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Postwar perspectives in Danish musical culture 1945¹

Few months after the end of the German occupation of Denmark in 1945, Gunnar Heerup in the periodical *Levende musik* argued, that Danish musical culture after the war had to aim at versatility and multiplicity.² The national Danish tradition had been exploited through the years of occupation, and musical life had to open to international signals. Heerups agenda was shared by some but not all key figures in musical life. The first concert under the auspices of the new music society DUT (meaning The young Society of (performing and composing) musicians) after the liberation took place on October the 30th in Copenhagen. The programme was exclusively Danish and it even included works from the past by Claus Schall (1757-1835) and J.F. Frølich (1806-60) and, more in line with what should be expected from a new music society, first performances of two newly composed works by younger composers: Symphony nr. 3, Op. 39 by Herman D. Koppel (aged 37) and a Concerto for piano and orchestra by Bernhard Christensen (aged 39) with Koppel as the soloist.

In the 1920es the new music circles in Copenhagen had been open to international trends but since the late 1930es a more moderate trend had developed, seeking to integrate DUT in the general musical life, focussing on new danish music alright but without special emphasis on new. The trend of international orientation prevailed, bur the national orientation had been strengthened by the conditions during the occupation and the firm exclusion from international influences, both those which had been banned by the occupational forces and those which vere accepted by the regime and therefore unacceptable.

Bernhard Christensen (1906-2004) was educated as organist, had studied musicology at the University of Copenhagen and developed a keen interest in oriental music and in jazz. He experimented with composing music combining idioms from those other musics with western art music forms – a sort of cross over, and ho composed and arranged jazz.

Herman D Koppel (1908-98) was educated as a pianist at The Royal Danish Academy of Music and made his debut as a performer in 1930. Both were autodidact as composers.

¹ Paper presented at the 14th Musicological Congress, Helsinki, august 2004.

² Gunnar Heerup: "Kulturen er udelelig". *Levende musik IV*, september 1945; 1-7.

Koppel and Christensen had been part of the new music circles, and they had worked together, exploring new music, especially Bartok and Stravinsky, composing together, communicating intensively on musical matters, new music, jazz etc.

Both works to be performed at the DUT concert had been written under influence of the extraordinary conditions of war and occupation.

Koppel as a Jew like many others had to seek a place of refuge in the neutral Sweden when the occupation force took action against the Jewish population in Denmark early October 1943. He lived as a refugee until after the liberation and returned to Denmark early June 1945. The third symphony was composed in Sweden from August 1944 to the early spring of 1945 and finished in May.³

Koppel much later (1988) to his biographer Flemming Behrend confirmed that to him this symphony was an expression of the fear, intermingled with longing, that he still in that summer felt about the destiny of Denmark. Not that the symphony was programmatic he emphasized, but in its mood and tone.⁴

The Holocaust experience as such should eventually have as a consequence that Koppel's Jewish identity was developed and influenced his music. This has no bearing on the third symphony, but is evident in following works.

Bernhard Christensen did not seek exile in Sweden although he had good reasons to feel threatened, not for ethnic reasons but as a jazz composer associated with the cultural left wing of the 1930s and thus being a potential object of the so called "clearing murders", a way of terrorising the Danish people in the last years of the occupation. Bernhard Christensen stayed at home and attended to his job in the Castle Church of Christiansborg being "alone", while his superior Mogens Wöldike, his wife being of Jewish descent, was also forced to Sweden.

Unlike Koppel's symphony the piano concerto by Bernhard Christensen was not composed during the occupation but shortly after the end of it, probably begun after Koppel's return to Denmark and composed during the summer.⁵

³ The end date according to Jürgen Balzer: "Klaverkoncert af Jazzkomponisten Bernh. Christensen." *Ekstrabladet* 13.10.1945. This article is a preview of the concert on 30.10. mainly dealing with Christensen's work.

⁴ Cf. Flemming Behrend: *Fra et hjem med klaver. Herman D. Koppels liv og erindringer*. Kbh.: Hans Reitzels Forlag 1988: "For mig er denne ensatsede symfoni et udtryk for den frygt, blandet med længsel, vi endnu den sommer nærrede for Danmarks skæbne. Ikke som et stykke programmusik, men i stemning og tone" (Behrend op. cit.; 94). This book is written in first person by the author Flemming Behrend, the content of the wording confirmed by Koppel

⁵ It is obviously incorrect when a press clipping in the Scrap book of Bernhard Christensen suggests that the concert had been finished during the war and that it had been necessary to wait for Koppel who had been promised to play the work. "Den var allerede færdig under krigen, og naar den først kommer frem nu skyldes det, at man har ventet paa Herman D. Koppel, som havde faaet Løfte om at komme til at

Also in the case of this work we have a late statement from the composer about the subjective background of the work, in this case a programme note written by Bernhard Christensen for a performance in 1991 and stating, that the work is marked by the mood that prevailed after the many years with fear, uncertainty and doubts about how the war would end. This mood was an euphoric, giddy, playful, exhilarated state, an indescribable relievance, like flying.⁶

Time does not permit more than a rather sketchy presentation of the two works and some very short examples.

The symphony is in one movement. It is structured in three great arches, but the total process is determined by the development of two recurring themes in a process of thematic progression.

The first theme is heard in the beginning as a long stretched melody in clarinet over a 6/8 ostinato in violas.

Example Koppel 1 – TRACK 1

Theme nr. 1 - 0:39-0:53 = 14" sv.t. t. 15-20

The second theme is a less expansive, painful melody, introduced by cor anglais in 9/8.

Example Koppel 2 – TRACK 2⁷

Theme nr. 2 - 3:08-3:22 = 14" sv.t. t. 81-84

spille den." The clipping can not be identified but it seems to confuse the fact that Bernhard Christensen had promised to compose a concert on the return of Koppel. Bernhard Christensen in a late note makes the following remark: "I 1945 skrev jeg den klaverkoncert, jeg havde lovet min ven Hermann D. Koppel, da han måtte flygte til Sverige. Den blev opført samme år -- og er spillet mange gange senere."

⁶ "Klaverkoncerten bærer præg af den stemning, der herskede efter de mange år med angst, usikkerhed og tvivl om, hvordan krigen ville ende: en euforisk, kåd og overstadig tilstand, en ubeskrivelig lettelse - som om man svævede!." Koncertprogram Aalborg Symfoniorkester 1991

⁷ A third music example, from the second of the three arches which the symphony is consisting of (time: 14:52-17:06 = 2:14 cf. t. 419-475), had to be omitted due to shortage of time.

The three movement piano concerto by Bernhard Christensen has a first movement which obviously refers to a jazz idiom and thus clearly referring to the project which had been absorbing Bernhard Christensen, the idea of merging european art music with non european musics – jazz in this case - as a way of composing contemporary music of both artistic and cultural validity.

The movement is in ritornello form and it is characterised by canon technique, two voiced canonic structures with a distance of two bars between the entries and with an ostinato as accompagniment.

Example Christensen 1 – TRACK 4

I beginning 0-0:20 = 20' '

The second movement is in chaconneform

Example Christensen 2 – TRACK 5

li beginning 0-0:31 = 31''

The third movement is a more freely formed, rhythmically vital movement but not swingy as the first movement. It makes great technical demands to the pianist, ment as a challenge to the friend as a performer.

Example Christensen 3 – TRACK 6

III beginning 0-0:15 = 15”



In a press interview before the concert Bernhard Christensen was asked whether he had let jazz down composing a piano concerto.⁸ This question must be seen on the background that the occupation years had been “the golden age” of Danish jazz, with music and performers of very high quality, with a jazz craze within the youth, and with jazz as a symbol of passive resistance to the occupational forces. Bernhard Christensen answered by explaining that what he had written was a piece of concert music, but that this did not mean a new line in his production. This work like others in his production could “in the nature of the matter [not] be jazz since improvisation is out of the question” but it had “been composed on the foundation of a notion that it is possible to renew concert music by means of jazz style.”⁹

The 1945-concert was reviewed in most of the daily newspapers in Copenhagen. Some of the articles were very short journalistic pieces, partly anonymous and without professional evaluation of the works, but a panel of professional critics – academics and composers – were active on this occasion.

The panel included

- Nils Schiørring (1910-2001), music researcher who had been writing for *Nationaltidende* since 1939
- Jørgen Jersild (1913-2004), composer and university-educated in musicology writing for *Berlingske Tidende* since 1943
- Jürgen Balzer (1906-76), university-educated freelance musicwriter writing for *Ekstrabladet* since 1938

⁸ The above (note 3) mentioned Balzer: “Klaverkoncert af Jazzkomponisten Bernh. Christensen.” *Ekstrabladet* 13.10.1945.

⁹ “Ja [...] det, jeg her har skrevet, er et Stykke ren Koncertmusik for Soloklaver og almindeligt Symfoniorkester. Men det betyder dog ikke nogen ny Linje i min Produktion [...]. Disse Værker - der ifølge Sagens Natur ikke kan være Jazz, for Improvisationsmomentet er jo udelukket - er ligesom min nye Klaverkoncert komponeret ud fra en Forestilling om, at der er en Mulighed for at forny Koncertmusikken ud fra Jazzstilen.” (op. cit.)

- Karl Bjarnhoff (under his mark K.B.) (1898-1980), writer of fiction, journalist and organist writing for Social-Demokraten since 1937
- Svend Westergaard (1922-88), educated as an organist and studying at the Royal Academy of Music writing for Land og Folk, a paper founded during the occupation by the illegalised communist party, continued as legal paper after the liberation.

The symphony struck a nerve with the reviewers. Jürgen Balzer was outright enthusiastic.¹⁰

“The content may be dark in colour, but not depressed. Both in the quiet fervent passages and in the pathos of the great expansions a harmony of expression is maintained which appears quite classical. The pressure of feeling under which the work is composed while the composer lived in Sweden as a refugee is never allowed to break through in its own right. It is only sensed as the force that shapes the poise of the work. This transformation of feeling has put its mark on the form.”

Regarding form he noted that the symphony was in one long movement. “To carry out such a movement without dividing it in a row of small sections is an achievement. Koppel has managed to do so with an economy, a clarity and a balance in the disposition, that calls for the greatest admiration.”¹¹

Jørgen Jersild was more reticent than Balzer and took his point of departure in a general reflection on the symphonic genre.¹² Modern symphonies, he stated, were usually in the grand, serious style. A symphony of say Haffner- or Pastorale-type had been the exception since Carl Nielsen, and on the whole the classical composers’ emphasis on the shape and developing of the theme had been suppressed by a music of great stretches, music that operated in expansions and which was almost always on its way into a crescendo. This, argued Jersild, could be a dangerous onedimensionality, and it was beginning to be felt as such. Furthermore it seemed like the symphony form with all its seriousness made the

¹⁰ Jürgen Balzer: “Nyt dansk symfonisk Storværk”. *Ekstrabladet* 31.10.1945.

¹¹ “Fra hvilken side man end betragter dette Værk, om man ser det fra Indholdets, fra Formens eller fra den ydre klanglige Iklædnings, er det en virkelig helstøbt Præstation. // Indholdet er vel mørkt farvet, men ikke trykket, saavel i de stilfærdigt inderlige Steder som i de store Stigningers Patos bevarer en Udtrykkets Harmoni, der virker ganske klassisk. Det Følelsespres, hvorunder Værket er skrevet, mens Komponisten som Flygtning opholdt sig i Sverige, får intet Øjeblik Lov til at bryde egenmægtigt igennem. Det fornemmes blot som den Drivkraft, der giver Værket dets Holdning. Denne Følelsens Transformation har sat sit Præg på Formen. [...] At gennemføre en sådan Sats uden at splitte den op i en række små Afsnit er noget af en Bedrift. Koppel har formået at gøre det med en Økonomi, en Klarhed og en Balance i Dispositionen, der må vække den største Beundring.” (Balzer op. cit.)

¹² Jørgen Jersild: “Gammelt og nyt ved DUT-Koncerten.” *Berlingske Tidende* 31.10.1945.

composers unnecessarily ascetic so that they preferred to abandon all the colours of the orchestra.¹³

Jersild found that Koppels symphony possessed those typical features but given his general reservations, he was appreciating Koppels work both from a poetological and from an aesthetic point of view: "Besides this [the quoted reservations] one perceives a true composer in many of the ideas – at times one even listens with the greatest intensity."¹⁴ Implicit in Jersilds evaluation is that he points to the possibility of less profound and more playful, more colorful approaches to symphonic music, a clear reference to the ongoing discussion of the symphonic form triggered by Knudaage Riisager in 1940 with the statement: "The symphony is dead – long live music" ("Symfonien er død – musikken leve"), with Vagn Holmboe as Riisagers chief opponent and in fact with a steady production of works in the "deceased" genre as a contradiction in practice.¹⁵

Nils Schiørring was neutral and tempered in the way he put it but he admired and respected the work: "In a very masterly way Koppels has solved the problem posed by such a task [composing a symphony]. Without employing a confusing overflow of themes, there is variety in the long movement. He has disposed the matter – the Danish term is "stoffet" - very clearly, and apart from a feeling that the beginning is rather lengthy there is a beautiful balance in the work. The symphony is evidence of Koppels capacity, which especially is manifest in the both rhythmically and melodically buoyant themes."¹⁶

Karl Bjarnhoff found that Koppels symphony was "a work [...] of a grand, a catching tragedy."¹⁷

Svend Westergaard was enthusiastic about the symphony evaluating the work mainly from the point of view of compositional craft.¹⁸ The symphony "is an excellent work,

¹³ Klassikkernes vægt på temaets udformning og behandling er trængt tilbage til fordel for "de store Fladers Musik, Musik, der tænker i Stigninger og næsten altid er på Vej i et crescendo. Det kan være en farlig Ensidighed, og begynder at føles sådan. Og dertil er det ligesom om Symfoniformen med al sin Alvor gør Komponisterne unødvendig asketiske, saa de helst bandlyser alle Orkestrets Farver." (Jersild op. cit.)

¹⁴ "Noget andet er, at man fornemmer en virkelig Komponist i en mængde af Indfaldene – til Tider lytter endda med største Intensitet." (Jersild op. cit.)

¹⁵ Cf. Knudaage Riisager: "Symfonien er død – musikken leve" *DMT XV 1940*, 21-23. Reprinted in Knudaage Riisager: *Symfonien er død – musikken leve og andre essays*. Kbh.: Det Kongelige Bibliotek 1997, 15-18, and Signe Krogh-Meyer and Camilla Bødker Thomsen: *Symfonien er død – debatten om symfonigenren i Danmark omkring 1940*. Unpublished MA-thesis, University of Copenhagen 2003.

¹⁶ "Koppel har på en meget overlegen Måde løst de Vanskeligheder, en sådan Opgave stiller. Uden at gribe til en forvirrende Overflod af Temaer, er der Afveksling i den lange Sats. Med stor Dygtighed har han [sic] disponeret Stoffet, og bortset fra, at Indledningen føltes noget lang, er der en meget smuk Balance i Værket. Symfonien vidner om Koppels Evner, der navnlig viser sig i de rytmisk og melodisk lige bærekraftige Temaer." (Schiørring op. cit.)

¹⁷ K.B.: "Et Par gamle Værker og to nye." *Social-Demokraten* 31.10.1945. Koppels symfoni var "et Værk [...] af en storslået, en gribende Tragik." Bjarnhoff suggested that the symphony ought to be included in Denmark's Radios concert series ("torsdagskoncerterne"), which it was later, in 1953.

capturing by its depth and its force. The style never staggers, and it provides no difficulty to follow the thread through the imaginative development of the motivic material.

Spellbound one listened to the great expansions, and rejoiced in the healthy and frank melody and the strong harmony. The polyphonic work was flawless.”

He found one “mistake” as he put it: “Only one drawback in form marred the impression: near the conclusion, right before the last expansion, one had so definite an impression that it was dying out that it was an unpleasant surprise when a new activation took place. But the mistake is easily put in place and will probably be corrected.”¹⁹

As a common denominator in the press reception the work by Koppel was seen and heard as a convincing musical statement – in his case a symphonic one.

That was hardly the case with the concerto of Bernhard Christensen. There were positive statements in the press, from the anonymous or pseudym journalists outside the professional pannel. One said that even if the concerto immediately raised the spirits it did not leave a more profound impression in spite of many witty details. Another found that the concerto had more pep and gags than the symphony and that it was an enlivening conclusion of the concert. A third heard amusing and capturing details and predicted – wrongly as it should appear – that the concerto would become a repertoire work for concert pianists.²⁰

The professional critics showed remarkable scepticism. Jørgen Jersild observed that “The piano part especially in the two first movements was very simple, almost exclusively in two parts, like an Invention by Bach.” But he found that: “The jazz influenced style demands sort of more refinement, also concerning the instrumentation. The matter could not quite carry through in the simplified surrounding.”²¹

¹⁸ Svend Westergaard: "Unge Tonekunstnere med visse Skyggesider." *Land og Folk* 31.10.1945.

¹⁹ "Det er et fortrinligt Arbejde, som fængsler ved sin Dybde og Kraft. Stilen vakler ikke et Øjeblik, og det volder ingen Vanskeligheder at følge Tråden gennem den fantasifulde Udvikling af Motivmaterialet. I åndeløs Spænding lyttede man til de store Stigninger, og glædede sig over den sunde og djærve Melodik og de stærke Harmonier. Det polyfone Arbejde var dadelfrit. Kun én Skavank i Formen skæmmede Indtrykket: Hen mod Slutningen, umiddelbart inden den sidste Stigning havde man et saa afgjort Indtryk af, at det var ved at ebbe ud, at det kom som en ubehagelig Overraskelse, da en ny Aktivering fandt Sted. Men Fejlen kan let rettes og vil sikkert blive rettet." (Westergaard op. cit.) Probably there was no mistake and consequently no correction. It has not been possible to establish whether the performance in 1945 differed from the printed score (and the recording).

²⁰ From unidentified clippings Pierre (source uncertain): "Bernhard Christensens Klaverkoncert [...] var mere letbetet [end Koppels symfoni], satte vel Stemningen umiddelbart i Vejret, men efterlod egentlig ikke noget dybere Indtryk trods mange fornøjelige Enkeltheder." - S.S.S. (Politiken): "Mere umiddelbar Pep og gags [end i Koppels værk] var der over Bernhard Christensens nye Klaverkoncert. [...] Værket] undlod [...] ikke at bringe et oplivende Punktum paa Koncerten og modtoges ogsaa med Begejstring af den [...] ikke alt for velbesatte store Sal." - J.F. (Kristeligt Dagblad): "Dette arbejde havde mange fornøjelige og fængslende Enkeltheder, saa det vil sikkert erobre sig en Plads i Koncertpianisternes Repertoire."

²¹ "Klaverpartiet var særlig for de to første satsers Vedkommende uhyre enkelt, næsten gennemført tostemmigt, som en Invention af Bach. Den jazz-prægede Stil kræver ligesom mere Raffinering, også hvad Instrumentation angår. Stoffet kunne ikke rigtig bære i de forenklede Omgivelser." (Jersild op. cit.)

Karl Bjarnhoff recognised Koppels interpretation but not much else. Koppel did well, "his somewhat dry, stiff sound but very distinct rhythm was appropriate to the jazzlike element in Bernhard Christensen. The piece was both witty and talented, but in spite of this it seemed a little *passé*, it was neither in harmonic nor in rhythmic respect very inventive, and the style as such ... well, for instance Darius Milhaud wrote like this twenty to twenty five years ago. We need to listen to some new music in this country."²²

Jürgen Balzer expressed both admiration and scepticism: "As a strong contrast to Koppels Symphony the concerto [...] appeared, a light, more artistically characterised work with a rather dry, subtle first movement, where the jazz element was felt somewhat restraining in the development of the movement. It was followed by a very charming slow movement, where the artistic problem: orchestra against piano was solved with much grace." As the only voice in the panel he found that even if "The lively moveable finale were of more traditional format [...] one had a strong impression of the possibilities the rhythmically accentuated style provides for the concerto form."²³

Schiørring as well had reservations: "At times [the concerto] was felt somewhat grey in spite of all the pulsating rhythmical life, which was stressed by the experiment [...] in the first movement of combining a Bach-inspired invention-like solo part with an orchestral accompaniment in jazz rhythm. But one cannot deny that he as far as form is concerned gains something of a very firm and stable effect."²⁴

Svend Westergaard expressed the opinion that the concerto "was not without good ideas but not in top class. Best was the last movement, which contained rhythmic ideas of a good effect. Aside from the disgusting, sentimental use of brass with mutes and vibrato the composition was beneficently free from the different excesses of jazz."²⁵

²² "[...] og det gjorde han [Koppel] godt, hans lidt tørre, stive Klang men meget distinkte Rytme passede til det jazzagtige Indslag hos Bernhard Christensen. Stykket var både morsomt og talentfuldt, men trods alt virkede det lidt *passé*, hverken i harmonisk eller rytmisk Henseende var det særlig opfindsomt, og selve Stilen ... ja, sådan skrev f. Eks. Darius Milhaud for tyve-femogtyve Aar siden. Vi trænger til at høre noget ny Musik herhjemme." (Bjarnhoff op. cit.)

²³ "Som en stærk Kontrast til Koppels Symfoni hørtes derefter [...] koncerten], et lyst, mere artistisk betonet Værk med en noget tør, lidt spidsfindig første Sats, hvor Jazzindslaget føltes som noget af en Hemning for Satsens Udvikling. Den efterfulgtes af en aldeles henrivende langsom Sats, hvori det artistiske Problem: Orkester kontra Klaver var løst med megen Charme. Den levende bevægede Finale var af et noget mere traditionelt Tilsnit, men man fik en stærk Fornemmelse af de Muligheder den rytmisk betonede Stil byder på inden for Koncertformen." (Balzer op. cit.)

²⁴ "Periodevis føltes den trods alt pulserende rytmiske Liv lidt grå i det, noget der understreges ved det Forsøg, Bernhard Christensen gør på i Førstesatsen at kombinere et Bach-inspireret inventionsagtigt Soloparti og et jazzrytmisk Orkesterakkompagnement. Men man kommer ikke uden om, at han i formal Henseende opnår noget meget fast og sikkert virkende." (Schiørring op. cit.)

²⁵ "[...] var absolut ikke uden gode Ideer, men ikke i Topklasse. Bedst var sidste Sats, som rummede rytmiske Indfald af god Virkning. Bortset fra den ækle, sentimentale Anvendelse af Messingblæsere med Dæmper og Vibrato var Kompositionen velgørende fri for Jazz'ens forskellige Udskejelser." (Westergaard op. cit.) A further music example illustrating the performance problem by playing the same passage as in example Christensen 2 above (p. 4) in the older radio recording had to be omitted due to shortage of time.

In concluding: What the music might communicate of subjectivity, of fear and longing in exile (Koppel) or exhilarated relief after immense fear and uncertainty (Christensen) is almost absent from the discourse except for the remark by Balzer on Koppel that this experience – whatever it may be – is controlled by form etc.

It seems like the critical discourse is mainly operating within a dichotomy of form vs content or form vs matter, which is the dichotomy used in Vagn Holmboe's early theorizing over the monumental symphonic form. This kind of thinking is compatible with Koppel's concept of a symphony as present in the third symphony, and it was developed in the years after. The concept of metamorphosis was not yet present in 1944-45. It should gain great importance in the 1950s, and Koppel's third symphony was eventually considered to be metamorphic.²⁶ Which it is not, in the sense that the two thematic shapes are varied through the symphony but present and recognisable from the beginning to the end. But a symphony of great unity, great expansions and other aspects that characterises metamorphic symphonies it is indeed.

The form content thinking is not compatible with Bernhard Christensen's concepts. He considers music as a performative phenomenon, but on the other hand with the concerto he is bringing the form content dichotomy on himself by using rather schematic formal concepts and devices such as ritornello form, canon, chaconne etc. and thus putting his music into a dilemma inducing criteria by which the music must be seen as less valid, *passée* etc.

How Danish musical culture developed, how international relations were reopened and how versatile and manifold the musical culture was to be (cf. Heerup above) cannot be dealt with here. The lines were not yet drawn in the autumn of 1945. A certain international post-war vacuum seems to have been prevalent.

One safe conclusion however: there is much research yet to be done on Danish musical culture in the 1940s.

²⁶ The concept of metamorphosis, not yet present in 1944 (cf. Holmboe 1944) was used in connection with this symphony by Frede Schandorf in *Politiken* 20.1.1953, quoted in Behrend 1988, and it is also appearing in the CD Booklet notes by Jens Cornelius.

SOURCE MATERIAL

SCORES

Herman D. Koppel: *Symphony Nr. 3* Op. 39. Partitur. Wilhelm Hansen 1948. Pl. nr. 26286

Bernhard Christensen: *Klaverkoncert i 3 satser*. Partitur. Autograph. Title, 1-49, 50-88, 1-64. Photocopy (made 1988) of score then in the possession of Bernhard Christensen, now in The Royal Library, Music Department, the Bernhard Christensen Collection. Bernhard Christensens arkiv II, 01 mu 0205.2400.

The Library database wrongly indicates, that the Concerto is composed 1939-45, cf above (note 5, p. 2f). With the score is kept a copy including amendments and a preface by the composer (dated 1991) and 3 pages with changes and corrections by the composer.

RECORDINGS

Herman D. Koppel: *Symphony No. 3* Op. 39. Herman D. Koppel Orchestral Works Vol. 3. Aalborg Symphony Orchestra. Moshe Atzmon, conductor. DACAPO 8.226016. 2003

Bernhard Christensen: *Klaverkoncert*. Herman D. Koppel, soloist. The Danish Radio Symphony Orchestra. Michael Schönwandt, conductor. Unpublished studio recording 29.11.1988. MC copy from MC in Bernhard Christensens possession, probably from master tape in DR.

-: *Klaverkoncert*. Herman D. Koppel, soloist. The Danish Radio Symphony Orchestra. Erik Tuxen, conductor. Studio recording 14.8.1953, broadcast 11.10.1954. MC copy from MC in Bernhard Christensens possession, probably from shellac-recording with some cuts in DR.

PRESS-RECEPTION

Jürgen Balzer: "Nyt dansk symfonisk Stovværk". *Ekstrabladet* 31.10.1945.

K.B. [Karl Bjarnhoff]: "Et Par gamle Værker og to nye." *Social-Demokraten* 31.10.1945

Jørgen Jersild: "Gammelt og nyt ved DUT-Koncerten." *Berlingske Tidende* 31.10.1945.

Nils Schiørring: "Gammel og ny dansk Musik." *Nationaltidende* 31.10.1945.

Svend Westergaard: "Unge Tonekunstnere med visse Skyggesider." *Land og Folk* 31.10.1945.

OTHER LITTERATURE

Jürgen Balzer: "Klaverkoncert af Jazzkomponisten Bernh. Christensen." *Ekstrabladet* 13.10.1945.

Flemming Behrend: *Fra et hjem med klaver. Herman D. Koppels liv og erindringer*. Kbh.: Hans Reitzels Forlag 1988.

Bernhard Christensen: Programnote in Koncertprogram for Aalborg Symfoniorkester Sommerkonserter '91. 15.8.1991.

Jens Cornelius: Booklet notes with Herman D. Koppel Orchestral Works 3, DACAPO 2003, see RECORDINGS above.

Gunnar Heerup: "Kulturen er udelelig". *Levende musik IV* 1945, 1-7.

Vagn Holmboe: "Symfoni, koncert og nutidens musik". *Levende musik III* 1944, 233-38.

Signe Krogh-Meyer and Camilla Bødker Thomsen: *Symfonien er død – debatten om symfonigenren i Danmark omkring 1940*. Unpublished MA-thesis, University of Copenhagen 2003.

Knudaage Riisager: "Symfonien er død – musikken leve" *DMT XV* 1940, 21-23. Reprinted in Knudaage Riisager: *Symfonien er død – musiken leve og andre essays*. Kbh.: Det Kongelige Bibliotek 1997, 15-18.