



FINI HENRIQUES *Piano Pieces* Christina Bjørkøe

FINI HENRIQUES (1867-1940)

Piano Pieces

Christina Bjørkøe, piano

1	From Aphorismen, op. 6 (Aphorisms) (1876ff) – IV Jeg elsker (I love).....	1:27
	Billedbogen (The Picture Book) (1899)	26:25
2	ABC.....	1:03
3	Dukkens vuggevise (Doll's Lullaby).....	1:06
4	Blindebuk (Blind Man's Buff).....	0:53
5	Aftenbøn (Evening Prayer).....	1:33
6	Dukke-dans (Doll-dance).....	0:59
7	Den lille soldat (The Little Soldier).....	1:33
8	På moders skød (On Mother's Lap).....	1:36
9	Frikvarteret (The Break).....	0:51
10	Bolden (The Ball).....	0:51
11	"Det er virkelig sandt!" ("It's Really True!").....	1:37
12	Kommer fremmede (Playing at Paying a Visit).....	1:30
13	Med pisk og tømme (With Whip and Rein).....	1:02
14	Fra skole (From School).....	0:36
15	Snurrebassen (The Twirler).....	0:31
16	Hjemve (Homesickness).....	1:51
17	Den lille jockey (The Little Jockey).....	1:40
18	Nissernes dans (Pixies' Dance).....	0:59
19	Tornerose (Sleeping Beauty).....	2:15
20	Det grædende barn (The Crying Child).....	2:43
21	Tagfat (Game of Tag).....	1:16

Melodiske profiler, op. 38 (Silhouettes) (1911)

22	Vedbend (Ivy)	1:20
23	Sorgens vals (Valse triste)	2:39
24	Sommerstemning (In Summertime)	1:53
25	Gedebuk (The Playful Goat)	0:59
26	Vemod (In a Sombre Mood)	2:32
27	Barneblund (Children's Slumber)	1:09
28	Udve (Longing)	1:56
29	Hønsemorgen (Daybreak)	2:17
30	Gratие (Grace)	1:57
31	Hurtigløberen (The Sprinter)	0:28
32	Drillepind (The Tease)	1:39
33	Pedanten (The Pedant)	1:11
34	Kærlighedsvals (Waltz of Love)	1:56
35	Nekrolog (Obituary)	4:55
36	Landlig skæmt (Rural Jest)	1:17
37	Backfisch (The Flapper)	2:57
38	Kalkunsk hane (The Turkey Cock)	2:11
39	Eftersommer (Late Summer)	3:33
40	Forbi (Past)	3:14
41	Resignation	3:02

Erotik, op. 15 (Eroticism) (1896)

42	I Melodie	1:43
43	II Valse d'amour	3:01
44	III Papillon	2:29
45	IV Petite romance	1:21
46	V Chanson populaire	2:22

Total 81:53

THE CHARMING TEMPTER by Claus Røllum-Larsen

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.

Of the works for piano, the majority are contained in collections which, broadly speaking, can be divided into music for children and music for adults. The former category comprises *Billedbogen* (The Picture Book, 1899), *Miniatyr-Aquareller*, op. 21 (Miniature Watercolours, 1900), *Børne-Lyrik*, op. 30 (Poems for Children, 1908), *Melodisk album*, op. 50 (Melodic Album, c. 1912) and *Tommeliden* (Tom Thumb, 1914) – a total of 106 pieces. The collections for adults comprise the early *Aphorismer*, op. 6 (Aphorisms, 1876ff.), *Sex klaverstykker*, op. 1 (Six Piano Pieces, 1888), *Lyrik*, op. 11 (Poetry, 1893), *Erotik*, op. 15 (Eroticism, 1896), *Karakterstykker*, op. 28 (Character Pieces, 1905) and *Melodiske profiler*, op. 38 (Silhouettes, 1911) – a total of 55 pieces. The main emphasis, then, is on music for children. Of the collections contained on this release, *Billedbogen* and *Erotik* were written in the late 1890s – a musically fruitful period for Henriques, during which the weighty music for *Vølund Smed* was composed. *Melodiske profiler*, on the other hand, is from 1911, i.e. it comes in the wake of the comprehensive score for *Den lille havfrue*, which had its premiere shortly after Christmas 1909.

Fini Henriques played and composed from childhood onwards. The small piece with the title *Jeg elsker* (I love) from *Aphorismer*, op. 6 was written when he was nine years old. Twenty years later, he was able to present his collection with the catchy title *Erotik*, op. 15 (Eroticism). In 1886, Grieg had composed his *Lyriske stykker*, op. 43 (Lyric Pieces), where one of the pieces also has the title *Erotik*. And three years earlier, in Copenhagen 1883, Emil Sjögren in Copenhagen had published his collection of piano pieces, *Erotikon*. Fini Henriques is sure to have known these two collections, and he would seem to let one of his pieces allude to them with the title *Valse d'amour*. The introductory piece, *Melodie*, with its mobile harmonics and intimate expression, is typical of Henriques. Even so, it is probably *Papillon* (Butterfly) that is the most original piece of the collection. Fini does not portray the butterfly as a slightly flighty, fluttering being, as Grieg does in his *Lyriske stykker* from op. 43; in Henriques' piece it is the butterfly's supernatural lightness and graciously quivering being that one encounters. The piano piece seems to be uninfluenced by Franz Liszt's piano style, with tremolos and equilibristic broken chords.

There can hardly be any doubt that the collection *Billedbogen* is one of the composer's absolute bull's eyes. The original title was *Billedbogen. Tyve Billeder af Børnelivet fortalte for Gamle og Unge af Fini Henriques* (The Picture Book. Twenty Picture of Childhood Life Told for Young and

Old by Fini Henriques). The work is a continuation of, in the first instance, Robert Schumann's *Album für die Jugend*, op. 68 from 1848. And yet Fini's 20 small pieces display an originality that gives them a special place in the Danish piano music of the period.

Already in the introductory piece for two voices, *ABC*, we note his ability to create charming and yet effortless musical sequences using simple means. *Den lille jockey* (The Little Jockey) is a fine continuation of the numerous Romantic "riding pieces", such as the *Reiterstück* in Schumann's collection. Also original is the piece *Bolden* (The Ball), which bounces around and is clearly hard to "catch". Among the most beautiful are *Hjemve* (Homesickness) with its gentle harmonic fluctuation, and *På moders skød* (On Mother's Lap), which yet again shows Fini Henriques' flair for the perfectly simple that nevertheless contains a fine little world of delicate sounds and expressive movement of the parts. It is hardly surprising that Fini often had excerpts from *Billedbogen* included in his concert programmes as a violinist with pianoforte accompaniment. At such performances in all corners of Denmark he often took over the piano and played about half a dozen of the pieces in an order chosen specially for the occasion, and – as can be heard on the preserved recordings with Henriques – he then often took liberties by spontaneously "improving the pieces a little" or "making them a little longer".

Melodiske profiler, op. 38 (Silhouettes) appeared in two booklets, each containing 10 pieces. These are not the best known of Henriques' works, but they absolutely deserve our attention. Here we are in a different universe from that of *Billedbogen*. And yet he seems to grab the popular children's collection and from there move out into adult life. The first piece, *Vedbend* (Ivy), recalls slightly the mood of the introductory piece *ABC* from *Billedbogen*, but in the course of the twenty individual pieces, we pass through a great catalogue of moods and types of pieces. *Sorgens vals* (Valse triste) is characterised at the beginning and end by distinctive harmonics: static and monotonous, while the middle section has a boulevard-like mood. *Gedebuk* (The Playful Goat) is a fine example of Fini Henriques' ability to deliver a sharply drawn characterisation – here, an unpredictable billy-goat. The final piece of the collection, *Resignation*, allows us glimpses of what he perhaps might have further developed in his works. There is a clear broadening of the harmonic dimension which could possibly have marked the way to a completely new style. But it remained just a hint, for Fini rarely allowed himself to be tempted by the harmonic "excesses" of his age.

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



Christina Bjørkøe

THE PERFORMER

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, 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. Among her many recordings can also be mentioned Niels Viggo Bentzon's *Piano Sonatas* (Dacapo, 8.226030) and together with the violinist Johannes Søe Hansen, the recording of Vagn Holmboe's *Works for Violin and Piano* (Dacapo, 8.226063), and with the violinist Arne Balk-Møller the *Romantic Violin Sonatas* of Børresen, Glass and Henriques (Dacapo, 8.226005). Simultaneously with the release of Henriques: *Piano Pieces*, Dacapo is releasing Henriques: *Works for Violin and Piano* where Christina Bjørkøe teams up with a regular chamber music partner, Johannes Søe Hansen (Dacapo, 8.226151). Christina Bjørkøe is an associate professor at the Danish National Academy of Music.

DEN CHARMERENDE FORFØRER af Claus Røllum-Larsen

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 instrumentalmusikken – 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 solistikarriere 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 samtids 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 Tofté. 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 symponi. 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 kendte tegner Fini Henriques' bedste værker.

Blandt klaverværkerne er størstedelen indeholdt i samlinger, som overordnet kan opdeles i musik for børn og musik for voksne. Til de første hører *Billedbogen* (1899), *Miniature-Aquareller*, op. 21 (1900), *Børne-Lyrik*, op. 30 (1908), *Melodisk album*, op. 50 (ca. 1912) og *Tommeliden* (1914) – i alt 106 stykker. Samlingerne for voksne omfatter de tidlige *Aphorismer*, op. 6 (1876ff), *Sex klaverstykker*, op. 1 (1888), *Lyrik*, op. 11 (1893), *Erotik*, op. 15 (1896), *Karakterstykker*, op. 28

(1905) og *Melodiske profiler*, op. 38 (1911) – i alt 55 stykker. Hovedvægten ligger altså på børne-musikken. Af de samlinger, som denne udgivelse indeholder, er *Billedbogen* og *Erotik* skrevet i slutningen af 1890'erne – en musikalsk frugtbar periode for Henriques, hvor også den vægtige musik til *Vølund Smed* blev komponeret. *Melodiske profiler* er derimod fra 1911, det vil sige at den ligger i kølvandet på det omfattende partitur til *Den lille havfrue*, som havde urpremiere kort efter julen 1909.

Fini Henriques spillede og komponerede, fra han var barn. Det lille stykke med titlen *Jeg elsker* fra samlingen *Aphorismen*, op. 6 (1876ff.) kom således til, da han var i 9-årsalderen. 20 år senere kunne han præsentere sin samling med den fængende titel *Erotik*, op. 15. I 1886 havde Grieg komponeret sine *Lyriske stykker*, op. 43, hvor et af stykkerne også bærer titlen *Erotik*, og allerede tre år tidligere, i 1883, havde Emil Sjögren i København fået udgivet sin samling af klaverstykker, *Erotikon*. Fini Henriques har ganske givet kendt disse to samlinger og vælger at lade et af stykkerne alludere til dem med titlen: *Valse d'amour*. Den indledende sats, *Melodie*, er med sin bevægelige harmonik og sit intime udtryk typisk for Henriques. Men det er dog nok *Papillon* (Sommerfugl), der er samlingens mest originale stykke. Fini skildrer ikke sommerfuglen som et lidt viltet flagrende væsen, som man oplever det i Griegs *Lyriske stykke* fra op. 43; hos Henriques er det sommerfuglens overjordiske lethed og graciøst sitrende væsen, man møder. Klaversatsen synes at være påvirket af Franz Liszts klaverstil med tremoli og økvilibristiske brudte akkorder.

Der kan næppe herske tvil om, at samlingen *Billedbogen* er et af komponistens absolutte pletsksud. Værkets oprindelige titel var *Billedbogen. Tyve Billeder af Børnelivet fortalte for Gamle og Unge* af Fini Henriques. Værket lægger sig i forlængelse af i første række Robert Schumanns *Album für die Jugend*, op. 68 fra 1848. Og alligevel er Finis 20 små stykker af en originalitet, som giver dem en særlig plads i periodens danske klavermusik.

Allerede den indledende tostemmige sats, *ABC*, viser hans evne til med få midler at skabe charmerende og dog enkle musikalske forløb. *Den lille jockey* er en fin videreførelse af de talrige romantiske "ridestykker" som for eksempel *Reiterstück* i Schumanns samling. Originalt tænkt er tillige stykket *Bolden*, som hopper rundt og tydeligvis er svær at "fange". Blandt de smukkest er *Hjemme* med sine nænsomme harmoniske udsving, og *På moders skød*, som endnu engang viser

Fini Henriques' sans for det helt enkle, som dog rummer en fin lille verden af sarte klange og udtryksfulde stemmebevægelser. Det kan ikke undre, at Fini ofte havde uddrag af *Billedbogen* på sine egne koncertprogrammer som violinist med klaverledsagelse. Ved sådanne optrædener i alle kroge af det danske land overtog han klaveret og spillede knap en halv snes af stykkerne i en til lejligheden udvalgt rækkefølge, og – som det kan høres på de bevarede optagelser med Henriques – så tog han sig gerne friheder ved spontant "at forbedre stykkerne lidt" eller "gøre dem lidt længere".

Melodiske profiler, op. 38 udkom i to hæfter med hver 10 stykker. Det er ikke de mest kendte af Fini Henriques' værker, men de fortjener absolut opmærksomhed. Vi er her i et andet univers end *Billedbogens*. Og dog tager han ligesom fat i den populære børnesamling og foretager derfra en vandring ud i voksenlivet. Det første stykke, *Vedbend*, ligesom strejfer nemlig stemningen i indledningsstykket *ABC* fra *Billedbogen*, men i løbet af de tyve enkeltsatser passerer vi gennem et mægtigt katalog af stemninger og satstyper. *Sorgens vals* præges i yderdelene af en særpræget harmonik: stillesstående og monoton, medens mellemdelen har en boulevardagtig stemning. *Gedebuk* er et fint eksempel på Fini Henriques' evne til at leve en skarpt tegnet karakteristik; her af en uforudsigelig gedebuk. Det afsluttende stykke i samlingen, *Resignation*, lader os i glimt ane, hvad han kunne have videreudviklet i sine værker. Her er en klar udvidelse af det harmoniske, som kunne have været vejen til en helt ny stil. Men det blev kun et strejf, for Fini lod sig kun undtagelsesvis friste af samtidens harmoniske udskejelser.

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

MEDVIRKENDE

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 hun har siden givet koncerter som solist og kammermusiker både i Tivolis store serier med musik af Beethoven, Chopin og Schubert og i Sverige, Tyskland, Italien, Tjekkiet, Kroatien, Polen, Frankrig, Sydamerika, Kina og USA. Christina Bjørkøe modtog P2 Prisen for bedste klassiske soloudgivelse i 2005 for sin indspilning af Knudåge Riisagers klaverværker (Dacapo, 8.226004), ligesom hendes indspilning af Carl Nielsens samlede klaverværker indbragte hende P2 Prisen 2009. Blandt hendes mange indspilninger kan desuden nævnes Niels Viggo Bentzons klaversonater (Dacapo, 8.226030) og indspilningen af Vagn Holmboes violinsonater sammen med violinisten Johannes Søe Hansen (Dacapo, 8.226063) og romantiske violinsonater af Børresen, Glass og Henriques med violinisten Arne Balk-Møller (Dacapo, 8.226005). Samtidig med udgivelsen af Henriques: *Piano Pieces* udgives Henriques: *Works for Violin and Piano*, hvor Christina Bjørkøe spiller sammen med sin faste kammermusikpartner, Johannes Søe Hansen (Dacapo, 8.226151). Christina Bjørkøe er ansat som docent ved Syddansk Musikkonservatorium.

DDD

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