

A close-up photograph of a dahlia flower, showing its intricate layers of petals in shades of red, orange, and white. The petals are slightly curled and overlap, creating a complex, flame-like structure. The background is a solid, muted green.

FINI HENRIQUES  
*Works for Violin and Piano*  
Johannes Søe Hansen   Christina Bjørkøe

FINI HENRIQUES (1867-1940)

*Works for Violin and Piano*

Johannes Søe Hansen, violin · Christina Bjørkøe, piano

1	Romance, op. 43 (1919) .....	2:04
2	Nordisk dans (Nordic Dance) (c. 1920) .....	2:49
3	Erotikon, op. 56 (1921) .....	3:38
4	Mazurka, op. 35 (1911) .....	4:48
5	Romance, op. 50 – Sensommer (Late Summer) (1909) .....	5:40
6	Hexedansen (Witches' Dance) (u.å./n.d.) .....	2:59
7	Religioso, op. 34 (1911) .....	7:23
8	Wiegenlied (1915) .....	2:30

	Kleine bunte Reihe, op. 20 (1899) .....	17:00
9	I Hyrdedrengen (The Shepherd Lad) .....	2:29
10	II Pantomime .....	2:00
11	III Nikke-dukker (Yes-men) .....	2:55
12	IV Menuetto .....	3:56
13	V Myggedans (Mosquito Dance) .....	1:06
14	VI Erotik (Eroticism) .....	4:34
15	Canzonetta, op. 27 (1923) .....	4:38
16	Sorg (Grief) (1923) .....	3:51
17	Ballerina, op. 51 (1921) .....	2:11
	Novelletter, op. 26 (Novelettes) (1905) .....	13:15
18	I Allegro non troppo .....	3:14
19	II Andante sostenuto .....	3:43
20	III Allegretto grotesco .....	3:15
21	IV Allegro non troppo .....	3:03
22	Petite Valse (c. 1920) .....	3:30
23	Berceuse (Vuggesang) (1921) .....	2:11

Total 77:12

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## WITH HONESTY AND A BRILLIANT TOUCH *by Claus Røllum-Larsen*

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During the final two decades of the 19th century, the generation of Danish composers born in the 1860s began to make their impact. This was especially true of three names that made their mark in the stylistic renewal within instrumental music – in their distinctive and separate ways. The eldest of these, Louis Glass, devoted himself to piano music, chamber music and, in particular, the large late-Romantic symphonic form. The next-eldest, Carl Nielsen, mastered practically all current genres and soon distanced himself from the Romantic style – and thereby aesthetically from the fellow composers of his generation. The third and youngest was Fini Henriques, whose production comprised stage music, piano and chamber music and, in addition, a large number of songs. Furthermore, Fini Henriques had a veritable soloist career as a virtuoso violinist. Henriques' development as a composer seems to have been easy, playful and completely carefree. Hardly one would guess, the whole truth, but this was the way in which a large section of the population viewed Fini, who became one of the best-known Danes of his age, one who appealed to practically everybody, high or low.

Valdemar Fini Henriques was born in Frederiksberg on 20 December 1867. He came from a prosperous home, one where music-making was a natural part of everyday life. At the age of seven, supported by his mother, he composed his first piano pieces, and from the age of eight, he had instruction in violin playing. After having been advised not to seek admission at the Royal Danish Academy of Music – its leader, Niels W. Gade, felt quite simply that it was not something for him – Fini Henriques became a pupil of the violinist and teacher Valdemar Tofte. To teach him the theory of music, he was given the Norwegian composer Johan Svendsen, who since 1883 had been the conductor of the Royal Danish Orchestra. During the 1888-91 period, he studied at the Königliche Preußische Hochschule für Musik in Berlin under the guidance of among others Woldemar Bargiel, and where Tofte's teacher, the famous violinist Joseph Joachim, substantially raised the professional level that Henriques had reached during his violin studies in Copenhagen.

After having returned to Copenhagen, Fini Henriques went on a trip to Vienna, Dresden, Leipzig and Bayreuth on a grant from the Ancker Scholarship which he had been awarded in

1891. The following year, he became a member of the Royal Danish Orchestra, where he initially played as a violist until 1895, and then as a violinist until 1896. As this reveals, his stay was short-lived, for the compulsory work involved did not harmonise well with Fini's restless temperament. On the other hand, he was extremely active within chamber music – founding his own string quartet, the Fini Henriques Quartet, which had a good reputation, and, in 1911, founding the chamber music association Musiksamfundet, of which he was chairman until 1931, and of which his string quartet formed the nucleus. Apart from occasional engagements as conductor for theatre orchestras, Henriques earned his living as a violin soloist. Although he mastered the great works, such as Beethoven's Violin Concerto, to which he had written his own cadenzas, it was his performance at solo evenings, where he mixed his equilibristic playing with various gags, that made him known and loved. Fini Henriques died in Copenhagen on 27 October 1940.

Henriques' oeuvre is comprehensive. Some of the main works in the larger genres are the opera *Stærstikkeren* (The Cataract Surgeon, 1926), the ballet *Den lille havfrue* (The Little Mermaid, 1909), the music for the melodrama *Vølund Smed* (Wayland the Smith, 1896) which he converted into an opera shortly before his death – as well as the music for the play *Prinsessen og det halve kongerige* (The Princess and Half the Kingdom, 1905). Among his works for orchestra and chamber ensemble are his Suite for Oboe and Strings (1894), String Quartet in A Minor (1910), Chamber Quartet for flute, violin, cello and piano (1937), the Chamber Duos for two violins and piano and the Violin Sonata in G Minor (1893, later revised and shortened). In addition, there are many piano works, works for violin and piano and numerous songs.

Apart from the stage music, it is mainly within the lesser formats that Fini Henriques has made an impact. The broad symphonic canvas was not for him. One gets a clear impression of this from listening to his one symphony. On the other hand, he was almost unrivalled in his ability to compose small pieces with a sharp characterisation – works with charm and warm-heartedness. This also applied to Fini as a person, so there was complete agreement between the man himself and his music. This is perhaps part of the explanation of the honesty and the brilliant touches that characterise his best works.

Apart from the violin sonata, Fini Henriques has only written shorter pieces for the violin. Some of them have been included in collection, two of which have been recorded in their entirety on this release. These are *Kleine bunte Reihe*, op. 20 and *Novelletter*, op. 26 (Novelettes). The former was published in 1899, the same year as *Billedbogen* (The Picture Book). The German title can be translated: Small mixed series or collection. The introductory piece, *Hyrdedrengen* (The Shepherd Lad), is a quiet, evocative character piece, while *Pantomime* is downright cheerful. *Nikke-dukker* (Yes-men) is full of elegance and refinement. *Menuetto* is one of the works where one at times feels a certain affinity to Carl Nielsen. The extremely short *Myggedans* (Mosquito Dance) was one of the regular numbers on Fini Henriques' solo performances around the country. A highly original piece, it allows the violinist to hold his audience spellbound. The final piece of *Kleine bunte Reihe* has the popular title *Erotik* (Eroticism), but unlike *Erotikon*, dealt with below, this piece feels subdued, almost resigned.

The collection *Novelletter*, op. 26 (Novelettes), is from 1905. The four pieces it contains diverge considerably from the pieces already discussed. In this collection, Henriques makes no compromises: here there are no effects for the sake of virtuosity or traits from salon music. Nor do the individual pieces have names. The novelettes are dedicated to the French-born master violinist and composer Henri Marteau, who visited Copenhagen in the mid-1890s, and who succeeded Fini Henriques' violin teacher Joseph Joachim as professor at the Königliche Preußische Hochschule für Musik in Berlin. Incidentally, Carl Nielsen got to know Marteau and dedicated his Sonata for Violin and Piano, A Minor, op. 9 to him in 1895. We do not know if, and if so when, Henriques met Marteau, but it is certain that the serious nature of the pieces and the considerable technical demands must derive from a wish to have Marteau include them in his repertoire. Whether this actually came about is a matter of conjecture.

The stylistic expression of *Novelletter* differs a great deal from that of the individual pieces in *Kleine bunte Reihe*. The four pieces are quite short – lasting 3-4 minutes – but compressed in terms of material and in general charged with great energy and drive. While Fini Henriques, in a certain sense, is the composer of lovely, well-shaped melodies, he displays a side of himself in *Novelletter* that seldom found expression. In the outer sections of the first piece, a four-note motif in semiquavers occurs repeatedly, first in the melody, later also in the accompaniment. The motif is exposed in the violin in bar 13, and right towards the end it is extremely prominent. The

second piece is dreamlike in a kind of '1890s style', i.e. with dark harmonies also found in works by Louis Glass and Carl Nielsen, but already in the third piece, which has almost a 'fiddler' feel to it, the four-note motif reappears in bar 3, only to take a break in the ultra-short intermediate section and then return with great strength and conclude the piece in unison in both instruments in *forte fortissimo*. The motif occurs once more in the fourth and final piece, but here it is gradually suppressed and is absent from the conclusion to the piece. The short motif is identical to the beginning of the *Dies Irae* melody in the Roman Catholic Requiem Mass. The fact is mentioned here because this melody – or rather sections of its opening – have been used from the Romantic period well into the 20th century as recognisable motif material that refers to a greater or lesser degree – often none at all – to where the melody originally comes from. What induced Henriques to use this work and whether or not it refers to *Dies Irae*, must, however, remain uncertain.

*Ballerina*, op. 51 from 1921 is an example of the elegant character piece that expands the expressive aspect considerably, with the violinist making use of both double stoppings and harmonics. One senses that Edvard Grieg discreetly raises his head here and there, which is not so strange since Grief was a considerable source of inspiration to the 1860s generation of Danish composers; this applies to the rhythmical, melodic and harmonic qualities of Grieg's music. *Canzonetta*, op. 27 was composed as early as 1905, and it offers sophisticated harmonic touches in contrast to the elegant, cheerful outer sections of the piece. *Erotikon*, op. 56, like *Ballerina*, is from 1921 and it has a highly expressive melodic quality which seems to portray both the simpler and more profound aspects of the title of the piece. *Hexedansen* (Witches' Dance) is a virtuoso piece where the violinist once more makes use of various ways of playing the instrument. It is not difficult to imagine that pieces like these, where a Hungarian touch also adds colour to the music, have satisfied Fini Henriques. One finds the same qualities in *Mazurka*, op. 35 from 1911 – one of his best-known pieces.

*Nordisk dans* (Nordic Dance) and *Petite Valse* are from the years around 1920: the first piece, unlike most of Henriques' violin pieces, has a calmly, "rolling" pulse, while the other piece is more reminiscent of the elegant, piquant and carefree salon music of the time. The beautifully spun-out and euphonious *Religioso*, op. 34 also approaches salon music and presumably, in a

quiet fashion, depicts how religious thought could be both slightly harrowing and invite reflection. Fini Henriques wrote a number of instrumental romances. *Romance*, op. 43 is a generously scaled piece with a violent culmination half-way through, while *Romance*, op. 50 (Late Summer) in D Minor from 1909 is a singable, delectable, and far more simply organised piece. Singable too is the piece called *Sorg* (Grief), and with good reason, for Henriques here makes use of his own popular song tune of the time *Det døende barn* (The Dying Child), 'Mother, I am tired, I would be sleeping', from 1899, to a poem by Hans Christian Andersen.

Fini Henriques is, however, probably best-known for his lullaby, *Wiegenlied*, and it was this genre that he mastered to an extent few others could hope to rival. He wrote a number of lullabies – one, for example, is included in both the piano collection *Billedbogen* (The Picture Book) and *Børne-Lyrik* (Poems for Children), and there is a further one in *Miniature-Akvareller* (Miniature Watercolours), apart from the two pieces for violin and piano recorded here: *Berceuse* and *Wiegenlied*. The latter, which also exists in a piano version, is probably Fini Henriques' most-played piece. It develops naturally and beautifully in its melodious phrases, and – typically for the composer – the harmonic setting for "the song" is exquisite.

Claus Røllum-Larsen, senior researcher at the Royal Danish Library, 2019.

## PERFORMERS

At the age of 14, **Johannes Søe Hansen** (b. 1965) won the Gold Medal in the Berlingske Tidende Music Competition. Four years later he was a prizewinner in the Carl Nielsen International Violin Competition. He trained at the Royal Danish Academy of Music in Copenhagen with Professor Milan Vitek. In 1988 he was awarded the 'major' Jacob Gade Grant and the 'minor' Sonning Prize, enabling him to study in Bern with Professor Igor Ozim. Johannes Søe Hansen made his debut as a soloist in 1990 after studies with Marta Libalova, and the next year he won the Young Soloist Competition. As a soloist, he has played with all the Danish symphony orchestras, as well as several of the other Nordic orchestras and the St. Petersburg Philharmonic. In 1992 he was engaged as leader of the Danish National Symphony Orchestra, a post in which he has continued since. He has had an important parallel career as a chamber musician with concerts in Salzburg, London, Paris, Nuuk, The United Arab Emirates, Tokyo and New York with the string sextet Copenhagen Classic. Johannes Søe Hansen is also a member of the Arild Quartet and the Stadler Quintet. He has recorded for labels like EMI, CPO, Classico and Dacapo.

The Danish concert pianist **Christina Bjørkøe** was born in Copenhagen in 1970. At the age of 19, she was accepted by the Juilliard School of Music in New York where she studied with Seymour Lipkin, as later with Anne Øland at the Royal Danish Academy of Music. She received her first musical training from Therese Koppel. At the age of 16, Christina Bjørkøe was already performing as a soloist with an orchestra. She has appeared as a soloist, with orchestral engagements and as chamber musician at venues in Denmark, including the Tivoli Concert Hall's major Beethoven, Chopin and Schubert series, as well as in Sweden, Germany, Italy, The Czech Republic, Croatia, Poland, France, South America, China and USA. Christina Bjørkøe's recording of Knudåge Riisager's Piano Works (Dacapo, 8.226004) received the Danish Music Award in 2005, and in 2009 her recording of Carl Nielsen: Complete Piano Works received the Danish Music Award as Solo Recording of the Year. Simultaneously with the release of Henriques: *Works for Violin and Piano*, Dacapo is releasing Fini Henriques: *Piano Pieces* with Christina Bjørkøe (Dacapo, 8.226150). Christina Bjørkøe is an associate professor at the Danish National Academy of Music

## MED ÆGTHED OG ET GENIALE ANSTRØG af Claus Røllum-Larsen

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I de sidste to årtier af det 19. århundrede begyndte generationen af danske komponister født i 1860'erne at gøre sig gældende. Det var især tre navne, der markerede sig i den stilistiske fornyelse inden for instrumental musikken – på hver sin måde og i hver sin retning. Den ældste, Louis Glass, helligede sig klavermusik, kammermusik og især den store senromantiske symfoniform. Den næstældste, Carl Nielsen, mestrede stort alle gængse genrer og distancerede sig snart stilistisk fra det romantiske og dermed æstetisk fra sine generationsfæller. Den tredje og yngste var Fini Henriques, hvis produktion omfatter scenisk musik, klaver- og kammermusik samt derudover et stort antal sange. Men ydermere havde Fini Henriques en veritabel solistkarriere som violinvirtuos. Henriques' udvikling som komponist syntes at forløbe let, legende og aldeles ubekymret. Det var næppe hele sandheden, men nok sådan den store del af befolkningen så på Fini, som blev en af sin samtidens mest kendte danskere med appell til så godt som alle, høj som lav.

Valdemar Fini Henriques var født på Frederiksberg den 20. december 1867 i et velstillet hjem, hvor musikudøvelse var en helt naturlig del af hverdagen. Som 7-årig komponerede han, støttet af sin moder, de første klaverstykker, og fra 8-årsalderen fik han undervisning i violinspil. Efter at være blevet frarådet optagelse på Københavns Musikconservatorium – dets leder Niels W. Gade mente ganske enkelt ikke, det var noget for ham – blev Henriques elev af violinisten og pædagogen Valdemar Tofte. Som teorilaerer fik han den norske komponist Johan Svendsen, der siden 1883 havde været kapelmester ved Det Kongelige Teater. I årene 1888-1891 studerede han ved Königliche Preußische Hochschule für Musik i Berlin hos blandt andre Woldemar Bargiel, og han fik her sin violinuddannelse væsentligt suppleret hos Toftes lærer, den berømte violinist Joseph Joachim.

Efter at være vendt tilbage til København foretog Fini Henriques en rejse til Wien, Dresden, Leipzig og Bayreuth for midler fra det Anckerske Legat, som han var blevet tildelt i 1891. Det følgende år blev han medlem af Det Kongelige Kapel og virkede her først som bratschist til 1895 og derefter som violinist til 1896. Det holdt altså ikke længe, for det bundne arbejde harmede ikke med Finis urolige sind. Til gengæld gjorde han en stor indsats for kammermusikken;

dels grundlagde han sin egen strygekvartet, Fini Henriques Kvartetten, som nød stor anseelse i samtiden, dels stiftede han i 1911 kammermusikforeningen Musiksamfundet, som han var formand for til 1931, og hvor hans strygekvartet dannede grundstammen. Ud over lejlighedsvis engagementer som teaterkapelmester var det som violinsolist, Henriques ernærede sig. Selv om han mestrede de store værker som for eksempel Beethovens violinkoncert, som han i øvrigt selv havde skrevet kadencer til, var det hans optræden ved soloaftener, hvor han iblandede sit ekvilibristiske spil diverse gags, som gjorde ham kendt og elsket. Fini Henriques døde i København den 27. oktober 1940.

Henriques' værkliste er omfattende. Nogle af hovedværkerne i de større former er operaen *Stærstikkeren* (1926), balletten *Den lille havfrue* (1909), musikken til melodramaet *Vølund Smed* (1896) – som komponisten kort før sin død omarbejdede til en opera – samt musikken til skuespillet *Prinsessen og det halve kongerige* (1905). Blandt de relativt få værker for orkesterbesætning og for kammerbesætning hører Suite for obo og strygere (1894), Strygekvartet i a-mol (1910), *Kammerkvartetten* for fløjte, violin, cello og klaver (1937), *Kammerduetterne* for to violiner og klaver og Violinsonaten i g-mol (1893, senere omarbejdet og forkortet). Hertil kommer en lang række klaverværker, værker for violin og klaver samt talrige sange.

Bortset fra den dramatiske musik, så er det altså overvejende inden for de mindre former, Fini Henriques har gjort sig gældende. Det brede symfoniske forløb var ikke hans sag. Det får man en klar fornemmelse af ved at lytte til hans eneste symfoni. Til gengæld formåede han som få at komponere små stykker med skarp karakterisering – værker med charme og hjertevarme. Sådan var Fini også som menneske, så der var en fuld overensstemmelse mellem manden selv og hans musik. Det er måske heri, man skal finde noget af forklaringen på den ægthed og det geniale anstrøg, der kendtegner Fini Henriques' bedste værker.

Bortset fra violinsonaten har Fini Henriques for violin kun skrevet kortere stykker. En del af dem indgår i samlinger, af hvilke to er indspillet komplet på denne udgivelse. Det drejer sig om *Kleine bunte Reihe*, op. 20 og *Novelletter*, op. 26. Førstnævnte samling udkom i 1899, samme år som *Billedbogen*. Den tyske titel kan oversættes: Lille broget række eller samling. Det indledende stykke, *Hyrdedrengen*, er et stille stemningsfuldt karakterstykke, medens *Pantomime* har en

lige frem, frejdig karakter. *Nikke-dukker* er præget af elegance og raffinement. *Menuetto* er et af de værker, hvor man sine steder kan føle en ikke så stor afstand til Carl Nielsen. Den meget korte *Myggedans* var et af de faste numre på Fini Henriques' solooprædener rundt om i landet. Det er da også et originalt stykke, som giver violinisten mulighed for at holde publikums opmærksomhed fanget. Til slut i *Kleine bunte Reihe* er anbragt et stykke med den populære titel *Erotik*. I modsætning til stykket *Erotikon*, som omtales nedenfor, er *Erotik* sædøles afdæmpet, nærmest resigneret.

Samlingen *Novelletter*, op. 26 er fra 1905. De fire stykker, som den indeholder, afviger markant fra de ovenfor omtalte stykker. I *Novelletter* går Henriques ikke på kompromis: her er ingen effekter for virtuositetens skyld eller træk fra salonmusikken. Ej heller har de enkelte stykker navne. *Novelletterne* er tilegnet den franskfødte violinmester og komponist Henri Marteau, som gæstede København i midten af 1890'erne, og som i 1908 efterfulgte Fini Henriques' violinlærer Joseph Joachim som professor ved Königliche Preußische Hochschule für Musik i Berlin. I øvrigt lærte Carl Nielsen Marteau at kende og tilegnede ham sin Sonate for violin og klaver, A-dur op. 9, fra 1895. Om og i givet fald hvornår Henriques har truffet Marteau ved vi ikke, men det er givet, at stykkernes seriøse anlæg og store tekniske krav må være udsprunget af et ønske om, at Marteau ville tage dem på sit repertoire. Om dette skete vides ikke.

Det stilistiske udtryk i *Novelletter* afviger stærkt fra det tilsvarende i de enkeltstående stykker og i *Kleine bunte Reihe*. De fire stykker er ganske korte – af 3-4 minutters varighed – men stofligt komprimerede og generelt ladet med stor energi og fremdrift. Hvor Fini Henriques i en vis forstand er de smukke og velformede melodiers komponist, opviser han i *Novelletter* en side af sig selv, som kun sjældent kom til udtryk. I yderdelene i det første stykke dukker gentagne gange et firtonemotiv i sekstendedele op, først i melodistemmen, senere også i akkompagnementet. I violinen er motivet eksponeret i takt 13, og helt hen mod slutningen er det stærkt fremtrædende. Andet stykke er drømmende i en slags '1890'er-stil', det vil sige en dunkel harmonik, som også kendes hos Louis Glass og Carl Nielsen, men allerede i tredje stykke, som næsten har en spillemandsagtig karakter, dukker firtonemotivet atter op i takt 3 for at holde en pause i den ultrakorte mellemdel og til gengæld vende tilbage med styrke og afslutte stykket enstemmigt i begge instrumenter i *forte fortissimo*. Også i fjerde og sidste stykke dukker motivet op, men det fortrænges gradvis og opträder ikke i slutningen af stykket. Det lille motiv er identisk med begyndelsen af *Dies Irae*-melodien i den romerske kirkes messe for de afdøde, Requiem-

messen. Når det nævnes her, er det fordi denne melodi, eller rettere dele af dens begyndelse, fra romantikken og langt op i 1900-tallet har været benyttet af komponister som et genkendeligt motivisk materiale med større eller mindre – ofte slet ingen – relation til melodiens ophav. Hvad bevæggrunden for anvendelse af dette motiv kan være, og om det i Henriques' værk overhovedet refererer til *Dies Irae*, får imidlertid stå hen i det uvisse.

*Ballerina*, op. 51 fra 1921 er et eksempel på det elegante karakterstykke, hvor violinisten gør brug af både dobbeltgreb og flageolettoner, som udvider det udtryksmæssige betydeligt. Man fornemmer, at Edvard Grieg flere steder stikker hovedet diskret frem, hvilket ikke er mærkeligt, idet Grieg for 1860'er-generationen af danske komponister var en betydelig inspirationskilde; det gælder både de rytmiske, de melodiske og de harmoniske kvaliteter i Griegs musik. *Canzonetta*, op. 27 er komponeret allerede i 1905 og rummer raffinerede harmoniske indslag mellem de elegante og livsglade yderdele. *Erotikon*, op. 56 er ligesom *Ballerina* fra 1921 og har en stærkt udtryksfuld melodik, som synes at skildre såvel de mere enkle som de dybere sider af stykkets titel. *Hexedansen* er et virtuost stykke, hvor violinisten efter tager flere spillemåder i brug. Det er ikke svært at forestille sig, at stykker som dette, hvor også et ungarsk indslag giver musikken farve, har tilfredsstillet Fini Henriques. De samme kvaliteter finder man i *Mazurka*, op. 35 fra 1911 – et af hans mest kendte stykker.

*Nordisk dans* og *Petite Valse* stammer fra årene omkring 1920; det første har i modsætning til de fleste af Henriques' violinstykker en rolig 'sej' puls, medens det andet lægger sig op ad tidens elegante, pikante og ubekymrede salonmusik. Den smukt udspundne og klangskønne *Religioso*, op. 34 nærmer sig også salonmusikken og udmaler formodentlig på sin stille måde, hvordan religiøse tanker kunne være både let oprivende og mane til eftertanke. Fini Henriques skrev flere instrumentale romancer. *Romance*, op. 43 er et bredt anlagt stykke med en voldsom kulmination i midten, medens *Romance (Sensommer)* i D-dur, op. 50 fra 1909 er et sangbart, sødmefuld og langt mere enkelt disponeret stykke. Sangbart er også stykket *Sorg*, og det med god grund, for Henriques benytter her sin egen i samtiden populære sang *Det døende barn*, "Moder, jeg er træt, nu vil jeg sove", fra 1899 til tekst af H.C. Andersen.

Allermest kendt er Fini Henriques nok for sin vuggesang, *Wiegenlied*, og netop denne genre beherskede han da også som få. Han skrev flere vuggesange eller vuggeviser – bl.a. indgår der

en vuggevis i klaversamlingerne *Billedbogen* og i *Børne-Lyrik* samt en vuggesang i *Miniature-Aquareller*, foruden de to her indspilte stykker for violin og klaver: *Berceuse* (Vuggesang) og *Wiegenlied*. Sidstnævnte, som også foreligger i klaverudgave, er formentlig Fini Henriques' mest spillede stykke. Det folder sig naturligt og smukt ud i sine melodiske fraser, og "sangen" er – typisk for sin komponist – udsøgt harmoniseret.

Claus Røllum-Larsen, seniorforsker ved Det Kgl. Bibliotek, 2019.

Christina Bjørkøe, Johannes Søe Hansen



#### MEDVIRKENDE

**Johannes Søe Hansen** (f. 1965) vandt 14 år gammel guldmedalje i Berlingske Tidendes Musikkonkurrence. 4 år senere blev han præsident ved Carl Nielsen Internationale Violinkonkurrence. Han er uddannet på Det Kongelige Danske Musikkonservatorium hos professor Milan Vitek. I 1988 modtog han Jacob Gades Store Legat og den "lille" Sonningpris, hvilket muliggjorde studier i Bern hos professor Igor Ozim. Johannes Søe Hansen debuterede som solist i 1990 efter studier hos Marta Libalova, og året efter vandt han Ung Solist konkurrencen. Som solist har han spillet med alle de danske symfoniorkestre, flere nordiske samt Sct. Petersborg Filharmonikerne. I 1992 blev han ansat i DR SymfoOrkestret som 1. koncertmester, en post han siden har varetaget. Som kammermusiker har han sideløbende haft en stor karriere med koncerter i Salzburg, London, Paris, Nuuk, De Forende Arabiske Emirater, Tokyo og New York med strygesekstetten Copenhagen Classic. Han er også medlem af Arild Kvartetten og Stadler Kvintetten. Johannes Søe Hansen har indspillet for EMI, CPO, Classico og Dacapo.

**Christina Bjørkøe** blev født i København i 1970, og begyndte at spille klaver som 5-årig. Hun var elev af Therese Koppel indtil 1990, hvorefter hun i en alder af 19 år blev optaget på Juilliard School of Music i New York som elev hos Seymour Lipkin. Senere afsluttede hun sine studier hos Anne Øland på Det Kongelige Danske Musikkonservatorium, hvorfra hun debuterede i 1997. Allerede som 16-årig optrådte hun som solist med orkester og har siden givet koncerter som solist og kammermusiker både i Tivolis store serier med musik af Beethoven, Chopin og Schubert og rundt om i Europa, USA, Sydamerika og Asien. Christina Bjørkøe har indspillet Carl Nielsens klaverværker, som indbragte hende P2 Prisen 2009. Hun modtog ligeført P2 Prisen i 2005 for bedste klassiske soloudgivelse med Knudåge Riisagers klaverværker (Dacapo, 8.226004). Christina Bjørkøe har været solist med de fleste danske symfoniorkestre, deriblandt DR SymfoOrkestret, og blandt orkestre i udlandet kan nævnes Det Tjekkiske Kammerorkester, Recife Festival Orchestra i Brasilien, Malmö Symfoniorkester og Iceland Symphony Orchestra. Samtidig med udgivelsen af Henriques: *Works for Violin and Piano*, udgives Henriques: *Piano Pieces* med Christina Bjørkøe (Dacapo, 8.226150). Christina Bjørkøe er ansat som docent ved Syddansk Musikkonservatorium.

**DDD**

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MUSIKANTOLOGI

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