

Joachim Andersen

Works for Flute and Piano

Alena Walentin
Berit Johansen Tange

Joachim Andersen (1847–1909)

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Berit Johansen Tange, piano

CD 1

1 Impromptu No. 1, Op. 7 (publ. 1883)	6:08
2 Au bord de la mer, Op. 9 (1884)	5:15
Six Morceaux de salon en deux suites, Op. 24 (1891)	17:29
<i>Suite I</i>	
3 Chant Pastoral	2:40
4 Rêverie	2:54
5 Alla Mazurka	3:42
<i>Suite II</i>	
6 Barcarolle	3:07
7 Berceuse	2:33
8 Babillard	2:33
9 L'Hirondelle (Valse caprice), Op. 44 (1899)	5:03

from Six Fantaisies nationales, Op. 59 (1896–97)	29:30
10 No. 1 Danois	7:44
11 No. 3 Russe	8:21
12 No. 4 Suédois	13:25

Total 63:26

CD 2

1 Ballade et danse des sylphes, Op. 5 (1884)	11:59
Morceaux de salon, Op. 6 (1883)	
2 No. 1 Solitude	4:42
3 No. 2 Désir	1:54
4 Tarantella, Op. 10 (1884)	6:01
5 Album-Blatt, Op. 19 (1896)	2:52
6 La Resignation, Op. 22 (1890s)	4:33
7 Polonaise, Op. 22	5:24
Sechs Schwedischer Polska-Lieder, Op. 50	
(after Dannström's <i>Sechs Schwedischer Polska-Lieder</i>) (1894)	
8 No. 1 in D minor	3:01
9 No. 2 in G major	3:35
10 No. 3 in E minor	5:58
11 No. 4 in C major	4:13
12 No. 5 in D minor	3:33
13 No. 6 in F major	3:47
14 Wiedersehen (Lied ohne Worte), Op. 46 (1894)	3:32

Total 65:11



The Chopin of the Flute

By Toke Lund Christiansen

Today, Joachim Andersen is especially remembered for his concert études for solo flute. There are no fewer than seven collections, each containing 24 études, as well as a couple of extra collections with 18 studies each. This musical treasure constitutes, nowadays, an indispensable core in a flautist's development of both their musical and technical skills.

In his time, Andersen was a central figure in mid-European musical life: he was a founder member of the Berlin Philharmonic, where he worked as conductor and as a highly regarded solo flautist. He formed close friendships with leading figures like Tchaikovsky, Anton Rubinstein and Hans von Bülow, and in Paris he became known as 'the Chopin of the

Flute', evidencing Andersen's remarkable status in the city.

Joachim Andersen's career both began and ended with the Tivoli Orchestra in Copenhagen, today known as the Copenhagen Phil: first as an assistant to his father, the flautist Christian Joachim Andersen (1816–1899) and later in his career as conductor and artistic leader of the Tivoli Orchestra (1898–1909).

Joachim Andersen came from a family of flautists: his younger brother, Vigo Andersen (1852–1895), was a prominent flautist who emigrated to the United States when still young, working in Chicago as a solo flautist. Some of Andersen's most demanding compositions (for example the last collection of études, *Schule der Virtuosität*, Op. 60) are dedicated to his brother Vigo.

Like his younger brother, Joachim Andersen also felt a longing to travel, and after having been flautist in the Royal Danish Orchestra (1869–1877)



Joachim Andersen, 1890

he found employment in St. Petersburg, performing as the solo flautist of the St. Petersburg Philharmonic Orchestra (1878–1880).

Musical life in St. Petersburg was characterised by an international atmosphere with clear Scandinavian features, probably a consequence of the marriage of the Danish Princess Dagmar to the Russian Tzar Alexander III. It was during this period that Andersen formed relationships with a number of prominent German publishers in cities like Hamburg and Leipzig, as well as with the leading Scandinavian publisher, Wilhelm Hansen in Copenhagen. These connections contributed to the development of his musical journey, and opened doors on the international scene for his works.

Joachim Andersen left Russia around 1880, travelling to Berlin. At first he played in Bilsse's Orchestra, but soon after, in 1882, the by now 35 year old Andersen joined with a group of 54 dissatisfied musicians,

a breakaway group from Bilsse's private orchestra, to found the Berlin Philharmonic. Andersen trained as a conductor with Hans von Bülow, and from 1885 there were many occasions upon which he had the opportunity to take on the role of director of the Philharmonic, notably at various summer concerts in the Dutch town of Scheveningen. Unfortunately he lost some of his manuscripts during a fire in this fashionable seaside resort.

Under Hans von Bülow's leadership, Joachim Andersen had a fantastic musical life as a solo flautist. He worked with the greatest names of the age: Brahms, Dvořák, Tchaikovsky, Grieg, Clara Schumann, Pablo Sarasate and others. As soloist with the Berlin orchestra he was also able to present compositions which showed off his skills, for example Cesare Ciardi's *Le Carnaval russe*, a set of virtuoso variations he performed for the first time at the

orchestra's 1882 debut concert. At that same historic concert, he led performances of the overtures to Beethoven's *Leonore No. 3* and Rossini's *William Tell*.

During the course of his years in Berlin, Joachim Andersen was extremely productive as a composer. According to his pupil, Fritz Ahlberg, he often spent time in the back offices of a Berlin café where he composed his pieces for flute. The many characterful pieces bear titles typical of their time, like those we also see in Tchaikovsky, Chopin or Liszt. They're often in dance forms like *Tarantella* or *Polonaise*, or a variety of waltzes. There are also dreamy titles amongst Andersen's works, similar to those we know from, for example, Schumann and Mendelssohn.

As a solo flautist, Joachim Andersen trusted the older mechanism for the flute, and it was only late in his career that he began to recommend his pupils to develop their skills on the new Böhm mechanism, which

gradually came to dominate. Unfortunately he was afflicted in the 1890s with a paralysis of the tongue, probably the result of a syphilis infection, which brought his career as a flautist to an end.

After his years in Berlin, Joachim Andersen returned home to Copenhagen. From 1893 until his death in 1909, he led the popular Palace Concerts, and from 1898 he appeared as a strict leader for Tivoli's Symphony Orchestra. He was a charismatic figure, who with centre-parted neck hair turned his back to the public while he conducted. This technique had not been seen before in Copenhagen; he brought it from Hans von Bülow in Berlin. He also wore white gloves while conducting, another legacy from von Bülow.

Joachim Andersen's sensitive *Impromptu*, Op. 7, is dedicated to his friend the master flautist Paul Taffanel (1844–1908). Taffanel holds his place in the history of the flute as the

person who created and formulated the French flute tradition. The two men's friendship had begun in their days in St. Petersburg, when Taffanel had appeared as a solo flautist. He took the opportunity to commission a flute concerto from Tchaikovsky, but unfortunately for flautists, there are only a few sketches which remain of this promising project.

In Joachim Andersen's first *Impromptu*, Op. 7, it is already apparent that he had found his own style and mode of expression. A certain sadness dwells in many of his smaller character pieces, with the inspiration apparently from the usual group of contemporaries, including Tchaikovsky, Brahms and Anton Rubinstein. In contrast to the work of many other 'flute composers,' Andersen's piano parts is finely worked out and clearly shows that he played the piano well himself.

Au bord de la mer, Op. 9, differentiates itself in a number of ways from

Andersen's other works for flute and piano. The piano part is so prominent and delicately shaped that it is a piece for piano and flute, rather than the other way around. In its tonal language, this character piece lies on the border between French late Romanticism and Impressionism. The atmosphere in the melodic material is melancholically supported by fine-voiced accompanying wave-like gestures. After the work has moved up to a high level of expression in the flute, it leaves us with the feeling of something surreal. *Au bord de la mer* was dedicated to the youngest of the Fürstenau dynasty of flautists, Moritz Fürstenau, a solo flautist in Dresden.

We find a special Nordic tone in Joachim Andersen's smaller compositions, showing inspiration from Grieg and Johan Svendsen. In the years up to the turn of the century, Grieg's collections of *Lyric Pieces* stood on every piano. In Andersen's collection Op. 24, the small form is used to cre-

ate a magical atmosphere, with titles that can also be found with variations in Grieg. Andersen's Op. 24 was dedicated to his future wife, Sarah Dana Watson, with the six character pieces first published in London. Andersen himself performed the final piece, the virtuoso *Babillard*, with the Berlin Philharmonic in 1891, in a version for flute and orchestra.

We find one of Andersen's most charming pieces described as a *Valse caprice*, Op. 44. The title of the piece, *L'Hirondelle* (The Swallow), is brought to life in elegant, ethereal phrases.

Earlier in his career, Joachim Andersen entered arrangements with a number of music publishers, notably in Germany, and his *Fantaisies nationales*, Op. 59 accommodate a demand to be able to play music which was familiar, rather than having an artistic purpose. The fantasies, six in all (Danish, English, Russian, Swedish, Italian and Hungarian), were pub-

lished by Wilhelm Hansen's in 1895. In 'Danois', the folk melody, 'Vort modersmål' ('Our Mother Tongue') can be recognised: Andersen interweaves the tune with cadence-like bridge passages between more and less familiar folk tunes. The same strategy is adopted in 'Russe', where Andersen obviously has made use of his memories from the three years he spent in St. Petersburg. Not unexpectedly, 'Suèdois' is twice as long as the other pieces, for the Swedish folk tunes possess entirely special qualities, not least in the traditional *Ack, Värmland, du sköna*, here with variations.

As a composer, Andersen concerned himself primarily with music for the flute. Beyond works for flute with piano or with orchestra, he also wrote a series of small character pieces, representing various epochs in his own life.

Ballade et danse des sylphes, Op. 5 is built up on a model found in the works of Philipp Gaubert, Louis

Ganne, Paul Taffanel and a string of other French composers. The form, slow then quick, was a firm requirement, as all the pieces became exam assignments at the Paris Conservatoire. Here the graduating students were expected to show that they had mastered expressive playing as well as having a perfect virtuoso technique. Joachim Andersen was friends with Paul Taffanel over many years, and it was certainly to Taffanel's merit that Andersen chose this form. The degree of technical difficulty in the flute part is considerable, while *Balade et danse des sylphes* also features a distinct piano part.

Op. 6, the *Morceaux de salon* (salon pieces), was published in Hamburg. It seems likely that the German publisher asked Andersen to write in such a way that also the countless flute amateurs could enjoy the music. The same circumstances stood for Andersen's contemporary, Grieg, and his many *Lyric Pieces*. For Grieg, the

pieces became an important source of income. Andersen did not experience a similar international breakthrough with his character pieces for flute. But his many studies for flute have become a lasting legacy. The charming *Album-Blatt* in A major, Op. 19, belongs to this category too.

The collection *La Resignation et Polonaise*, Op. 22 was first published in London, and it is typical for Andersen that his network of publishers in France, Germany, England and Denmark functioned well. In 1894 Andersen performed in an orchestral arrangement of *La Resignation* with the Philharmonic Orchestra in Berlin.

The *Sechs Schwedische Polska-Lieder*, Op. 50 were built upon an earlier work by the Swedish singer, Isidore Dannström (1812–1897). It was Andersen's version which became popular, and the six *Polska-Lieder* are his most popular pieces for flute and piano. The pieces carry

a precise dating, 'Copenhagen, 18 December 1894', which was just when Andersen had returned from Berlin to Copenhagen. The well-arranged folk tunes are, respectively, in D minor, G major, E minor, C major, D minor and F major. In his youth, Joachim Andersen had toured Sweden as a flute soloist, but it was only in his later years that he was inspired by the Swedish folk music he had heard to write these six splendid bouquets.

The six *Polska-Lieder* are based on both well-known and less familiar Swedish folk tunes, and elegantly put together in rhapsodic form. There is a tendency to assume, with Andersen, that 'early Joachim Andersen is best', a view that has led to an underestimation of these well laid out and lively polskas. The first two pieces are dedicated to the flute virtuoso and Andersen pupil, Fanny Christensen, the final pair to Joachim Andersen's son, Ernst, a tragic figure who tried, without success, to become a flautist.

Op. 46, a character piece in A minor, *Wiedersehen (Lied ohne Worte)*, and the last piece on this release, is dedicated to the married couple Bleecker. It was published first in Leipzig but was probably composed in Berlin. In Andersen's *Wiedersehen* we meet a composer who, plagued by illness, no longer carries youth's carelessness.

Alena Walentin has quickly established herself as one of the most versatile flautists of her generation, with an international career as a soloist, chamber musician and guest performer with orchestras such as the Orchestra of the Royal Opera House, London Concert Orchestra, the Hallé Orchestra, London Mozart Players, Verbier Festival Chamber Orchestra, Iceland Symphony Orchestra and various BBC orchestras.

As a soloist, Walentin has performed duets and chamber music alongside accomplished flautists such as Emmanuel Pahud, William Bennett, Lorna McGhee and Denis Bouriakov.

Walentin is also dedicated to nurturing the next generation of flautists, and she actively participates in educational initiatives, masterclasses and workshops, sharing her knowledge and passion for the flute with aspiring flautists. She also holds the title of Altus Artist and has served as the Vice-Chair of the British Flute Society.

In 2019, she released her debut album in collaboration with pianist Joseph Havlat, featuring works by Bowen, Vitali, Schilhoff, Amirov and Taktakishvili. This album received recognition and was chosen as Album of the Week by the Danish National Radio P2.

In addition to her musical accomplishments, Walentin has earned several prestigious awards and distinctions, including the Wolfson Foundation Award, the Neva Foundation Award, victories in British Flute Society competitions and commendable performances in the Kuhlau International Flute Competition. She is also a member of the wind quintet Atéa, which received acclaim at the Carl Nielsen International Chamber Music Competition 2015.

The pianist **Berit Johansen Tange** trained at the Royal Danish Academy of Music with Anne Øland and made her debut from the chamber music class in 2000. She has since 2002 held a position at the Academy as an accompanist and coach. Johansen Tange has performed as accompanist, chamber musician and soloist on numerous occasions, also outside Denmark, in Sweden, Finland, Scotland, France, Singapore and Malaysia.

Berit Johansen Tange has worked intensely with the music of Rued Langgaard, and so far it has resulted in the recording of four albums dedicated to Langgaard's piano works for Dacapo Records. Together with violinist Gunvor Sihm, she has also recorded Langgaard's complete works for violin and piano.

She is co-editor of the Rued Langgaard Edition: *Collected works for piano*, published by Edition Wilhelm Hansen (2018).

Fløjtens Chopin

Af Toke Lund Christiansen

Joachim Andersen er i dag særligt kendt for sine koncertetuder for solofløjte – ikke mindre end syv samlinger med 24 etuder i hver, suppleret af et par ekstra samlinger, som indeholder hele 18 yderligere etuder. Denne musikalske skat udgør i dag en uomgængelig kerne i udviklingen af en fløjtenists både musikalske og tekniske færdigheder.

I sin samtid var Andersen en central figur i det midteuropæiske musikliv: Han var medstifter af Berlinerfilharmonikerne, hvor han virkede som dirigent og som en fremragende solofløjtenist. Hans tætte venskaber med toneangivende skikkelser som Tjajkovskij, Anton Rubinstein og Hans von Bülow er velkendte, og i Paris blev han kendt som intet mindre end *Fløjtens Chopin*, hvilket vidner om

Andersens bemærkelsesværdige status i byen.

Joachim Andersens karriere både begyndte og sluttede med Tivoli-orkestret i København. Først som assistent for sin far, fløjtenisten Christian Joachim Andersen (1816-99), og sidst i sin karriere som dirigent og kunstnerisk leder fra 1898 til 1909.

Joachim Andersen kom fra en familie af fløjtenister: Også hans yngre bror, Vigo Andersen (1852-95), var en fremragende fløjtenist, der i en ung alder emigrerede til USA og virkede som solofløjtenist i Chicago. Flere af Joachim Andersens mest krævede kompositioner (for eksempel den sidste etudesamling, *Schule der Virtuosität*, op. 60) er tilegnet broren Vigo.

Som sin yngre bror havde Joachim Andersen også udlængsel, og efter at have været fløjtenist i Det Kongelige Kapel i København fra 1869 til 1877 fik han ansættelse i Skt. Petersborg, hvor han bestred

posten som solofløjtenist i det kejserlige kapel fra 1878 til 1880.

Musiklivet i Skt. Petersborg var præget af en international atmosfære med klare skandinaviske træk, sandsynligvis som en følge af den danske prinsesse Dagsmars ægteskab med den russiske kejser Alexander 3. Det var i denne periode, at Andersen knyttede forbindelser til flere prominente tyske musikforlag i byer som Hamburg og Leipzig samt det førende skandinaviske musikforlag, Wilhelm Hansen, i København. Disse forbindelser var med til at forme hans musikalske rejse og åbne døre for hans værker på den internationale scene.

Omkring 1880 forlod Joachim Andersen Rusland og rejste til Berlin, hvor han først spillede i Bilses Orkester. Snart efter, i 1882, var den nu 35-årige Andersen med til at stifte Berlinerfilharmonikerne sammen med en udbrydergruppe på 54 utilfredse musikere fra Bilses privat-orkester. Joachim Andersen havde som dirigent taget ved lære af Hans

von Bülow, og fra 1885 havde han gentagne gange haft muligheden for at stå i spidsen for filharmonikerne, herunder ved forskellige sommerkoncerter i hollandske Scheveningen. Under en brand i denne mondæne badeby mistede han ulykkeligvis en del af sine nodemanuskripter.

Under Hans von Bülows ledelse oplevede Joachim Andersen som solofløjtenist her et eventyrligt musikerliv. Han kom til at optræde med tidens største navne – Brahms, Dvorák, Tjajkovskij, Grieg, Clara Schumann, Pablo Sarasate og andre. Og som solist med berlinerorkestret optrådte han med egne kompositioner og ikke mindst Cesare Ciardis *Le Carnaval russe* – et sæt virtuose variationer, han spillede første gang ved orkestrets debutkoncert i 1882. Ved samme historiske koncert foldede han sig også ud i ouverturerne til Beethovens *Leonore nr. 3* og Rossinis *Wilhelm Tell*.

I løbet af sine år i Berlin var Joachim Andersen ekstremt produk-

tiv som komponist. Ifølge eleven Fritz Ahlberg tilbragte han ofte tid i baglokalerne på en berlinercaf , hvor han komponerede sine fl jtestykker. De mange karakterfulde stykker bar de typiske titler fra den tid, som vi ogs  ser hos Tjajkovskij, Chopin eller Liszt – ofte i danseformer som tarantel, polon ese og forskellige valse. Men der var ogs  dr mmende titler blandt Andersens – som dem vi kender fra Schumann og Mendelssohn.

Som solofl jtenist forblev Joachim Andersen tro mod den  ldre fl jtes mekanik, og det var f rst sent i karrieren, at han begyndte at anbefale sine elever at dygtigg re sig p  nykonstruktionen af instrumentet, den s kaldte B hm-fl jte, der efterh nden vandt indpas overalt. Desv rre blev han allerede i 1890'erne ramt af en tungelammelse, formodentlig som f lge af en syfilitisk lidelse, hvilket satte en stopper for hans karriere som fl jtenist.

Efter berlinertiden vendte Joachim Andersen hjem til K benhavn.

Her ledede han fra 1893 og frem til sin d d i 1909 de populære Pal koncerter. Fra 1898 tr dte han frem som den strenge orkesterleder for Tivolis Symfoniorkester, men ogs  som en karismatisk skikkelse, der med sin snorlige nakkeskilning vendte ryggen til publikum, n r han dirigerede. Denne dirigentteknik havde man ikke set f r i Kongens K benhavn, og denne mere professionelle dirigentkunst havde han taget med sig fra Hans von B low i Berlin. At han dirigerede if rt hvide handsker var ogs  en reminiscens fra von B low.

Joachim Andersens f lsomme *Impromptu*, op. 7 er tilegnet vennen og mesterfl jtenisten Paul Taffanel (1844-1908). Taffanel indskriver sig i fl jtens historie som den, der skabte og formulerede den franske fl jtetradition. Venskabet daterede sig helt tilbage fra Skt. Petersborgdagene, hvor Taffanel havde optr dt som fl jtesolist. Ved denne lejlighed

bestilte Taffanel en fl jtekoncert hos Tjajkovskij, men ulykkeligvis for alle fl jtenister kom der kun nogle f  skitser ud af dette ellers lovende projekt.

Allerede i Joachim Andersens f rste *Impromptu*, op. 7 har han fundet sin stil og sin udtryksm de. Der hviler en vis tristesse over mange af hans mindre karakterstykker, og inspirationen er tydelig fra samtidige koryf er som Tjajkovskij, Brahms og Anton Rubinstein. Andersens klaverstemmer er, i mods tning til mange andre "fl jtekomponister", fint udarbejdede og b rer som her pr eg af, at han selv spillede udm rket klaver.

Au bord de la mer, op. 9 skiller sig p  flere m der ud fra Andersens andre v rker for fl jte og klaver. Klaverstemmen er s  fremtr dende og delikat udformet, at det n rmest er et stykke for klaver og fl jte og ikke omvendt. Desuden tangerer dette karakterstykke i sit tonesprog gr nsen mellem fransk senromantik og impressionisme. Stemningen i det

melodiske stof er melankolsk, underst ttet af fint afstemte, akkompagnerende b lgebev gelser. Efter at v rket har bev get sig op til et stort, h jtliggende udtryk i fl jten, efterlader det os med en fornemmelse af noget surreelt. *Au bord de la mer* er tilegnet den yngste i F rstenau-fl jtespiller-dynastiet, Moritz F rstenau, solofl jtenist i Dresden.

Man finder ogs  en s rlig nordisk tone i Joachim Andersens mindre kompositioner, ikke mindst med inspiration fra Grieg og Johan Svendsen. I  rene op mod  rhundredeskiftet stod Griegs samlinger af *Lyriske stykker* fremme p  alle klaverer. Hos Andersen, i samlingen op. 24, bliver den lille form udnyttet til at skabe fortryllende stemninger. Ogs  titlerne genfinder man med variationer hos Grieg. Andersens op. 24 er tilegnet hans kommende hustru, Sarah Dana Watson, og de seks karakterstykker udkommer f rste gang i London. Det sidste stykke, det virtuose *Babillard*,

opførte Andersen selv i 1891 med Berlinerfilharmonikerne i en udgave for fløjte og orkester.

Et af Andersens mest charmerende stykker finder vi som en *Valse caprice*, op. 44. Titlen *L'Hirondelle* (Svalen) bliver i elegante, luftbårne vendinger levendegjort.

Joachim Andersen indgik tidligt i sin karriere aftale med flere især tyske musikforlag, og hans *Fantaisies nationales*, op. 59 imødekommer et behov for at kunne spille musik, alle er bekendt med inden for en artistisk ramme. De i alt seks fantasier (dansk, engelsk, russisk, svensk, italiensk og ungarsk) udkom i 1895 på Wilhelm Hansens Musikforlag. I 'Danois' genkender vi folkemelodien 'Vort modersmål', og Andersen væver med kadencelignende overledninger mellem kendte og mindre kendte folketoner. Det samme gentager sig i 'Russe', hvor Andersen givetvis har kunnet øse af sine erindringer fra de tre år, han tilbragte i Skt. Petersborg.

Ikke så mærkeligt er 'Suèdois' dobbelt så lang som de øvrige, for de svenske folketoner besidder helt særlige kvaliteter. Vi nikker genkendende til flere og ikke mindst til visen *Ack, Värmland, du sköna*, her med variationer.

Som komponist beskæftigede Andersen sig primært med fløjtemusik. Foruden værker for fløjte og klaver samt fløjte og orkester skrev han også en række små karakterstykker, repræsentative for forskellige epoker i sit liv.

Ballade et danse des sylphes, op. 5 er bygget op efter den model, vi genfinder hos Philipp Gaubert, Louis Ganne, Paul Taffanel og en række andre franske komponister. Formen, langsom/hurtig, var en bunden opgave, for alle stykkerne blev til som eksamensopgaver ved Conservatoire superieur i Paris. Her skulle afgangseleverne vise, at de mestrede det ekspressive spil og desuden beherskede en perfekt, virtuos teknik. Joachim Andersen havde et årelangt

venskab med Paul Taffanel, og det er sikkert Taffanels fortjeneste, at han valgte denne form. Den tekniske sværhedsgrad i fløjtestemmen er betydelig, og *Ballade et danse des sylphes* byder desuden på en selvstændig klaverstemme.

Op. 6, *Morceaux de salon* (salonstykker) udkom på et hamburgerforlag, og det er sandsynligt, at den tyske forlægger har opfordret Andersen til at skrive således, at også de utallige fløjteamatører kunne have glæde af musikken. Det samme billede tegner sig for den samtidige Edvard Grieg og hans mange *Lyriske stykker*. For Grieg blev stykkerne en vigtig indtægtskilde. Andersen oplevede ikke på samme måde et internationalt gennembrud med sine karakterstykker for fløjte. Til gengæld skulle hans mange fløjteetuder sætte ham et varigt minde. Også det charmerende *Album-Blatt* i A-dur, op. 19 tilhører denne kategori.

Samlingen *La Resignation et Polonaise*, op. 22 udkom første gang i London, og det er karakteristisk for Andersen, at hans netværk af forlæggere fra Frankrig, Tyskland, England og Danmark var velfungerende. Andersen opførte i 1894 selv *La Resignation* i en orkesterudgave med Berlinerfilharmonikerne.

Sechs Schwedische Polska-Lieder, op. 50 bygger på et forarbejde af den svenske sanger Isidore Dannström (1812-97). Det er imidlertid Andersens udgave, der har vundet udbredelse, og samlingen er hans måske mest populære for fløjte og klaver. Vi kender her til en nøjagtig datering: "København, 18. december 1894", og de er altså blevet til lige i brydningstiden mellem Berlin og København. De seks veloplagede folketoner står i henholdsvis, d-mol, G-dur, e-mol, C-dur, d-mol og F-dur. I sine ungdomsår turnerede Joachim Andersen som fløjtesolist i Sverige. Men først i hans senere år sprang inspirationen fra

den svenske folkemusik ud som disse seks herlige blomsterkranse.

De seks polskaer bygger på både kendte og mindre kendte svenske folketoner og er elegant sat sammen i rapsodisk form. Hvis tendensen i Andersens samlede værklister er, at “den tidlige Joachim Andersen er bedst”, så bliver dette udsagn dementeret af hans veloplagede og sprælske polskaer. De to første stykker er tilegnet fløjtevirtuosen og Andersen-eleven Fanny Christensen. De sidste to er tilegnet Joachim Andersens søn, Ernst, en tragisk skikkelse, der uden held også forsøgte sig som fløjtenist.

Op. 46, karakterstykket i a-mol, *Wiedersehen (Lied ohne Worte)*, der er at finde sidst på denne udgivelse, er tilegnet ægteparret Bleecker. Det er først udkommet i Leipzig og sikkert komponeret i Berlin. I Andersens *Wiedersehen* møder vi den Andersen, der plaget af sygdom ikke længere bærer ungdommens ubekymrethed.

Alena Walentin har hurtigt etableret sig som en af sin generations mest alsidige fløjtenister med en international karriere som solist, kammermusiker og gæstesolist. Hun har optrådt med orkestre som Orchestra of the Royal Opera House, London Concert Orchestra, Hallé Orkestret, London Mozart Players, Verbier Festival Kammerorkester, Islands Symfoniorkester og flere af BBC's orkestre. Som solist har hun indgået i duetter og kammermusik med fremtrædende fløjtenister som Emmanuel Pahud, William Bennett, Lorna McGhee og Denis Bouriakov.

Alena Walentin dedikerer sig også til at fremme den næste generation af fløjtenister og deltager aktivt i uddannelsesinitiativer, mesterklasser og workshops, hvor hun deler sin viden og passion for fløjten med kommende fløjtenister. Hun bærer også titlen Altus Artist og har tidligere været næstformand for British Flute Society.

I 2019 udgav hun sit debutalbum i samarbejde med pianisten Joseph Havlat med værker af Bowen, Vitali,

Schilhoff, Amirov og Taktakisjvili. Dette album blev positivt modtaget og valgt som 'Ugens album' af DR P2.

Alena Walentin har også modtaget adskillige priser og udmærkelser, herunder Wolfson Foundation Award, Neva Foundation Award, i British Flute Society-konkurrencer og Kuhlau International Flute Competition. Hun er desuden medlem af blæserkvintetten Atéa, der modtog anerkendelse ved Carl Nielsen International Chamber Music Competition 2015.

Pianisten **Berit Johansen Tange** er uddannet fra Det Kongelige Danske Musikkonservatorium hos Anne Øland og debuterede fra kammermusikklassen i 2000. Siden 2002 har hun været ansat som akkompagnatør og repetitør samme sted. Hun har optrådt som akkompagnatør, kammermusiker og solist i utallige sammenhænge, også uden for Danmark, blandt andet i Sverige, Finland, Skotland, Frankrig, Singapore og Malaysia.

Berit Johansen Tange har arbejdet intenst med Rued Langgaards musik, og indtil videre har det resulteret i indspilningen af fire album dedikeret Langgaards klaverværker for Dacapo Records. Sammen med violinisten Gunvor Sihm har hun desuden indspillet Langgaards samlede værker for violin og klaver.

Berit Johansen Tange er medredaktør af Rued Langgaard Udgaven: *Samlede værker for klaver*, udgivet af Edition Wilhelm Hansen (2018).



Alena Walentin, Berit Johansen Tange

DDD

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