflücker vermag sie zu rühren." ("Oh, the tender hearts! Even a bungler can stir them") - something of an anti-romantic statement.

The first movement is called "Intonation", is quite massive and kept in a sustained *forte*, which makes considerable demands on the player. The following movements are less bombastic but still rather unpiianistic of nature.

3 Piano Pieces Op. 59 posth. FS 131 (1928)

Nielsen's last large piano piece was long considered something of a musical impossibility. Here he is right up on the barricades of the avant-garde, flirting with twelve-tone music just as he did in the sixth symphony, though without ever quite submitting to Schönberg's theories. At one stage he calls on the player to strike a number of keys with clenched fist, in imitation of a bass drum. The first piece alternates between broken chords and counterpointed passages and concludes very curiously under the key signature *molto patetico quasi parodico*, a section to which the composer gave the following clue: "A fuddled man trying to regain his lost dignity and balance by means of a lamppost." The second piece is very different with its pure major chords, D major leading into C major and E flat major, whilst the third alternates between tonal and free tonal sections. It is here that Nielsen deploys a theme that makes use of all the notes in the half-tone scale. The theme is part

of a loosely formed fugue, which was however not described as such by the composer.

Piano Music for Young and Old

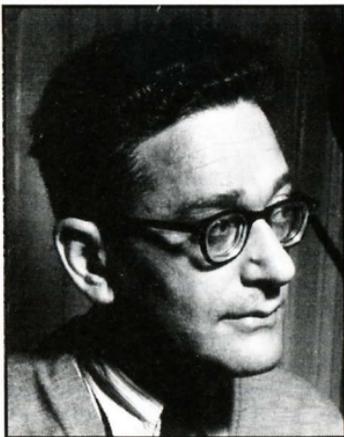
Op. 53 FS 148 (1930)

After a discussion in the Music Teachers' Society, for which Nielsen held a keynote speech in December 1929, the composer took up the teachers' challenge and wrote his 24 five-tone pieces in all the keys. The result turned out to be music of great pedagogical values and considerable artistry but also very personal music, for even in these brief, fleeting pieces the inimitable Nielsen style is ever present. The work is perhaps not to be listened to at one stretch: these small pieces are for study at home at the piano, where they give great pleasure.

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Eyvind Møller



Herman D. Koppel



Arne Skjold Rasmussen

Carl Nielsen was primarily a violinist. First a member and later conductor of the orchestra of the Royal Theatre he naturally turned to composing chamber music, symphonies, songs and operas.

Apparently he himself had never thought of writing for the organ but on a hint from his friends he set to work in the last years of his life.

However, he began to study classical organ music, especially by Bach's forerunners, and in a surprisingly short time he had composed **29 little preludes**, most of which look like studies, in order to find out how best to write for the organ. Several of them seem to be drafts for the work Carl Nielsen may already have had in mind: the large-scale fantasia **Commotio** which was to be his swan song.

"Commotio", which means movement, is written in an entirely free form rather closely modelled after the toccata of the Baroque and, like it, made up of varying episodes, from impetuous passages and tremendous chords to canonic or fugal sections and gently sounding melodies of a pastoral character.

The piece falls into two main sections like the prelude and fugue of the Baroque, the first of which may largely be regarded as based on a G minor tonality which turns to G major as the dominant of C major, the principal key of the second section.

There are no indications as to registration but the composer has suggested the fundamental character of each of the sections and the dynamic changes they undergo. These dynamic fluctuations prove that "Commotio", however well it may be written for the instrument, cannot lay claim to be in every single detail in accord with the true nature of the organ as we find it in the classical organ music.

The character of the piece is symphonic. Therefore it cannot be regarded as a tribute to the organ reform movement which showed up in Denmark in the latter half of the twenties.

Carl Nielsen did not concern himself with the problems arising out of a performance of his piece on an organ of classical type where every dynamic change is at the same time a change of color. He assumed that "Commotio" would be played on organs of a modified modern type which still have the many varieties of tone color in 8- and 4ft. pitch which make possible a gradually increasing and decreasing dynamic without abrupt change of color.

In order to give an idea of the resources which were at Carl Nielsen's disposal when he worked out his "Commotio" we give here the disposition of the organ in the Christiansborg Chapel built by Marcussen & Reuter in 1828.

The organ, placed behind a screen in a gallery high up near the cupola of the neo-classical building, had mechanical key and stop action. Manual 2 (the uppermost manual) and manual 3 (the lower manual) could both be coupled to the Great, but because of the unfavorable placing of their wind chests the coupling had almost no influence on the volume of the sound. The same was true about the swell effect of manual 3 due to an old-fashioned mechanism (a "horseshoe-swell") working by stages which did not permit a gradual increasing and decreasing of the sound. There were no pedal couplers and the compass of the manuals went from C to f3, that of the pedal from C to dl.

The disposition of the Marcussen & Reuter Organ:

Manual 1	Manual 3 (Swell)
Quintatön 16	Principal 8
Principal 8	Gedackt 8
Quintatön 8	Viola da gamba 8
Quint 5 1/3	Flöte 4
Spitzflöte 4	Fugara 4
Octave 4	Waldflöte 2
Octave 2	Fagott 8
Sesquialtera	
Rauschflöte 2+1 1/3	Pedal
Siffelöte 1	Untersatz 32
Trumpet 8	Principal 16
	Subbass 16
Manual 2	Gedackt 8
Bordun 16	Cello 8
Principal 8	Octave 8
Rohrflöte 8	Octave 4
Octave 4	Nachthorn 2
Rohrflöte 4	Posaune 16
Quint 2 2/3	Fagott 16
Octave 2	Trumpet 8
Terz 1 3/5	
Dolcian 8	

The disposition of the Holtkamp Organ:

Great	Swell
Quintadena 16	Geigenprincipal 8
Principal 8	Rohrflöte 8
Gedackt 8	Gemshorn 8
Octave 4	Gemshorn celeste 8
Spitzflöte 4	Octave Geigen 4
Quinte 2 2/3	Gedackt 4
Superoctave 2	Flautino 2
Mixture 4 rks	Larigot 1 1/3
Scharf 3 rks	Sesquialtera
Dulzian 16	Plein Jeu 4 rks
Trumpet 8	Bassoon 16
	Fagott 8
Rückpositiv	Rohrschalmey 4
Copula 8	
Principal 4	Pedal
Rohrflöte 4	Principal 16
Nazard 2 2/3	Subbass 16
Doublette 2	*) Quintadena 16
Fourniture 3 rks	Octave 8
Cromorne 8	Bourdon Dolce 8
	Choralbass 4
	Hohlflöte 4
	Nachthorn 2
	Mixture 3 rks
	Possaune 16
	*) Dulzian 16
	Trumpet 8
	Clarion 4
	Cornet 2

The organ in Batell Chapel, placed in a gallery to the left side of the altar, was built in 1951 by the Holtkamp Organ Company of Cleveland, Ohio. It has 45 stops on three manuals and pedal, but two of the pedal stops marked with an asterisk *) are transmissions from the Great and 4ft. clarion is an extension of the 8ft. trumpet.

The organ has electric key and stop action and all the pipes but those of the Swell are unencased. the compass is C to a3 in the manuals and C to g1 in the pedal.

Galina Werschenska, 1909 - 1995, studied at the Conservatoire in Leningrad with Glazunov and others. She made her debut in 1926 and subsequently performed in Scandinavia, Poland, Germany and Holland before settling in 1930 in Denmark, where she has given recitals and played with the leading symphony orchestras. She has also been active as a teacher.

France Ellegaard, born 1913, made her debut in Paris, at the age of six, and studied at the Conservatoire there from 1922 to 1933. She first appeared in Copenhagen in 1927 and went on to play in most European countries, often as soloist with an orchestra. She lived in Sweden from 1943 to 1948 and in 1949 married the Finnish painter Birger Carlstedt.

Arne Skjold Rasmussen, 1921-1980, studied at the Royal Danish Academy of Music with, amongst others, Johanne Stockmarr. After graduating in 1941 he trained privately with Christian Christiansen, who had been close to Nielsen, and Edwin Fischer. He made his debut in Copenhagen in 1944, became a teacher at the Academy in 1942 and a professor in 1959. Skjold Rasmussen was one of the leading authorities on Nielsen's piano music and wrote extensively on the subject, for instance in "Carl Nielsen in the centenary of his birth" (Copenhagen, 1965).

Herman D. Koppel, born 1908, studied the piano at the Royal Danish Academy of Music with, amongst others, Rudolf Simonsen, another Nielsen admirer. He has given countless concerts at home and abroad, often of his own works but also of

those by Nielsen which he indeed played for the composer as a young man.

Eyvind Møller, born 1917, graduated from the Royal Danish Academy of Music in 1939 and went on to study privately with Victor Schiøler, Folmer Jensen and Edwin Fischer. He made his debut in Copenhagen in 1941 and became a teacher at the Academy in 1955. He has appeared as soloist, accompanist and chamber musician at concerts in Denmark, France, Britain, Sweden and Norway.

Niels Otto Raasted, 1888-1966, was one of Denmark's leading sacred music specialists and a keen composer. He trained at the Royal Danish Academy and later with Karl Straube and Max Reger. Between 1919 and 1924 he was organist at Vor Frue Cathedral, Copenhagen, and in 1925 founder and chairman of the Bach Society. Until 1961 he was on the board of the Society for the Publication of Danish Music and also held a number of other honorary posts.

Grethe Krogh, born 1928, graduated with the organist diploma from the Royal Danish Academy in 1951 and later studied with Finn Viderø and with André Marchal in Paris. From 1955 to 1960 she taught the organ at Arkansas University and has since then been a highly acclaimed soloist in Denmark and abroad.

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Translation Per Sommerschild

For more than a generation **Finn Viderø** was regarded as *primus inter pares* among Danish organists and enjoyed international esteem.

A profound knowledge of organ history, dispositions and registration, and life-long and steady study and practice of organ technique combined, of course, with marked talent - all these elements contributed to the explanation of Finn Viderø's unique playing, characterized by rhythmic strength, flexibility and precision, and his ability to make the instrument sound at its best.

Finn Viderø gave more than 800 organ recitals and broadcasts in the Scandinavian countries, England, The Netherlands, Spain, Germany and the U. S. A., and has given master classes in organ at Helsinki 1950, Bergen (Norway) and Andover (Mass., U. S. A.), Detmold (Germany) 1956, Des Moines (Iowa, U. S. A.) and New York 1960, the International Bach Seminar at Varde (Denmark) 1972, and Bach Seminar at Oslo (Norway) 1974.

Viderø received a number of prizes, e. g. Grand Prix de l'Académie du Disque français 1959, The Harriet Cohen Bach-Medal 1961, The Buxtehude Prize 1964, Ludvig Schytte's Memorial Prize 1970, and the Gramex Prize 1973. He was a lifelong honorary member of Phi Mu Alpha Sinfonia Fraternity and Pi Kappa Lambda.

Finn Viderø was born at Fuglebjerg on Zealand on the 15th of August, 1906. In 1926 he passed the organists' examination of the Royal Danish Music Conservatory in Copenhagen and was subsequently appointed organist at the German-French Reformed Church 1928, Jægersborg Church 1940, Trinitatis Church 1947, and St. Andreas Church 1971 (all in Copenhagen).

Having taken the MA in musicology at the

University of Copenhagen in 1929, he taught music theory 1935 - 1945 and gave lectures on organ and harpsichord music 1949 - 1974 at the university.

From 1968 he taught the organ at the Royal Danish Music Conservatory in Copenhagen.

He has written a number of articles on performance practice of the music of the 16th and 17th centuries, and has published editions of organ music, hymn tunes, folk songs and choral music, and a highly esteemed *Orgelskole* (with Oluf Ring, 1933, 2nd edition 1963). He composed music for a fairy play (*Guldskoene* 1945), two cantatas (*Den ømskindede Brudgom* 1937, and *Kom Hedningers Frelsermand* 1938), choral music, songs, piano pieces, and various organ music (Passacaglia 1946, Three Chorale Partitas 1952, free preludes, and three collections of chorale preludes 1946, 1966 and 1980). His thorough studies of Gregorian chant have resulted in the publication of his adaptations of Gregorian melodies to Danish texts in *Det Danske Antifonale* i-ii (1971, 1977). In 1964 he was awarded the honorary Doctor's degree in Theology at the Academy of Turku (Finland).

Finn Viderø died on March the 13th, 1987.

Finn Viderø was visiting professor of organ and acting university organist at the Yale University 1959 - 1960. His recording of Nielsen's "Commotio" comes from one of the recitals that he gave during that period. The work was composed in the Spring of 1931, and Viderø was one of the first to play it; indeed, on the 14th of June, 1931, he played the "Commotio" to Nielsen himself and some of Nielsen's friends at a private recital in the Church of St. Nicolai in Copenhagen.

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The Danacord Carl Nielsen Collection contains the major historical recordings of the Danish composers works in all genres. Many of these recordings were previously released on LP by Danacord (among them the 6 symphonies that won the prestigious GRAMOPHONE Record Award in 1985) and came from the Denmark Radio Archive. The concept of the present six volume compact disc series was planned by Hans Hansen, the late Carl Møller and Axel Pless of Denmark's Radio Archives. Without their original efforts we could not have issued this collection.

In order to make the most of the new digital media we have based this new compact disc series on the original master tapes kindly supplied from Hans Skaarup of Denmark's Radio Music Department and the original 78 r.p.m. recordings in the collection of Kaj Hvid Petersen, Arne Helman and Claus Fabricius-Bjerre.

Great care has been taken in restoring the sound by Andrew Walter and Paul Baily at the Abbey Road Studios in London and by Claus Byrith, Asinus Elektroakustik in Aarhus with the final digital preparation to CD by Krister Olsson, StageTech in Malmö, Sweden.

A major part of the costs for the sound restoration were generously funded by the Statens Musikråd, Carl Nielsen og Anne Marie Carl-Nielsens Legat, Frimodt-Heineke Fonden, Augustinus Fonden and Gangstedfonden to whom we express our gratitude.

Jesper Buhl

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(More piano recordings with Galina Werschenska, France Ellegaard and Johanne Stockmarr are to be found in the Danacord anthology: Historical Danish Female Pianists DAC OCD 442-443, due for release Autumn 1996)

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Carl Nielsen

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1865 - 1931

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Recorded August 20, 1937

[7] **5 Piano Pieces.**

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Recorded August 16, 1945

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Transferred from tape and 78s and digitally remastered, at Abbey Road Studios, London, by Andrew Walter & Paul Baily, at Asinus Elektroakustik,

Aarhus, by Claus Byrith and at StageTech, Malmö, by Krister Olsson.
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Op. 53 (1930) 25:50

Eyvind Møller, piano

Recorded May, 1967. STEREO

[29] **Small Preludes for Organ.**

Op. 59 (1929) 7:40

Niels Otto Raasted, organ

Recorded August 9, 1950

[33] **Festival Prelude, (1900) 1:23**

Grethe Krøgh, organ

Recorded May, 1965. STEREO

[34] **Commotio, Op. 58 (1931) 21:12**

Finn Videre, organ

Live Concert February 21, 1960

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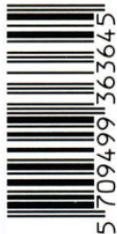
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Carl Nielsen

1865 - 1931

Carl Nielsen

1865 - 1931

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[1] Humoresque-Bagatelles,

Op. 11 (1894-97) 5:43

Recorded August 20, 1937

[7] 5 Piano Pieces,

Op. 3 (1890) 7:10

Galina Werschenska, piano

Recorded August 16, 1945

[12] Chaconne, Op. 32 (1916) 8:57

France Ellegaard, piano

Recorded June 2, 1953

[13] Theme and Variations,

Op. 40 FS 81 (1917) 14:56

Arne Skjold Rasmussen, piano

Recorded January 17, 1952

[14] Suite for Pianoforte,

Op. 45 (1919-20) 20:40

Arne Skjold Rasmussen, piano

Recorded August 17-19, 1953

[15] Symphonic Suite,

Op. 8 (1894) 16:18

Herman D. Koppel, piano

Recorded June 18, 1952

Transferred from tape and 78s and digitally remastered, at Abbey Road Studios, London, by Andrew Walter & Paul Baily, at Asinus Elektroakustik, Aarhus, by Claus Byrith and at StageTech, Malmö, by Krister Olsson.

Executive Producer: Jesper Buhl

Danacord Records

Gernersgade 35

DK - 1319 Copenhagen DENMARK

[1] 3 Piano Pieces,

Op. 59 posth. (1928) 9:49

Arne Skjold Rasmussen, piano

Recorded January 18, 1952

[4] Piano Music for Young and Old,

Op. 53 (1930) 25:50

Eyvind Møller, piano

Recorded May, 1967. STEREO

[29] Small Preludes for Organ,

Op. 59 (1929) 7:40

Niels Otto Raasted, organ

Recorded August 9, 1950

[33] Festival Prelude, (1900) 1:23

Grethe Krogh, organ

Recorded May, 1965. STEREO

[34] Commotio, Op. 58 (1931) 21:12

Finn Viderø, organ

Live Concert February 21, 1960

Keyboard Works

Keyboard Works

Total playing time:
74:20
66:27

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