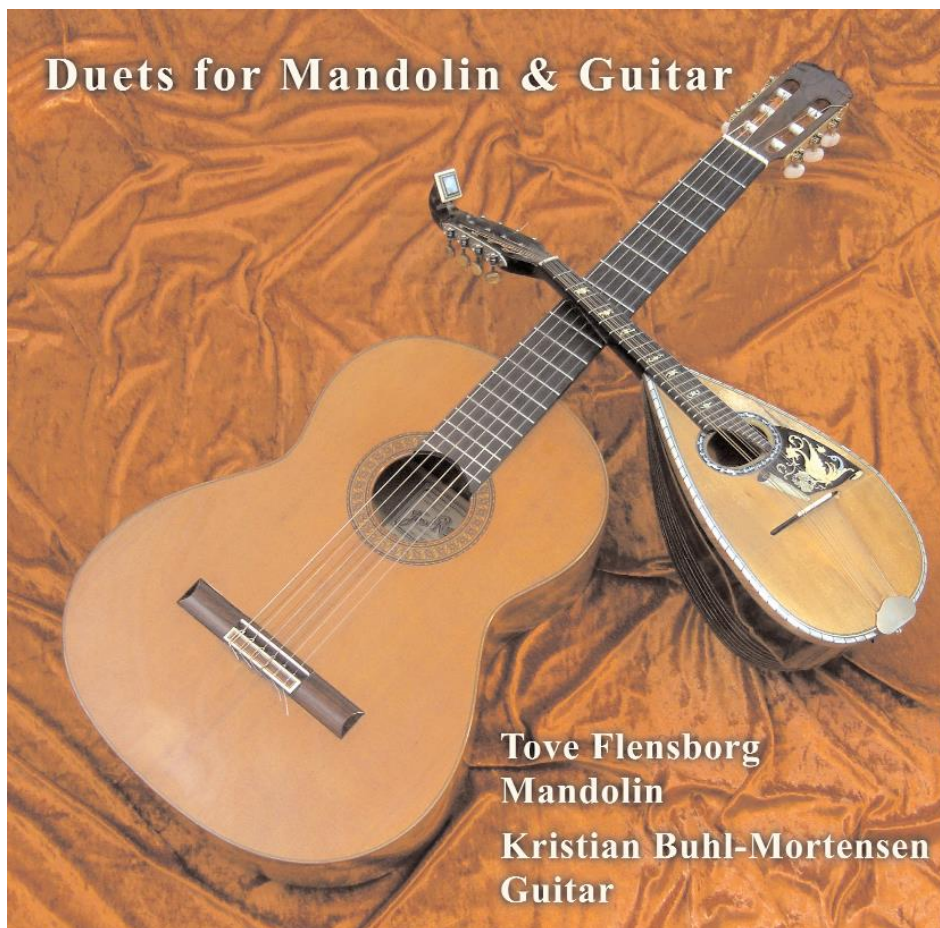


Duets for Mandolin & Guitar



Tove Flensburg
Mandolin

Kristian Buhl-Mortensen
Guitar



Tove Flensburg, mandolin



Kristian Buhl-Mortensen, guitar

Recorded 2007

Mandolin: Embergher, model no. 4, 1915

Guitar: Ramirez model 1, 1972

Recording and production: Studio Ellegaard

Mastering: Opus 1/Viggo Mangor

Foto: Studio Ellegaard

Sponsored by Dansk Musiker Forbund/Danish Musicians Union

MUSIKKEN PÅ DENNE CD er dansk musik fra romantikken komponeret originalt for mandolin og guitar. De tre sidste numre er dog skrevet for violin og klaver.

CD'ens otte første stykker er nedskrevet i et manuskript i samme rækkefølge, som de er indspillet på CD'en. Manuskriptet har titlen: Duetti per Mandolino composte da Enrico Rung e Federigo Rung (1871).

Henrik Rung (1807-71) begyndte at spille guitar ved en tilfældighed. Som 17-18 årig på vej hjem fra en ridetur, ramte han med det ene knæ ind i en portstolpe og kom så slemt til skade, at han måtte holde sengen i 2 år. I den tid øvede han sig så meget på guitar, at han opnåede virtuose færdigheder på instrumentet. Han begyndte senere også at spille kontrabas og blev i 1828 antaget som elev i Det Kgl. Kapel og 1834 udnævnt til Kgl. Kapelmusikus.

I 1837 modtog Henrik Rung et rejsestipendium og drog sydpå og endte i Italien. Her levede han et rigt og skønt kunstnerliv sammen med de mange danske kunstnere, som dengang opholdt sig i Rom. Her lærte han også at spille på mandolin, hvorpå han blev en lige så stor virtuos som på guitaren. Han lærte også den italienske renæssancemusik at kende, som vakte hans store

interesse. Efter sin hjemkomst begyndte han at dirigere på Det Kgl. Teater og komponerede også for teatret. Han skrev i øvrigt meget forskellig musik og er i dag mest kendt for sine sange og salmer.

I sit hjem skabte han et helt særligt musikalsk arnested for sine børn. Han komponerede meget musik, som han spillede sammen med sine børn for bl.a. guitar, mandolin og viola d'amore. Det var her hans søn Frederik Rung (1854-1914) fik sin første musikalske opdragelse under faderens vejledning. Frederik gjorde allerede tjeneste på Det Kgl. Teater fra han var 12 år, hvor han spillede guitar, mandolin og viola d'amore. Han blev senere operarepetitor og udnævntes til musikdirigent og derefter til 2. kapelmester. Han blev også lærer i klaverspil ved konservatoriet. Ud over alt det var Frederik Rung også en flittig komponist.

Søffren Degen (1816-1885) lærte guitarspil af sin stedfader Andreas Hallager og kom på Sibonis Konservatorium i København, hvor han blev uddannet cellist. Efter konservatoriet optrådte Degen ikke kun som guitarist og cellist men også som skuespiller. Degen udviklede en 7-strengt guitar Heptachordguitaren inspireret af sin

lærer og ven den franske guitarist Napoleon Coste. På et tidspunkt, da Degen søgte om et legat til udvikling af heptachordguitaren, gav Henrik Rung den en fin anbefaling. I 1847 gik Degen over til at ernære sig ved fotografering og blev dermed Danmarks første fotograf. Degen lagde dog ikke guitaren på hylden men koncerterede, underviste og komponerede videre. De tre stykker for mandolin og guitar findes i et manuskript med overskriften "Trois Pièces pour Mandoline, Violon ou Flute et Guitarre par Søffren Degen op 15" Guitarstemmen mangler og er rekonstrueret til denne indspilning af Kristian Buhl-Mortensen.

Fini Henriques (1867-1940) viste tidligt evner for violinspillet. Han blev elev af Johan Svendsen og rejste senere til Berlin og studerede hos Joseph Joachim. Henriques kom i Det Kgl. Kapel i 1892, men efter en uoverensstemmelse med kapelmester Frederik Rung tog han sin afsked i 1896 og blev freelance violinist. Han optrådte rundt i hele Danmark og opnåede en enestående popularitet både som violinist og komponist.

Valse-Serenade op. 36 og Valse-Grazioso op. 36 er skrevet i 1913 og tilegnet Lilli og Karna Grandjean, som var døtre af Fini

Henriques gode ven Det Kgl. Teaters koryngemester og dirigent Axel Grandjean. Romance, Canzonetta og Wiegenlied er oprindeligt komponeret for violin og klaver.

Kristian Buhl-Mortensen

Tove Flensburg – Mandolin – (www.mandolin.dk)

Tove Flensburg er elev af Kurt Jensen, som hun også har lavet mange koncerter sammen med. Hun er Danmarks førende mandolinist og har optrådt solistisk både her og i udlandet og har indspillet flere CD'er. Som udøvende musiker er hun Det Kgl. Teaters faste mandolinspiller og har medvirket ved koncerter med Radiosymfoniorkestret samt landsdelsorkestrene og flere kammerensembler. Samtidig dirigerer hun "Tove Flensburgs Mandolinorkester", som hun dannede i 1979. Tove Flensburg har udgivet en mandolinskole på Kleinerts Musik Forlag.

Kristian Buhl-Mortensen – Guitar – (www.buhl-mortensen.dk)

Efter musikpædagogisk- og diplomeksamen debuterede Kristian Buhl-Mortensen fra Det kgl. danske Musikkonservatoriums solistklasse i 1979 og har siden virket som kammermusiker, akkompagnatør og solist med sin guitar, barokguitar og lut. Han har indspillet CD'er, været med i ca. 800 forestillinger på Det Kgl. Teater, lavet radioudsendelser, og medvirket ved mange kirke- og kammerkoncerter over hele landet og ude i den store verden. Kristian Buhl-Mortensen er lærer på Halsnæs Musikskole og Det kgl. danske Musikkonservatorium, og han har udgivet BUHLs Guitarbøger på Musikskolernes Forlag.

THE MUSIC ON THIS CD is Danish, composed in the Romantic period originally for mandolin and guitar. The last three pieces were, however, written for violin and piano.

The first eight were written down in a manuscript in the same order as recorded here under the title: *Duetti per Mandolino composte da Enrico Rung e Federigo Rung* (1871). Henrik Rung (1807-71) started to play the guitar by chance. He was riding home one day at the age of 17 or 18, when his knee struck a gate-post and was so badly injured that he was confined to bed for two years. He spent so much time practising the guitar that he became a virtuoso. Later, he learned to play the double bass and in 1828 was accepted as a pupil in the Orchestra of the Royal Theatre, where he was appointed a member in 1834.

In 1837 he was given a travelling scholarship and departed for the south, ending in Italy. Here he lived a rich and happy artistic life with the many Danish artists who were staying in Rome at the time. He also learned to play the mandolin on which he became just as virtuosic as on the guitar. And here he got to know Italian

renaissance music, which aroused his great interest. On returning home, he became a conductor at the Royal Theatre and also composed for it. Although he wrote many different kinds of music, he is mostly remembered today for his songs and hymns.

In his home, he created a special musical environment for his children. He wrote a good deal of music for guitar, mandolin, and viola d'amore, which he played with them. It was here his son, Frederik Rung (1854-1914), received his first musical lessons under his father's guidance. From the tender age of 12, he played guitar, mandolin, and viola d'amore in the Royal Theatre Orchestra. Later, he became opera rehearsaler and was appointed conductor and then deputy kapelmeister, as well as teaching at the conservatoire. In addition to all this Frederik Rung was a prolific composer.

Søffren Degen (1816-1885) was taught to play guitar by his stepfather, Andreas Hallager, and entered Siboni's conservatoire in 1892, where he trained as cellist. After his conservatoire studies, Degen performed as an actor, as well as a guitarist and cellist. He developed a 7-

stringed guitar, the heptachord guitar, which was inspired by his teacher and friend, the French guitarist, Napoleon Coste. When he applied for a grant to develop it, Henrik Rung warmly recommended the guitar. In 1847 Degen decided to switch his career to photography and was thus Denmark's first photographer. But Degen did not hang up his guitar, he continued to give concerts, to teach, and to compose. The three pieces for mandolin and guitar are contained in a manuscript entitled "Trois Pièces pour Mandoline, Violon ou Flute et Guitarre par Søffren Degen op 15". The guitar part is missing and has been reconstructed for this recording by Kristian Buhl-Mortensen.

Fini Henriques (1867-1940) showed his talent for the violin at an early age. He was a pupil of Johan Svendsen, later travelling to Berlin to study under Joseph Joachim. Henriques came to the Royal Theatre in 1892, but resigned in 1896 after a disagreement with the conductor, Frederik Rung, and became a freelance violinist. He performed all over Denmark and achieved an unrivalled popularity, both as violinist and composer.

Valse-Serenade op. 36 and Valse-

Grazioso op.36 were written in 1913 and dedicated to Lilli and Karna Grandjean, who were the daughters of Axel Grandjean, his close friend and the Royal Theatre's choirmaster and conductor. Romance, Canzonetta, and Wiegenlied were originally composed for violin and piano.

Kristian Buhl-Mortensen

English translation: Rosemary Sørensen

Tove Flensburg, mandolin (www.mandolin.dk)

Tove Flensburg is a pupil of Kurt Jensen, with whom she has played in many concerts. She is Denmark's leading mandolinist and has performed as soloist both at home and abroad, as well as making several CD recordings. As a practising musician, she is the Royal Theatre's permanent mandolinist, besides performing with the Danish Radio Symphony Orchestra, the provincial orchestras, and several chamber music ensembles. She also conducts the Tove Flensburg Mandolin Orchestra, which she formed in 1979. Her mandolin school is published by Kleinert's Music Publishers.

Kristian Buhl-Mortensen, guitar (www.buhl-mortensen.dk)

After receiving his music teaching degree and diploma, Kristian Buhl-Mortensen made his debut from the soloist class at the Royal Danish Music Conservatoire in 1979 and has since been active as chamber musician, accompanist, and soloist on the guitar, baroque guitar, and lute. He has made CD recordings, appeared in about 800 performances at the Royal Theatre, made radio programmes, and performed at numerous church and chamber music concerts across Denmark and abroad. Kristian Buhl-Mortensen teaches at Halsnæs Music School and the Royal Danish Music Conservatoire, and has published BUHL's Guitar Books through the Music Schools' Publishers