

**King Frederik IX
Conducts
Royal Danish Orchestra &
Danish National Symphony Orchestra**



CD I

King Frederik IX Conducts
Royal Danish Orchestra

Friedrich Kuhlau

- [1] Overture to *Elves' Hill*, Op. 100 (1828) 12:06
-

H.C. Lumbye

- [2] *Dream Pictures. Fantasy* (1846) 9:27
[3] *Salute to August Bournonville. Galop* (1869) 3:17
-

Franz Schubert

Symphony No. 8 in B minor, D759

Unfinished Symphony (1822)

- [4] I. Allegro moderato 11:31
[5] II. Andante con moto 12:30

CD II

King Frederik IX Conducts

Danish National Symphony Orchestra

Richard Wagner

- [1] Overture to *Tannhäuser*, WWV 70 (1845) 15:35

Recorded on 23 February 1949

- [2] Overture to *Rienzi*, WWV 49 (1840) 12:58

Recorded on 15 September 1953

Ludwig van Beethoven

- Symphony No. 7 in A major, Op. 92 (1812) 39:46

- [3] I. Poco sostenuto – Vivace 13:43

- [4] II. Allegretto 9:25

- [5] III. Presto – Assai meno presto 8:27

- [6] IV. Allegro con brio 8:11

Recorded on 21 February 1954

Edvard Grieg

From *Two Elegiac Melodies*, Op. 34 (1880)

- [7] II. *The Last Spring* 6:07

Recorded on 12 December 1949

CD III

King Frederik IX Conducts

Danish National Symphony Orchestra

Niels W. Gade

- [1] *Echoes of Ossian*, Op. 1 (1840) 14:22

Recorded on 12 December 1949

Hakon Børresen

- [2] Prelude to *The Royal Guest* (1919) 8:30

Recorded on 15 September 1953

Ludwig van Beethoven

- Symphony No. 3 in E flat major, Op. 55, *Eroica* (1804) 49:09

- [3] I. Allegro con brio 15:56

- [4] II. Marcia funebre: Adagio assai 14:16

- [5] III. Scherzo: Allegro vivace 5:45

- [6] IV. Finale: Allegro molto 13:12

Recorded on 27 April 1950

Total 74:28

Total 72:02

Ludwig van Beethoven

Symphony No. 1 in C major, Op. 21 (1800)	23:27
1 I. Adagio molto – Allegro con brio	7:52
2 II. Andante cantabile con moto	6:43
3 III. Menuetto: Allegro molto e vivace	3:47
4 IV. Adagio – Allegro molto e vivace	5:05

Recorded in 1969

Richard Wagner

5 From <i>Götterdämmerung</i> : Siegfried's Funeral March (Act III), WWV 86D (1874)	8:05
6 Overture to <i>The Flying Dutchman</i> , WWV 63 (1841)	10:52

Recorded in 1969

Carl Maria von Weber

7 Overture to <i>Euryanthe</i> , Op. 81 (1823)	9:11
<i>Recorded in 1942</i>	
8 Overture to <i>Der Freischütz</i> , Op. 77 (1821)	10:06

Recorded in 1946

Total 61:43

King Frederik IX as Conductor

by Claus Røllum-Larsen

For centuries artistic and musical activities were part of everyday life in the great princely houses of Europe. Usually, such artistic expression belonged to private life, and only became public to a limited extent; but in some cases, the contributions to cultural history were so striking that the princely artist made a name for himself and stepped out of the private sphere with his works. Two such striking cases were the Swedish Prince Eugene, whose painting was already highly regarded by his contemporaries, and in music King Frederick the Great of Prussia, who won fame in musical history both as a patron of the arts and as a composer. For these and innumerable other prominent royal artists, their artistic work could,

in reality, be kept within the private sphere and as such could avoid the public criticism that is normally the lot of an artist, for better or for worse.

The Danish King Frederik IX's preoccupation with music must be described as atypical, in fact, unique for a member of a royal house, since it is hardly possible to cite other examples of ruling monarchs whose favourite pastime was orchestral conducting. That the work of conducting, even if it is sporadic, requires a large number of other participants goes without saying, and King Frederik IX's cultivation of music was indeed a rare combination of something extremely private and something to some extent public since only a few chosen spectators were able to watch the King work with the orchestras, while a considerable number of the Danish professional orchestral musicians of the day were able to make music with the King. This paradox, and the fact that as a conductor King Frederik IX, although self-taught, favoured

technically difficult challenges in the great symphonic repertoire, in particular music from Wagner's operas, gave the King's unusual musical activities a certain aura. At the same time, the musicians always had the most profound respect for the humility the King showed at rehearsals and private concerts. This is the clear impression that is confirmed by the musicians who worked with the King, and it is a description that accords well with the general view of his personality.

A Lively Interest in Musical Life

Frederik IX was born at Sorgenfri Palace on 11 March 1899 as the eldest son of Prince Christian and Princess Alexandrine. It was not from his father, King Christian X, that Prince Frederik had inherited his musicality. As barrister Eugen Olsen is once said to have remarked that the King was unable to sing:

'No one, at any rate, has ever heard him do so.' Despite this, music

had a central place in the home, since Princess Alexandrine played the piano and in general, had a lively interest in musical life both inside and outside Denmark's borders. She often went to concerts and gave musical life her support, including being a patroness of various concert organisations, in particular the *Musical Association, Aarhus Philharmonic Society* and the *Danish Richard Wagner Association*. Also, she was a frequent guest at the Bayreuth Festival, as she was a great admirer of Richard Wagner.

The princess did not get her musicality from strangers either. Her mother, Anastasia, later Grand Duchess of Mecklenburg-Schwerin, was born Grand Duchess Anastasiya Michailovna of Russia. Her family, the House of Romanov, included various musical personages, and the grand duchess herself was greatly interested in music, especially opera, and the theatre. Queen Alexandrine's father, Grand Duke Friedrich-Franz

III gained merit for having ensured that the major music festivals in Mecklenburg-Schwerin, which had been established at the beginning of the 19th century, could be revived in 1860 and continued to thrive. Like his wife, he was an admirer of Richard Wagner, and in 1882, the year before Wagner's death, the couple paid a visit to Wagner and his wife, Cosima. It is thus apparent that Queen Alexandrine grew up in a musical family as well as in the residential capital of the Duchy, Schwerin, where musical culture flourished at both music festivals and the opera and where Wagner's works were presented early on.

When young, Queen Alexandrine had received instruction in piano-playing, and to such an extent that she had a piano teacher both at home in Schwerin and in Cannes on the French Riviera, where the family had its summer residence, 'Villa Wenden'. We are fortunate enough to have a description of the Queen's

piano-playing – the writer Else Moltke wrote as follows in 1937: 'To sight-read, to shape the material with musical talent, great astuteness and a sure sense of taste – the princess had been born with this ability and she developed it with perseverance and industry.'

Although it was undoubtedly the influence of his mother that encouraged the musical interests and activities of Frederik IX, it should be mentioned that on his father's side too a strong musical tradition can be demonstrated. For example, his paternal grandmother, the Swedish-born Queen Louise, and his great-grandmother, King Christian IX's queen Louise, who came from Hessen, were both very interested in music.

The young Prince Frederik was by no means pressed to play a musical instrument, but in 1911 Crown Princess Alexandrine considered the time was ripe to engage a piano teacher for him. The choice fell on

Lizzy Hohlenberg, who for the next six years introduced the Prince, who on the accession of his father, Christian X, in 1912, had become Crown Prince, to the literature of the piano. At an early stage, a warm friendship arose between the teacher and her pupil, and even after the actual piano teaching had stopped, the Crown Prince and Lizzy Hohlenberg met to play piano duets.

Peer Gynt

A quite crucial event occurred on 16th March 1913. In the evening Queen Alexandrine had taken her eldest son to the Royal Danish Theatre for a performance of Henrik Ibsen's *Peer Gynt* with Edvard Grieg's music. The Queen had brought along the score for the stage music, and the experience of this and the instruments of the orchestra, and perhaps the combination of the sounds with the printed music, made a great impression on the Prince. The conductor for the evening was the Royal Danish

Orchestra's kapellmeister Georg Høeberg, and after a Royal Danish Orchestra concert two years later, the Queen and Crown Prince Frederik contacted Høeberg to ask him if he would have a talk with the young music-lover: 'He is so interested in music', as the Queen said. Høeberg agreed, and in the years ahead he and the Crown Prince met frequently to talk about music, including interpretations of the great masterpieces. At no point, however, did these meetings develop into lessons in conducting. At a very early stage, the Crown Prince had in fact set his heart on conducting but putting this into practice was not so straightforward. An opportunity was to arise, however.

At the palace of Amalienborg, Queen Alexandrine liked to play piano duets, and in 1915, with this as a basis, she gathered a small group of musical family members, friends or close members of the court, who came to function as a whole small orchestra. It was with this ensemble

Crown Prince Frederik rehearsed and conducted several works ranging from opera overtures to Beethoven's 1st Symphony. At one of the first concerts, Joseph Haydn's *Children's Symphony* was on the programme. One of the members of the orchestra, Aage Hannover, has given an amusing description of the concert in his diary, at which the conductor's father, Christian X, was present: 'The King, who sat in the front row, was in excellent humour and cried out *encore* and *da capo*, and when the Crown Prince was about to start on a new section of the symphony, he called out: Let us have a few pauses, and when that did not help: Oh, oh, that didn't help either. In the *Marche funèbre*, when those playing comb-and-paper rose to their feet during their solo, the King also got up, which meant that everyone else also had to – it looked extremely amusing.'

There can be no doubt that for the individual members of the orchestra it was a both enjoyable

and honourable affair to play under the Crown Prince's baton. For one of them, one of Christian X's Aides-de-Camp, C.A. Kraft, there was another important reason for taking part in the work of the orchestra. For Kraft, as the historian Tage Kaarsted mentions in his doctoral thesis, apart from serving under the King, was linked to the intelligence service of supreme high command, and during the Easter Crisis, a political crisis in 1920, Kraft functioned as an intermediary between the circle around Lieutenant-Colonel With and the King. By this time, Kraft was no longer an ADC, but via his participation in the Crown Prince's small orchestra he had access to the King and in that way was able to pass on news from the With circle.

Not Only Skilled Amateurs

Right up until 1921, the Crown Prince worked together with this small orchestra, but to expand both his repertoire and his prowess as a

conductor, the Crown Prince began to conduct gramophone recordings. He thus came to carry out concerts lasting up to a couple of hours, solely based on gramophone records. For practical reasons, he marked in his score where the records would have to be turned or exchanged. This was no small project at a time when shellac records imposed strict limits on playing time!

It was not only skilled amateurs the Crown Prince was able to work with. At an early juncture, he contacted the Band of the Royal Lifeguards, and it soon became a regular tradition for him to conduct the ensemble in a concert on his birthday. The young conductor performed with the Band of the Navy too, but many years were to pass before the Crown Prince had the chance to play the role of conductor with a symphony orchestra.

Crown Prince Frederik first visited the Bayreuth Festival in 1927. He was accompanied on his journey by his mother, and during his stay, he

also met his maternal aunt, Crown Princess Cecilie of Prussia, and his maternal uncle, Grand Duke Friedrich Franz IV. In the Crown Prince's copy of *Das Handbuch für Festspielbesucher* for the year 1927, one can find crosses against all the cast lists, which possibly indicates that the Crown Prince was present all of the season's six productions: *Der Ring des Nibelungen*, *Tristan and Isolde* and *Parsifal*. During his visit to Bayreuth, Crown Prince Frederik incidentally also met Richard Wagner's daughter-in-law, Winifred Wagner.

In 1938, the Royal Danish Orchestra, the trustees of its Pensions Fund and the Royal Danish Orchestra Society decided at a meeting to ask Crown Prince Frederik whether he would take over the patronage of the so-called Widows' Pensions Fund Concerts, and on the same occasion they offered him the chance to conduct one of the rehearsals for the upcoming Royal Danish Orchestra concert. The

Crown Prince accepted the offer and thus for the first time conducted the Royal Danish Orchestra on 9th March 1938. The programme consisted of the last movement of Tchaikovsky's Sixth Symphony, the *Pathétique*, and the Prelude to Wagner's opera *The Master-Singers of Nuremberg*. And thus, a tradition had been founded, since the Orchestra continued, until the death of the King, to hold an annual private concert with him wielding the baton. The event had the character of a birthday present and was thus placed as close to 11th March as possible.

The first collaboration between the Crown Prince and the Danish National Symphony Orchestra took place on 3 May 1941. On the programme was one of the prince's favourite works, Tchaikovsky's *Pathétique* Symphony. Contact with the orchestra was renewed twice as early as the following year. In June, Beethoven's 5th Symphony was performed, and in October it was

the turn of Weber's *Euryanthe* Overture. The collaboration continued in June 1943, when the Crown Prince had chosen to rehearse Sibelius' Second Symphony – one of the few works from the 20th century which was included in his predominantly classical and German Romantic repertoire.

It Must Be Cavalleria!

In the late summer of 1943, the political situation under the Occupation developed in such a way that collaboration with the orchestras had to cease, and it was not until summer 1945 that the Crown Prince was able once more to take up with cooperation with the orchestras.

After World War II, the collaboration with the Danish National Symphony Orchestra became a permanent and important part of the King's activities as a conductor. As was the case with the Royal Danish Orchestra, the King was invited to conduct one or more private concerts each

year. This allowed him to nurture the repertoire that was closest to his heart: Beethoven's symphonic works and orchestral pieces from Wagner's operas. This enabled him to perform no less than seven of Beethoven's symphonies with the Royal Danish Orchestra and the Danish National Symphony Orchestra. In this connection, it can be noted that the *Pastoral* Symphony was on the programme no less than four times, and in 1959 the Ninth Symphony was performed – though with the omission of the choral finale.

Shortly after the Occupation, Crown Prince Frederik was to have his most demanding assignment to date as a conductor – one that perhaps was the most demanding he ever attempted and that marked a climax of his conducting career. The Crown Prince had received an invitation from the theatre director Cai Hegemann-Lindencrone to conduct an afternoon performance at the Royal Danish Theatre, and the Crown

Prince's immediate reply was: 'In that case, it must be *Cavalleria!*'. As early as 1909, he had attended a performance of Pietro Mascagni's one-act opera *Cavalleria Rusticana* at the Royal Danish Theatre, since when it had occupied 'a large place in his heart as a musician'.

The opera was part of the repertoire of the theatre, and Egisto Tango carried out the musical rehearsals, but it is impressive that after a few piano rehearsals and a dress rehearsal, the Crown Prince managed to leave his imprint on the performance to such a degree that the interpretation differed considerably from Tango's. In the daily newspaper *Politiken*, one could read the following about the performance, which took place on 14 March 1946: 'The performance went off excellently. The Crown Prince proved to be an extremely knowledgeable opera conductor, with an interesting and personal interpretation of Mascagni's work.'

United Nations

It has been mentioned earlier that Frederik IX throughout his time as Crown Prince had wished to keep his musical activities within the sphere of his private life. Only on one occasion was this principle not strictly adhered to. In 1948, the United Nations was at the head of a large collection campaign in aid of refugees after the end of the Second World War, and in this connection, King Frederik and the Royal Danish Orchestra placed themselves at the disposal of the organisation, since a set of gramophone records, often known as the TONO records – now available in this CD box – was to be recorded and raffled off as lottery prizes in support of the refugee collection. It should, however, be emphasised that even though the King thus appeared in public as a conductor, it was nevertheless in the form of an incognito, since the King's name does not figure on the records; only the crowned royal monogram

on the labels indicates who the conductor is.

In 1952 King Frederik participated in the festivities for the seventieth birthday of his father-in-law King Gustav VI Adolf of Sweden. At a concert at the Swedish Royal Theatre in Stockholm the King, as a birthday present for the Swedish King, conducted a programme consisting exclusively of Wagner compositions, with the soloists Brita Hertzberg and Joel Berglund. Although the banquet and thus the concert thus had a certain private character, it was attended by several Swedish music critics, who in their reviews of the concert emphasized the Danish king's evident love of the music and his familiarity with the score. In the newspaper *Morgontidningen*, one could read for example: 'His leadership of the orchestra was assured, and his understanding of what he played was personal. On the conductor's stand, too, he was an extraordinarily charming revelation.'

The Crown Prince conducted several concerts with the Tivoli Concert Hall Orchestra during the 1940s, and in 1955 the King was for a single concert at the head of the Aarhus City Orchestra. But the great majority of the concerts took place in collaboration with either the Royal Danish Orchestra or the Danish National Symphony Orchestra. The King continued to work with these two orchestras as late as until March 1971 – only nine months before he died. The succession of soloists who played under the King's baton includes Danish artists like Johanne Stockmarr, Elvi Henriksen and Charles Sendrovitz as well as the international soloists Edwin Fischer and Wolfgang Schneiderhan. It was a quite special event, too, on 8th March 1970, when the King conducted the Royal Danish Orchestra in the middle movement of Beethoven's Third Piano Concerto with his son-in-law Prince Henrik as soloist.

The King's Repertoire

King Frederik's repertoire very clearly reflects his musical taste. In 62 registered concerts, 107 programme items were performed, amounting to 51 different works by 18 composers. Of the total number of performances, works of Beethoven and Wagner alone account for almost half – the two composers are represented by 36 and 17 performances respectively. Then comes Tchaikovsky with nine performances and Schubert and Weber with six each. Of Beethoven, the King performed all the symphonies except No. 4 and the last movement of the Ninth. The Wagner works were orchestral pieces from the dramatic works, with the *Prelude* and *Isolde's Liebestod* from *Tristan und Isolde* as an absolute favourite. Schubert's *Unfinished Symphony* was conducted by Crown Prince Frederik with the Orchestra of the Tivoli Concert Hall in 1943 and with the Royal Danish Orchestra in 1947. Kuhlau's Overture to *Elverhøj*

(Elves' Hill) was on the programme of a concert with the Tivoli Orchestra in 1945, and of two concerts with the Danish National Symphony Orchestra in 1945 and 1952. Lumbye's *Drommebilleder* (Dream Pictures) was conducted by the Crown Prince with the Orchestra of the Tivoli Concert Hall in 1945 and with the Danish National Symphony Orchestra in 1948. By all indications, the King only conducted Lumbye's *Salute to August Bournonville* in December 1948 in connection with the recording of the TONO charity records. The other works in the set were recorded in the same month.

The King's repertoire concentrated mainly on musical works composed in the 19th century – in fact, the repertoire only includes two works from the 18th century: Selections from W.A. Mozart's *Le nozze di Figaro* and his Symphony No. 40 in G minor. Only three works date from the 20th century: Jean Sibelius' Second Symphony, composed

in 1901-1902, Giacomo Puccini's opera *Gianni Schicchi* from 1918, and Hakon Børresen's prelude to the opera *The Royal Guest* from 1919.

Brought a Magnetic Tape Along

In conclusion, a brief mention should be made of the procedure that underlay the King's orchestral rehearsals and concerts. The rehearsals for the Danish National Symphony Orchestra were usually held on Saturday mornings between 10 am and 1 pm, with a coffee break of 20 minutes, during which the King sat with the management of the orchestra, the concert-masters and the head of music. The concert was normally held that same afternoon. A memorandum concerning the King's concerts with the Royal Danish Orchestra reveals that here too the rehearsals were usually held on Saturday mornings between 9.30 am and 12 noon, followed by a concert at 2 pm. Sometimes the King also brought a magnetic tape along with him: '[Apart from his baton] the

Royal conductor has with him the score and the tape that is taken up to the technicians' room for the wire-recorder. During the morning of the real concert, the entire concert is recorded, and the King can take the recorded tape home with him. He has reproduction equipment at the palaces of Amalienborg and Fredensborg, and at Gråsten Castle.' This could be read in Aftenbladet, 17 May 1952.

The few listeners invited to be the audience at King Frederik IX's private concerts with both orchestras have related that there was a very distinctive atmosphere, characterised by a joy of music-making. It was here that the King could test his interpretations in a professional milieu, and where he was also able to experience the dedication of the musicians and enjoy their sympathetic understanding. This box set hands on a selection of recordings from a number of these concerts.



A look in the control room – from left violinist Erling Bloch, King Frederik IX and concertmaster Peder Lynged.

From Gramophone Record to Compact Disc

by Claus Byrrh

Today it is widely assumed that the hard-pressed situation in which the record companies found themselves during the final years of World War II returned fairly quickly to normal. This is only partially true. The number of releases increased swiftly, but the quality of the individually pressed records varied considerably because of the raw materials situation, which for several years was typified by shortages. Supplies of pressing material from abroad were subject to rigorous restrictions from the Ministry of Supply, which kept an eye on the country's currency reserves, which were rather low and under pressure.

It was not until after 1950 that conditions can be referred to as normal. This situation meant that

newly released gramophone records were pressed using material that was mixed with old, melted-down records which partly consisted of less fine-grained shellac and partly were polluted by dirt and dust and, not infrequently, bits of labels. This led to surfaces with a lot of noise and often blisters, formed by impurities that swelled up during the pressing process. King Frederik IX's TONO gramophone records with the Royal Danish Orchestra (**CD I**) are no exception.

However, the pressing matrices found in the Royal Danish Library's collection are made of metal and can be regarded as dies which are pressed down into the warm shellac, thereby forming the grooves. In other words, the grooves on the matrix are not depressions but 'mountain ridges'. To be able to play such a matrix, one therefore has to use a needle that does not go down into a groove but, on the contrary, can ride on such a 'mountain crest'. The collection

consisted of matrices from the record labels His Master's Voice and Columbia, all unreleased. However, after the transfer of all of these, a small pile of TONO press matrices appeared. They turned out to be the complete set for the pressing of King Frederik IX's TONO recordings from 1948. When these were played, one had a result that far surpassed the previously released reissues – practically all the noise was gone and the clarity of the sound was far more satisfying, even though the matrices also showed signs of having been stored under less than favourable conditions.

A few words about the two Weber overtures from 1942 and 1946 (**CD IV**) also seem necessary in this context. While the *Euryanthe* Overture from 1942 is of a quality that very well corresponds to the best possible at the time of recording, perhaps except for the middle section, where the background noise is louder than in the outer parts of the piece, the sound quality of the

Der Freischütz Overture is somewhat poorer than what one might have expected. The reason for this is that the recording level is extremely low, so there is a tendency for the noise to be 'mixed up' in the quieter passages. It is clearly audible that these passages are muzzy, whereas the louder ones sound reasonably good. However, it is natural for these recordings to be included here, despite their deficiencies, because they are the earliest recordings with King Frederik IX and the Danish National Symphony Orchestra to which we have access. They thus represent an important step in King Frederik IX's development as a conductor.

The recordings with the Danish National Symphony Orchestra (**CD II-III**) were all made in the Concert Hall of Danmarks Radio in Copenhagen (now the Concert Hall of the Academy). They are all of high quality, considering when they were recorded. However, they were not all made in the same way: Before 1950,

tape-recording technology was not common, so Wagner's *Tannhäuser* Overture, Gade's *Echoes of Ossian* and Grieg's *The Last Spring* were not recorded first on tape but cut directly on gramophone records which turned at 78 rpm and had a maximum playing time of 4.5 minutes. This meant of course that the works filled several record sides.

The procedure was that the microphone signal was conducted at the same time to two cutting machines. Machine No. 2 was then started in good time before Machine No. 1 ran out. It was normal to have an overlap of a half to three-quarter of a minute. When the recordings were to be played for broadcasting purposes, two gramophones were used in the same way, and Gramophone No. 2 was started at the point where Cutting Machine No. 2 had been started. This can be read off on the records, which were given a synchronization mark between the grooves at this point. When both

gramophones were running, one could thus go from No. 1 to No. 2 to get the music reproduced without breaks or overlapping. However, it is not so straightforward a matter to carry out this manoeuvre with complete accuracy, and on the tape recordings of the original records that formed the basis for the production of the present CDs, the side changes are in many cases audible. On the CDs, this has been corrected everywhere possible, and they can now only be heard faintly in a couple of cases. After the transition to magnetic tape technology this problem disappeared, since the playing time now became around half an hour per reel. The recordings on this CD thus reflect the technological revolution ushered in by magnetic tape around 1950.

The story of the **Royal Danish Orchestra**, often called the oldest orchestra in the world, is inextricably bound up with the history of Denmark as a cultural nation. Originally founded as a trumpeter corps for King Christian I of Denmark (1448-1481), the orchestra came to serve the succeeding monarchs of Denmark, lending musical pomp and circumstance to the sovereign at public events of political significance. During the centuries, the orchestra managed to evolve from a trumpeter corps into a nuanced renaissance orchestra and finally into a modern symphony orchestra in its own right. The orchestra endured after the absolute monarchy was abolished in Denmark in 1849: Maintaining its royal name, the orchestra was handed over to the state. The orchestra remains highly regarded as a cultural institution.

Apart from their invaluable contribution at opera, ballet, and theatre performances at the Royal Danish Theatre, the Royal Danish Orchestra

has performed public symphonic concerts since the 1880s. The Royal Danish Orchestra has also enjoyed great success as a touring orchestra, and has performed of late in celebrated venues such as the Berlin Philharmonie, Moscow's Tchaikovsky Concert Hall and the new Hamburg Elbphilharmonie. In 2015 an internationally acclaimed tour took them to the Berlin Music Festival and Birmingham Concert Hall. The orchestra regularly attracts renowned conductors and composers. In recent years the orchestra has collaborated with Sir Simon Rattle, Mariss Jansons, Marek Janowski, Hartmut Haenchen, Michail Jurowski and Bertrand de Billy, as well as Alexander Vedernikov, the Royal Danish Orchestra's present chief conductor.

www.kglteater.dk

The **Danish National Symphony Orchestra** was founded in 1925 as part of the Danish Broadcasting Corporation. Today, it is one of the lead-



The Danish National Symphony Orchestra playing at the
Danish Radio Concert Hall, conducted by King Frederik IX.

ing symphony orchestras in Europe, performing with the world's leading conductors and soloists. Since 2016, the Chief Conductor of the Danish National Symphony Orchestra has been Fabio Luisi, who succeeded the late Spanish maestro Rafael Frühbeck de Burgos. Former Principal Conductors and Principal Guest Conductors include Herbert Blomstedt (conductor laureate), Thomas Dausgaard, Gerd Albrecht, Leif Segerstam, Dmitri Kitajenko and Yuri Temirkanov.

The Danish National Symphony Orchestra has performed with a.o. Anne-Sophie Mutter, Leonidas Kavakos, Renée Fleming, Yo-Yo Ma, Leif Ove Andsnes, Lang Lang, Anna Netrebko, Daniel Barenboim, Elisabeth Leonskaja, Vladimir Ashkenazy, Yehudi Menuhin and Itzhak Perlman. The orchestra has toured extensively in the USA, in South America, in Japan, China and in most countries in Europe, and performed at some of the most prestigious venues including Carnegie

Hall, Royal Albert Hall, Berlin Philharmonic, Concertgebouw Amsterdam, and the Musikverein. The Danish National Symphony Orchestra performs everything from classical works by Beethoven and Brahms through Romantic tone-poems and modern masterpieces to new creations by upcoming composers. At the same time, the orchestra has a special feeling for Danish music – from classics like Carl Nielsen and Niels W. Gade to the very young composing talents. Each year more than 100,000 music-lovers experience the magic of live symphonic music with the Danish National Symphony Orchestra – both in the spectacular hall of DR Koncerthuset (designed by Jean Nouvel) and on the orchestra's annual tour abroad. In addition to the concert audiences, the orchestra's popular Thursday Concerts are enjoyed by half a million Danes on radio and TV, and millions world-over tune in when the concerts are broadcast internationally.
www.drsymfoniorkestret.dk

Kong Frederik IX som dirigent

af Claus Røllum-Larsen

Dyrkelse af malerkunst og musik har gennem århundreder præget dagliglivet i de europæiske fyrstehuse. Som oftest har en sådan kunstudøvelse været en del af det privatliv, som kun i begrænset omfang kom til offentlighedens kendskab, men i en række tilfælde har der været tale om så markante bidrag til kulturhistorien, at den fyrstelige kunstner har vundet sig et navn og sammen med sine værker er trådt ud af privatlivet. Sådanne eklatante tilfælde er den svenske Prins Eugen, hvis malerkunst allerede i hans samtid var højt anskreven, og inden for tonekunsten Kong Frederik den Store af Preussen, der som kunstmæcen, men også som komponist, opnåede berømmelse og en plads i musikhistorien. For dem – og

talrige andre, også mindre fremstående fyrstelige kunstnere – gjaldt, at deres kunstneriske virksomhed i realiteten kunne holdes inden for den private sfære og som sådan undgå den offentlige kritik, som i almindelighed er en kunstners vilkår, på godt og ondt.

Kong Frederik IX's beskæftigelse med musik må betegnes som atypisk og enestående for medlemmer af fyrstehusene, for så vidt der næppe kan nævnes andre eksempler på regerende monarker, der som foretrukken fritidsinteresse havde orkesterdirektion. At arbejdet som dirigent – så sporadisk det end måtte være – forudsætter en lang række øvrige medvirkende, siger sig selv. Kong Frederik IX's musikdyrkelse udgjorde på den måde en sjælden kombination af noget yderst privat og noget i en vis forstand offentligt, idet kun få udvalgte fik mulighed for at overvære Kongens arbejde med orkestrene, medens en betragtelig del af samtidige danske professionelle

orkestermusikere gennem årene kom til at musicere med Kongen. Dette paradoks samt den omstændighed at Kong Frederik IX skønt autodidakt som dirigent dyrkede teknisk vanskelige opgaver inden for det store symfoniske og dramatiske repertoire og her ikke mindst Wagners operaer, har forlenet Kongens usædvanlige musikalske virke med en særlig aura. Samtidig har der stedse hersket en dyb respekt for den ydmyghed, hvormed Kongen opråbte under prøver og private koncerter. Det er det klare indtryk, man kan få bekræftet af de musikere, der arbejdede sammen med Kongen, og det er i det hele taget en karakteristik, som stemmer overens med den almindelige opfattelse af hans person.

Fulgte med i musiklivet

Frederik IX var født på Sorgenfri Slot den 11. marts 1899 som ældste barn af Prins Christian og Prinsesse Alexandrine. Det var ikke fra sin far, Kong Christian X, at Prins Frederik

havde arvet sin musicalitet; som landsretssagfører Eugen Olsen engang skal have udtalet: synge kunne Kongen ikke, "der er i hvert fald aldrig nogen, der har hørt det." Men i hjemmet havde musik en central placering, idet Prinsesse Alexandrine spillede klaver og i det hele taget fulgte levende med i musiklivet inden for og uden for landets grænser. Hun var en flittig koncertgænger og gav musiklivet sin støtte blandt andet ved at påtage sig protektion af flere koncertforetagender, først og fremmest Musikforeningen, Aarhus Philharmoniske Selskab og Den Danske Richard Wagner Forening. Derudover var hun en hyppig gæst ved Festspilene i Bayreuth, da hun var en stor ynder af Richard Wagner.

Prinsessen havde dog heller ikke musicaliteten fra fremmede. Hendes mor, Anastasia, senere Storhertuginde af Mecklenburg-Schwerin, var født Storfyrstinde Anastasija Michailovna af Rusland. Hendes slægt, Huset Romanov, talte adskillige musikalske

personer blandt sine medlemmer, og Storhertuginden selv var stærkt optaget af både musik, herunder især opera, og teater. Dronning Alexandrines far, Storhertug Friedrich-Franz III indlagde sig fortjenester ved bl.a. at sørge for, at de store musikfester i Mecklenburg-Schwerin, som var blevet etableret i begyndelsen af 1800-tallet, kunne genoptages og videreføres fra 1860. Han var ligesom sin hustru en beundrer af Richard Wagner, og i 1882, året inden Wagners død, aflagde storhertugparret besøg hos Wagner og hans hustru Cosima. Man vil forstå, at Dronning Alexandrine voksede op i en musikalsk familie samt i hertugdømmets residensby Schwerin, hvor musikkulturen blomstrede såvel ved store musikfester som ved operaen, hvor i øvrigt Wagners værker tidligt blev præsenteret.

Dronning Alexandrine havde som ung fået klaverundervisning, og dette åbenbart i et sådant omfang at hun både havde en klaverlærer hjemme

i Schwerin og en i Cannes ved den franske Riviera, hvor familien havde sin sommerresidens, *Villa Wenden*. Vi er så heldige at have en beskrivelse af Dronningens klaverspil; det er forfatteren Else Moltke, som i 1937 gav denne karakteristisk: "At læse fra Bladet, at forme Stoffet med musikalsk Evne, klar Dømmekraft og sikker Smag, den Evne fik Prinsessen i Vuggegave og udviklede den med Udholdenhed og Flid."

Selv om det uden tvil er påvirkningen fra hans mor, der har befordret musikinteressen og -beskæftigelsen hos Frederik IX, så bør det nævnes, at der også i Kongens fædrene familie kan påvises en stærk musikalsk tradition. Således var både hans farmor, den svenskfødte Dronning Louise, og ikke mindst hans oldemor, Christian IX's dronning, Louise, der stammede fra Hessen, stærkt musikinteresserede.

Den unge Prins Frederik blev ikke presset til at spille et musikinstrument, men i 1911 fandt Kron-

prinsesse Alexandrine dog tiden moden til, at der blev engageret en klaverlærer til ham. Valget faldt på Lizzy Hohlenberg, som i de følgende seks år førte Prinsen, der ved sin fars, Christian X's, tronbestigelse i 1912 var blevet Kronprins, ind i klaverlitteraturen. Allerede tidligt opstod der et hjerteligt venskab mellem lærer og elev, og selv efter at den egentlige klaverundervisning var ophørt, mødtes Kronprinsen og Lizzy Hohlenberg for at spille firhændigt klaver.

Peer Gynt

En helt afgørende begivenhed indtraf den 16. marts 1913. Om aftenen havde Dronning Alexandrine taget sin ældste søn med i Det Kongelige Teater til en opførelse af Henrik Ibsens skuespil *Peer Gynt* med Edvard Griegs musik. Dronningen havde medbragt partituret til scenemusikken, og oplevelsen af orkestrets instrumenter sammenholdt med det trykte nodebilledede gjorde et stort

indtryk på Kronprinsen. Aftenens dirigent var den senere kongelige kapelmester Georg Høeberg, og efter en kapelkoncert to år senere tog Dronningen og Kronprins Frederik kontakt med Høeberg for at spørge ham, om han ville tale lidt med den unge musikelsker: "Han er så interesseret i musik", som Dronningen sagde. Høeberg tog imod opfordringen, og i de kommende år mødtes Kronprinsen og han jævnligt for at drøfte musik, bl.a. fortolkninger af de store mesterværker. På intet tidspunkt udviklede disse møder sig dog til direktionsundervisning.

Kronprinsens hu stod allerede tidligt til orkesterdirektion, men at komme til at udøve denne kunst var ikke så ligetil. Der skulle dog vise sig en mulighed.

På Amalienborg dyrkede Dronning Alexandrine firhændigt klaverspil, og med dette som grundlag samlede hun i 1915 en lille skare af musicerende familiemedlemmer, venner eller nærtstående hoffolk, som

kom til at udgøre et helt lille orkester. Det var med dette, at Kronprins Frederik indstuderede og opførte en række værker, der spændte fra operaouverturer til Beethovens 1. symponi. Ved en af de første koncerter stod Joseph Haydns *Børnesymfoni* på programmet. Et af orkestermedlemmerne, Aage Hannover, har i sin dagbog givet en morsom beskrivelse af koncerteren, hvor den unge dirigents far, Kong Christian X, var til stede: "Kongen, der sad paa forreste Række, var i glimrende Humør, og raabte bis og da capo, og naar Kronprinsen vilde begynde paa en ny Del af Symfonien, raabte han: Lad os dog faa lidt Pauser, og da det ikke hjalp: Øh, Øh, der heller ikke hjalp. I *Marche funèbre*, hvor Redekammene rejste sig op under deres Solo, rejste Kongen sig ogsaa op, og da han gjorde det, maatte de andre ogsaa; det saa meget morsomt ud."

Der er ingen tvivl om, at det for de enkelte orkestermedlemmer har været en såvel fornøjelig som

ærefuld sag at spille under Kronprinsens taktstok. For en enkelt af dem, adjudant hos Christian X, C.A. Kraft, var der en anden væsentlig grund til at deltage i orkestrets arbejde. Kraft var nemlig, som historikeren Tage Kaarsted fortæller i sin disputats, foruden at være tjenstgørende hos Kongen tilknyttet overkommandoenes efterretningsvæsen, og under Påskekrisen i 1920 fungerede Kraft som mellemmand imellem kredsen omkring oberstløjtnant Erik With og Kongen. På dette tidspunkt var Kraft fratrådt som adjudant, men gennem sin deltagelse i Kronprinsens lille orkester har han haft adgang til Kongen og på den måde kunnet bringe nyt fra With-kredsen.

Ikke kun dygtige amatører

Helt frem til 1921 arbejdede Kronprinsen sammen med det lille orkester, men for at udvide sit repertoire og få lidt mere luft under vingerne rent orkestralt, begyndte Kronprinsen at dirigere til grammofonplader.

Således gennemførte han koncerter af op til et par timers varighed alene med benyttelse af plader. Af praktiske grunde markerede han i sine partiturer, hvor pladerne skulle vendes eller skiftes. Et ikke helt lille projekt på et tidspunkt, hvor shellakpladerne satte snævre grænser for spillelængden!

Det var ikke kun dygtige amatører, Kronprinsen fik mulighed for at arbejde med. På et tidligt tidspunkt fik han kontakt med Den Kongelige Livgardes Musikkorps, og det blev snart en fast tradition, at han ledede dette ensemble ved en koncert på sin fødselsdag. Også med Flådens Musikkorps optrådte han, men der skulle gå en lang årrække, før Kronprinsen fik chancen for at indtage dirigentrollen over for et symfoniorkester.

Kronprins Frederik besøgte første gang Festspillene i Bayreuth i 1927. På rejsen var han ledsaget af sin mor, og ved opholdet mødte han dels sin moster, Kronprinsesse Cecilie af Preussen, og sin morbror, Storhertug

Friedrich Franz IV. I Kronprinsens eksemplar af *Das Handbuch für Festspielbesucher* for året 1927 finder man kryds'er ud for alle rollelisterne, hvilket kan tyde på, at Kronprinsen har overværet alle sæsonens seks opsætninger: *Der Ring des Nibelungen*, *Tristan und Isolde* og *Parsifal*. Ved besøget i Bayreuth mødte Kronprins Frederik i øvrigt Richard Wagner's svigerdatter Winifred Wagner.

I 1938 var det på et møde mellem Det Kongelige Kapel og bestyrelsen for Pensionskassen og Kapelforeningen blevet besluttet at forespørge Kronprins Frederik, om han ville overtage protektoratet for Pensionskassekoncerterne, og ved samme lejlighed tilbød man ham at lede en af prøverne forud for den kommende kapelkoncert. Kronprinsen accepterede tilbuddene og dirigerede således for første gang Det Kongelige Kapel den 9. marts 1938. Programmet omfattede sidste sats af Tjajkovskis 6. symfoni, *Pathétique*, og forspillet til Wagners opera *Die*

Meistersinger von Nürnberg. Hermed var en tradition blevet grundlagt, idet Kapellet helt frem til Kongens død årligt lod afholde en privat koncert med ham på podiet. Arrangementet havde karakter af en fødselsdagsgave og blev følgelig lagt så tæt på den 11. marts, som det var muligt.

Det første samarbejde mellem Kronprinsen og DR Symfoniorkestret fandt sted den 3. maj 1941. På programmet stod her et af Prinsens favoritværker, Tjajkovskis *Pathétique*-symfoni. Kontakten med orkestret blev allerede året efter genoptaget to gange. I juni opførtes således Beethovens 5. symfoni, og i oktober gjaldt det Webers *Euryanthe*-ouverture. Samarbejdet fortsatte i juni 1943, hvor Kronprinsen havde valgt at indstudere Sibelius' 2. symfoni – et af de få værker fra det 20. århundrede, som blev optaget i hans overvejende wienerklassiske og tyskromantiske repertoire.

Så skal det være Cavalleria!

I efter Sommeren 1943 udviklede den politiske situation under besættelsen sig på en sådan måde, at samarbejdet med orkestrene måtte indstilles, og først i sommeren 1945 kunne Kronprinsen genoptage forbindelsen med orkestrene.

Efter Anden Verdenskrig blev samarbejdet med DR Symfoniorkestret en helt fast og vigtig del af Kongens dirigentvirksomhed. Ligesom det var tilfældet med Det Kongelige Kapel, blev Kongen hvert år inbuddt til at dirigere en eller flere lukkede koncerter. Hermed fik han mulighed for at pleje det repertoire, der nok stod hans hjerte nærmest: Beethovens symfoniske værker og orkesterstykkerne fra Wagners operaer. Således nåede han sammen med Det Kongelige Kapel og DR Symfoniorkestret at opføre ikke færre end syv af Beethovens symfonier. Man kan her notere sig, at *Pastorale*-symfonien var på programmet ikke mindre end fire gange, og i 1959 opførtes den



The programme cover of the symphony concert with the Danish National Symphony Orchestra and King Frederik IX, on 21 February 1954, CD II [3]-[6]

9. symfoni, dog med udeladelse af korfinalen.

Kort tid efter besættelsen skulle Kronprins Frederik få sin hidtil, hvis ikke overhovedet mest krævende dirigentopgave, som skulle blive højdepunktet i hans arbejde som dirigent. Fra teaterchef Cai Hegemann-Lindencrone havde Kronprinsen fået tilbud om at lede en operaopførelse ved en eftermiddagsforestilling på Det Kongelige Teater, og Kronprinsens svar skal være kommet prompte: "Så skal det være *Cavalleria!*" Allerede i 1909 havde han nemlig overværet en opførelse af Pietro Mascagnis opera i én akt *Cavalleria rusticana* på Det Kongelige Teater, og siden havde den indtaget "en stor plads i hans musikerhjerte".

Operaen var i teatrets repertoire, hvor Egisto Tango havde varetaget den musikalske indstudering, men det er tankevækkende, at det efter nogle få klaverprøver samt en generalprøve lykkedes Kronprinsen at præge opførelsen i en grad, så

den afveg markant fra Tangos. Om forestillingen, som fandt sted den 14. marts 1946, kunne man i *Dagbladet Politiken* læse: "Forestillingen fik et smukt Forløb. Kronprinsen viste sig som en meget kyndig Operadirigent med en interessant og personlig Opfattelse af Mascagnis Værk."

Forenede Nationer

Det er nævnt, at Frederik IX helt fra sin tid som kronprins havde ønsket at holde sin musikalske virksomhed inden for privatlivets rammer. Kun en enkelt gang blev dette grundlæggende princip for alvor fraveget. I 1948 stod de Forenede Nationer i spidsen for en stor indsamling til fordel for flygtninge efter verdenskrigens op hør, og her stillede Kong Frederik og Det Kongelige Kapel sig til rådighed, idet det grammofonpladesæt, ofte kaldt TONO-pladerne, som findes genudgivet i denne cd-boks, blev indspillet og bortloddet som lotteripræmier til fordel for flygtningeindsamlingen. Det bør dog understreges,

at selv om Kongen på denne måde trådte offentligt frem som dirigent, skete det alligevel under en form for inkognito, da Kongens navn ikke figurerer på pladerne; kun det kronede kongemonogram på etiketterne lader forstå, hvem dirigenten er.

I 1952 deltog Kong Frederik IX i festlighederne i anledning af sin svigerfars, Kong Gustav VI Adolfs, 70.-årsdag. Ved en koncert på Kungliga Teatern i Stockholm dirigerede Kongen som en fødselsdagsgave til den svenske konge et program med litter Wagner-kompositioner og med solisterne Brita Hertzberg og Joel Berglund. Selv om festen og dermed koncerteren havde en vis privat karakter, blev den overværet af flere svenske musikkritikere, som i deres omtale af koncerteren betonede den danske konges åbenlyse kærlighed til musikken og hans fortrolighed med partituret. I *Morgontidningen* kunne man bl.a. læse: "Hans ledning av orkestern var säker, och hans uppfattning av det han spelade var personlig. Han

var även på dirigentpulten en utomordentligt charmerande uppenbarelse."

Kronprinsen dirigerede flere koncerter med Tivolis Koncertsals Orkester i løbet af 1940'erne, ligesom Kongen i 1955 ved en enkelt koncert stod i spidsen for Aarhus By-Orkester. Men så langt de fleste koncerter foregik i samarbejde med enten Det Kongelige Kapel eller DR Symfoniorkestret. Med disse to orkestre arbejdede Kongen så sent som i marts 1971 – trekvart år før sin død. Rækken af solister, som har spillet under Kongens taktstok, omfatter danske kunstnere som pianisterne Johanne Stockmarr og Elvi Henriksen og violinisten Charles Senderovitz samt de internationale solister pianisten Edwin Fischer og violinisten Wolfgang Schneiderhan. En ganske særlig begivenhed var det, da Kongen den 8. marts 1970 dirigerede Det Kongelige Kapel i mellemstadsen fra Beethovens 3. klaverkoncert med sin svigersøn Prins Henrik som solist.

Kongens repertoire

Kong Frederiks repertoire afspejler helt klart hans musikalske smag. Ved 62 registrerede koncerter blev der opført 107 programpunkter med i alt 51 forskellige værker af 18 komponister. Ud af det samlede opførelsesantal dækker værker af Beethoven og Wagner alene næsten halvdelen, idet disse to komponister er repræsenteret med henholdsvis 36 og 17 opførelser. Herefter følger Tjajkovskij med ni opførelser og Schubert og Weber med hver seks. Af Beethoven fremførte Kongen som nævnt de ni symfonier med undtagelse af nr. 4 og sidste sats af den 9. Wagner-værkerne udgjordes af orkesterstykker fra de dramatiske værker med Forspil og *Isoldes Kærlighedsdød* fra *Tristan og Isolde* som en absolut favorit. Schuberts *Ufuldendte symfoni* spillede Kronprins Frederik med Tivolis Koncertsals Orkester i 1943 og med Det Kongelige Kapel i 1947. H.C. Lumbyes *Drømmebilleder* dirigerede Kronprinsen med Tivolis

Koncertsals Orkester i 1945 og med DR Symfoniorkestret og Det Kongelige Kapel i 1948. Lumbyes *Salut for August Bournonville* har Kongen efter alt at dømme kun dirigeret i december 1948 i forbindelse med indspilningen af TONO-pladerne. De øvrige værker på pladesættet blev indspillet samme måned.

Kongens repertoire var hovedsagelig koncentreret om musikværker komponeret i 1800-tallet, ja, faktisk opviser repertoirelisten kun to værker fra 1700-tallet: udvalg fra W.A. Mozarts *Figaros bryllup* og hans Symfoni nr. 40 i g-mol. Kun tre værker stammer fra 1900-tallet: Jean Sibelius' 2. symfoni komponeret 1901-1902, Giacomo Puccinis opera *Gianni Schicchi* fra 1918 og Hakon Børresens forspil til operaen *Den kongelige gæst* fra 1919.

Medbragte et bånd

Afslutningsvis skal kort omtales den procedure, der gik forud for Kongens orkesterprøver og koncerter. Prøver-

ne med DR Symfoniorkestret afholdtes i reglen på lørdag formiddage mellem kl. 10 og 13 med en kaffe-pause på 20 minutter, hvor Kongen var sammen med orkestrets direktion, koncertmestrene og musikchefen.

Koncerterne afvikles normalt samme dags eftermiddag. Et notat om Kongens koncerter med Det Kongelige Kapel viser, at også her foregik prøverne gerne på lørdag formiddage kl. 9.30-12 efterfulgt af koncert kl. 14. Ved prøverne kunne det hænde, at Kongen medbragte et bånd:

"[Foruden sin dirigentstok] medbringer den kongelige dirigent partituret og stålbåndet, som bringes op i teknikerrummet til wire-recorderen. I morgen, når den egentlige koncert finder sted, bliver hele koncerten optaget, og kongen får båndet med sig hjem. Han har gengiverapparater både på Amalienborg, i Fredensborg og Gråsten." Dette kunne man læse i *Aftenbladet* 17. maj 1952.

De få tilhørere, der var indbudt til at overvære Kong Frederik IX's

private koncerter med Det Kongelige Kapel og DR Symfoniorkestret, har kunnet berette om en ganske særlig stemning præget af intimitet og musikglæde. Det var her, Kongen for alvor fik afprøvet sine fortolkninger i et professionelt regi, og hvor han samtidig kunne opleve musikernes engagement og modtage deres sympati. Det er udvalgte optagelser fra en række af disse koncerter, cd'erne i dette bokssæt videregiver.

Fra grammofonplade til CD

af Claus Byirth

I dag er det almindelig antaget, at den hårdt trængte situation, som pladeselskaberne befandt sig i under de sidste år af 2. Verdenskrig, ret hurtigt normaliseredes. Det er kun delvis rigtigt. Udgivelsernes antal voksede hurtigt, men kvaliteten af de enkelte pressede grammofonplader var meget svingende på grund af råstofsituacionen, der endnu adskillige år var præget af mangel. Tilførsler fra udlandet af pressemateriale var underlagt hårde restriktioner gennem Varedirektoratet, der vogtede på landets valutareserver, som var små og hårdt trængte.

Først efter 1950 kan forholdene betegnes som normale. Denne situation betød, at nyudgivne grammofonplader blev presset i et materiale, der

var blandet op med gamle omsmelte- de grammofonplader, der dels bestod af mindre finkornet lak og dels var forurenset af snavs og støv samt ofte rester af etiketter. Det betød overflader med megen støj og ofte blister, dannet af urenheder, der under og efter presningen svulmede op. Kong Frederik IX's TONO-grammofonplader med Det Kongelige Kapel (**CD I**) er ingen undtagelse.

Matricerne til presning af gram- mofonplader som findes i Det Konge- lige Biblioteks samling er imidlertid af metal og kan opfattes som stempler, der trykkes ned i den varme lak, hvorved grammofonpladens riller dannes. Det vil altså sige, at rillerne på matricen ikke er fordybninger, men 'bjergrygge'. For at kunne afspis- le en sådan matrice, må man derfor anvende en nål, som ikke går ned i en rille, men derimod kan ride på nævnte 'bjergkam'. Samlingen bestod af matricer fra pladeselskaberne His Master's Voice og Columbia, alle uudgivne. Efter overførslen af alle

disse dukkede der imidlertid en lille stabel TONO-pressematrixer op. Det viste sig at være det komplette sæt til presning af Kong Frederik IX's TONO-indspilninger fra 1948. Når disse blev afspillet, fik man et resultat, der langt overgik det tidligere – næsten al støj var væk og klarheden i lydbilledet var langt mere tilfredsstillende, selvom matrixerne også bar præg af opbevaring under mindre heldige forhold.

Et par ord om de to Weber-ouverturer fra 1942 og 1946 (**CD IV**) synes også nødvendige i denne sammenhæng. Mens ouverturen til *Euryanthe* fra 1942 er i en kvalitet, som meget godt svarer til det bedst mulige på tidspunktet for indspilningen, måske med undtagelse af midterdelen, hvor baggrundsstøjen er højere end i yderdelene, er kvaliteten af *Der Freischütz* en del ringere, end hvad man kunne forvente. Årsagen er, at indspillestyrken er særdeles lav, så der er en tendens til, at støjen så at sige blandes op i de svage passager. Det høres tydeligt, at disse svage

passager er uklare, mens de kraftige passager klinger rimelig godt. Det er dog naturligt, at de er med her, deres mangler til trods, fordi det er de tidligste optagelser med Kong Frederik IX og DR Symfoniorkestret, vi har adgang til. De repræsenterer således et vigtigt skridt i Frederik IX's udvikling som dirigent.

Optagelserne med DR Symfoniorkestret (**CD II-III**) er alle foretaget i Radiohusets Koncertsal (i dag Konservatoriets Koncertsal). De er alle af høj kvalitet, når man betænker optagelsestidspunktet. Men de er imidlertid ikke alle lavet på samme måde: Før 1950 var båndteknikken ikke almindelig, og derfor er Wagner's *Tannhäuser*-ouverture, Gades *Efterklang af Ossian* og Griegs *Våren* ikke først indspillet på bånd, men derimod skåret direkte på grammofonplader, der kørt 78 omdrehninger pr. minut og havde en spilletid på maksimalt 4,5 minutter. Det betød naturligvis, at værkerne fyldte adskilige pladesider.

Fremgangsmåden var, at mikrofonsignalet samtidig blev ført til to skæreapparater. Man startede så maskine 2 i god tid før maskine 1 løb ud. Det var almindeligt med et overlap på et halvt til et tredjedels minut. Når optagelserne skulle afspilles til udsendelsesbrug, anvendte man på samme måde to grammofoner og satte grammofon nr. 2 i gang på det sted, hvor skæreapparat nr. 2 var blevet startet. Dette kan aflæses på pladen, som fik et synkroniseringsmærke mellem rillerne på dette sted. Når begge grammofoner kørte, kunne man så blænde over fra nr. 1 til nr. 2, således fik man musikken gengivet uden pauser eller overlap.

Det er imidlertid ikke så lige til en sag at foretage denne manøvre helt præcist, og på de båndoverspilninger af de oprindelige grammofonplader, som udgør grundlaget for fremstillingen af de foreliggende cd'er, er sideskiftene i mange tilfælde hørbare. I nærværende form er disse korrigeret overalt, hvor det har været muligt, og

de kan nu kun anes i et par tilfælde. Ved overgangen til båndteknikken forsvandt dette problem, idet spilletiden nu blev cirka en halv time pr. spole. Optagelserne belyser således den tekniske revolution, som magnetbåndet bevirkede omkring 1950.

King Frederik IX conducting
the Royal Danish Orchestra
at Odd Fellow Palæet,
December 1948 (CD I).



Det Kongelige Kapel er verdens ældste orkestre, og orkestrets historie hænger uløseligt sammen med udviklingen af Danmark som moderne, kulturel nation. Oprindeligt blev orkestret grundlagt helt tilbage i 1448 som trompeterkorps for Kong Christian I (1448-1481), og under de følgende regenter var det Det Kongelige Kapel, der slog stemningen an, når kongefamilien havde brug for særlig pomp og pragt. Som århundrederne skred frem, blev instrumentgrupper tilføjet, og en musikalsk stil åbenbarede sig. Kapellet formåede at gå fra et være et renæssance-orkester brugt ved særlige lejligheder til et moderne symfoniorkester i sin egen ret – og bestod også efter, at enevældens afskaffelse i Danmark i 1849 gjorde et kongeligt orkester overflødig. Orkestret blev overdraget til staten, men beholdt sit kongelige navn og har gennem sit fortsatte store virke for dansk musik og scene-kunst aldrig mistet sin anseelse som kulturel institution i Danmark.

Ud over Kapellets uvurderlige indsats ved opera-, ballet- og teaterforestillinger på Det Kongelige Teater har Det Kongelige Kapel siden 1880'erne på eget initiativ spillet offentlige symfonikoncerter – de berømmede Kapelkoncerter, der, dengang som nu, præsenterer orkestrets symfoniske formåen. Det har bragt Kapellet vidt omkring i verden på turné: senest på anerkendte steder som Berlinerfilharmonien, Tjajkovskij-koncertsalen i Moskva og Hamborgs nye Elbphilharmonie.

Blandt de senere års store internationale succeser kan også nævnes Det Kongelige Kapels anmelderroste turné i 2015 til Berlin Musik Festival og Birmingham Concert Hall. Derudover tiltrækker Det Kongelige Kapel hver sæson store dirigent- og komponistnavne fra hele verden. I de seneste år har Det Kongelige Kapel samarbejdet med Sir Simon Rattle, Mariss Jansons, Marek Janowski, Hartmut Haenchen, Michail Jurowski og Bertrand de Billy, såvel som

Alexander Vedernikov, Det Kongelige Kapels nuværende chefdirigent.
www.kglteater.dk

DR Symfoniorkestret blev grundlagt i 1925 som del af Danmarks Radio – dengang kaldet Statsradiofonien. I dag er det et af Europas førende symfoniorkestre, som optræder sammen med verdens førende dirigenter og solister. Siden 2016 har orkestrets chefdirigent været italienske Fabio Luisi, som efterfulgte den spanske Maestro Rafael Frühbeck de Burgos. Tidligere chefdirigenter og gæstedi-
riger tæller bl.a. Herbert Blomstedt (æresdirigent), Thomas Dausgaard, Gerd Albrecht, Leif Segerstam, Dmitri Kitajenko og Yuri Temirkanov. DR Symfoniorkestret har optrådt sammen med bl.a. Anne-Sophie Mutter, Leonidas Kavakos, Renée Fleming, Yo-Yo Ma, Leif Ove Andsnes, Lang Lang, Anna Netrebko, Daniel Barenboim, Vladimir Ashkenazy, Yehudi Menuhin og Itzhak Perlman. Orkestret har turneret flittigt i USA,

Sydamerika, Japan, Kina og de fleste europæiske lande og optrådt på prestigefyldte scener som Carnegie Hall, Royal Albert Hall, Suntory Hall, Berliner Filharmonien, Amsterdams Concertgebouw og Musikverein.

DR Symfoniorkestret spiller alt fra klassiske symfonier af Beethoven og Brahms til romantiske tonedigte, moderne mesterværker og nye klange af helt unge komponister. Samtidig har orkestret en særlig fornemmelse for dansk musik – fra klassikere som Carl Nielsen og Niels W. Gade til de nye danske komponisttalenter. Hvert år oplever mere end 100.000 musikelskere magien i den levende, symfoniske musik med DR Symfoniorkestret. Orkestrets klassiske Torsdag koncerter følges hver sæson af 500.000 danskere på radio, TV og internettet, og millioner lytter med, når koncerterne transmitteres internationalt.

www.drsymfoniorkestret.dk

CD I: New transfer direct from metal masters. Previously released on Dacapo Records

8.224100 and TONO FN 1-2, FN 3-4 and FN 5-7

Recorded at Odd Fellow Palæet in December 1948

CD II-III: Remastered version of Dacapo Records 8.224158-59. Recorded at the Danish

Radio Concert Hall 1949-54

CD IV: Recorded at the Radiohusets Koncertsal in 1969 (Symphony No. 1, *The Flying Dutchman*, *Götterdämmerung*), December 1946 (*Der Freischütz*), and Stærekassen in October 1942 (*Euryanthe*)

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Liner notes: Claus Røllum-Larsen

English translation of liner notes: James Manley, John Irons

Proofreader: Svend Ravnkilde

Cover design: Studio Tobias Røder

Photos pp. 19, 42: Hans Fulling, © Det Kongelige Kapels Forening

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This box set has been released in cooperation with the Royal Danish Library,
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Det Kongelige Kapel

SIDEN 1448

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DANMARKS NATIONALE
MUSIKANTOLOGI

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