

# MELODIES



1	Meditation	Jules Massenet (1842-1912)	5:20
2	Liebesleid	Fritz Kreisler (1875-1962)	3:49
3	Largo	G. F. Händel (1685-1759)	5:42
4	Ave Maria	Franz Schubert (1797-1828)	4:51
5	Ave Verum Corpus	W. A. Mozart (1756-1791)	2:38
6	Sicilienne	Maria Theresa von Paradies (1759-1824)	2:19
7	Andante	Edouard Lalo (1823-1892)	6:40
8	Entr'acte	George Bizet (1838-1875)	2:04
9	Larghetto	G. F. Händel (1685-1759)	4:02
10	Cattle Call	Edvard Grieg (1843-1907)	2:02
11	Dance of the Blessed Spirits and Air	C. W. Gluck (1714-1787)	6:42
12	Lullaby	Edvard Grieg (1843-1907)	1:59
13	Cantabile	Niccolo Paganini (1782-1840)	3:58
14	Schön Rosmarin	Fritz Kreisler (1875-1962)	2:41
15	Gymnopedie 1	Eric Satie (1866-1925)	3:16
16	Gymnopedie 2	Eric Satie (1866-1925)	3:23
17	Gymnopedie 3	Eric Satie (1866-1925)	2:20

Total: 62:08

Produced by

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Made in Germany and distributed by

NGL Naxos Global Logistics GmbH

Hürderstrasse 4, D-85551 Kirchheim - München

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*Notes by Joshua Cheek*

*With the romantic charm of the violin and the tender sounds of the guitar, a world of melody unfolds. There is an intimate quality to both of these instruments – their elegantly carved shapes reminiscent of the female form. When played together, their sounds compliment each other – the endless song of the violin, accompanied by the gentle strumming of a guitar is the perfect serenade, their tender duet framed by silence.*

*The music selected by Tina Chen Yi and Hannibal for this recital is the soundtrack for a day dream, or the twilight accompaniment for a romantic dinner. The emphasis is on Melody – beautiful, finely arched musical lines that reach beyond the pressures of everyday life and transport you, to a quiet realm of song.*

One of the world's most popular violin encore pieces is the *Meditation* from the opera *Thais*, composed by Jules Massenet in 1893. *Thais* is based on a novel by the French author Anatole France, and tells the story of a fourth century Egyptian courtesan named Thais, who was converted to Christianity by a hermit monk who lived in the desert, and eventually became a saint. The music embodies the themes of spirituality and sensuality that were central to the opera's story.

The music of the celebrated violinist Fritz Kreisler is represented with two delightful miniatures. Many of his compositions reflect his Viennese background and have become standards in the violin repertoire. *Liebesleid* (and its companion piece *Liebesfreud*) became so popular that the great Sergei Rachmaninov arranged them for solo piano. In addition to being one of the greatest musicians of his age, Kreisler also appeared to have a mischievous sense of humor, writing and publishing a series of shorter works, which he claimed to have "discovered" attributing them to other composers. One of these "forgeries" was a set of three pieces for violin and piano referred to, as the *Three Old Viennese Melodies* (first published in 1905). Kreisler attributed the works to the 19th century composer Josef Lanner whose style Kreisler deftly imitated in the beguiling *Schön Rosmarin*.

In the next selection, the first of two by George Frideric Handel, we return to the world of opera. Without question, few composers had the gift for composing a stately, slow melody as did Handel. This famous Largo (actually marked "Larghetto" in the score) was the opening aria of *Xerxes*, "Ombra mai fù", sung by Xerxes to a tree, praising its shadow. As with Massenet's *Thais*, little else is remembered of the opera apart from this sublime song. The magnificent Mr. Handel is represented by another lovely slow movement: a *Larghetto* in B minor from the op.1 no. 9 Violin Sonata, which also exists in a version in D minor, composed for the recorder.

Franz Schubert's *Ave Maria* is one of his many exquisite musical gifts to the world. The song is part of a setting of several songs Schubert wrote for Sir Walter Scott's

"Lady of the Lake" and was composed in about 1825, just three years before his death at the young age of 31. According to Schubert, his friends were surprised that his *Ave Maria* has such a deeply devotional character. His comment was: "I think the reason for this is that I never force myself into devotion or compose hymns or prayers unless I am truly overpowered by the feeling; that alone is true devotion."

As with the Schubert *Ave Maria*, Mozart's *Ave Verum Corpus* was also composed shortly before the composer's premature death, and in its simplicity, expresses both serenity and spirituality. The piece was composed in June of 1791, when Mozart replaced the gravely ill Leopold Hofmann, who was Kapellmeister at St. Stephen's Cathedral in Vienna. There are a mere forty-six bars of music, but the setting is the model of simplicity, tenderly making its supplications in perfectly measured phrases.

While remembered primarily for being the violinist to premiere Igor Stravinsky's Violin Concerto, American violinist – and student of Fritz Kreisler – Samuel Dushkin did enjoy considerable success in his lifetime, including being the dedicatee of numerous works for violin by Igor Stravinsky. Dushkin is also remembered for his numerous arrangements and transcriptions for violin and piano. In 1924, Schott published a "Sicilienne" credited to the blind eighteenth-century keyboard virtuoso Maria Theresia von Paradis (1759-1824) as "revised and edited" by Dushkin. The violinist claimed that he had "discovered" this piece as a keyboard work, however, no such work survives among primary manuscript sources for von Paradis, and it is fairly certain that Dushkin took a page from his teacher, Kreisler's play book and simply put another composer's name atop his own composition. Whatever the truth might be, the graceful melodic line, shifting gently from major to minor over a simple, chordal accompaniment has made this little piece a favorite with violinists.

Despite the title, Lalo's most famous work, the *Symphonie Espagnole* is not a symphony but a five-movement violin concerto. First performed by the great violinist Pablo de Sarasate in 1875, its blend of Spanish-inspired themes –

which were extremely popular throughout Europe in the 1870s - and technical virtuosity has ensured it a permanent place in the violin repertoire. The sultry and romantic Andante is the fourth movement, beginning with dark solemn chords before opening up into a more soulful middle section.

Another work, that explored Spanish themes, written at nearly the same time, was Bizet's opera *Carmen*. While Thais and Xerxes have disappeared from the repertoire, *Carmen* may rank as the world's most popular opera; however this was not always the case. When the work premiered at the Opera Comique of Paris on March 3, 1875, it was a dismal failure. It was only later at the Vienna production in October 1875 that *Carmen* began her march to worldwide popularity. The Entr'acte or prelude to Act III paints the twilight landscape of Act III with a serene arching melody on the flute over a harp accompaniment.

From nocturnal scenes of Spain we travel to the verdant fjords of Norway and the music of Edvard Grieg. Grieg began his career as an exceptional pianist and received a conventional (and stifling...) training at the Leipzig Conservatory. It was only later, while studying in Denmark when he met his fellow Norwegian composer Rikard Nordraak - composer of the Norwegian national anthem - that Grieg's nationalist personality blossomed. While Grieg composed a number of large-scale works, including a symphony, several sonatas and of course, the famous Piano Concerto, he excelled in writing perfectly proportioned "character pieces" expressing the unique beauty of his beloved Norway.

We return to the world of opera with a performance of the gently pastoral *Dance of the Blessed Spirits and Air* from Christoph Willibald Gluck's *Orfeo and Euridice*. While this little piece is among the most beloved works in the classical canon, it was actually an example of Gluck's revolutionary aesthetic that in opera, music and poetry should never overstate their message. In other words, any complexity - dramatic or musical - must be justified by what is happening on the stage. Listeners unfamiliar with the opera may be surprised to learn that this tranquil accompanies a journey to Hades, the

realm of the dead. Originally scored for solo flute and strings, the simple, elegant, melody evokes the azure skies of the Elysian Fields - the pastoral abode of the eternally blessed.

Our program has already featured the works of several virtuoso violinists, but perhaps the greatest of all was Niccolò Paganini. Arguably the greatest violinist who ever lived, Paganini was also an accomplished guitarist - he composed nearly a hundred works for the instrument, both solo and in combination with others and even wrote a guitar method. He was also a shrewd self-promoter, keeping his technical "tricks-of-the-trade" highly secret, even to the extent of performing with a handkerchief over his left hand, so as not to disclose his playing techniques. The current work on our program features none of the daemonic pyrotechnics that Paganini was famous for - rather, it is a lilting song indebted to both Italian opera and the decorative arabesque style of Chopin's piano music.

At first glance, there would seem to be little to connect the Norwegian Edvard Grieg and the French Erik Satie, but upon closer inspection, there is much that these two men shared. Both reacted against Germanic academicism in music; both composed primarily for the piano; both excelled at crafting beautifully sculpted miniatures; both were nationalists. But whereas Grieg found inspiration in the folk songs of his native land, Satie's first inspirations were in the very origins of western polyphony - the Notre Dame School of Leonin and Perotin and later, mystical excursion with the Rosicrucians, and finally staking his claim with the French Avant Garde. The *Gymnopédies*, published in beginning of 1888, are three piano compositions. Though Satie insisted that the work was inspired by the writings of novelist Gustav Flaubert, the name "Gymnopédies" invokes visions of Ancient Greece. *Gymnopedia* festivals, held in honor of warriors felled in battle, consisted of naked youths dancing and miming wrestling and boxing poses. Whatever the inspiration may have been, the cool detachment, other-worldly progressions and "coolness" are utterly French in attitude. And if in fact these are sacred dances, we have returned to where we began - at the intersection of the sacred and the sensual.



# MELODIES



# WETODIES



作者: 乔舒华 (Notes by Joshua Cheek)

小提琴的浪漫音质和吉他的温柔乐声将为您展开一个全新的旋律世界。这两种乐器都有一种亲密的特质-她们的外形本身就来自女性的优美曲线。

当两种乐器一起演奏时，她们的声音相互辉映，

小提琴奏出的缠绵旋律与吉他的温柔弹拨带来最完美的小夜曲，  
在静寂中二重奏的温柔自然流露，格外动人。

陈怡 (Tina) 和汉尼拔这次选择的曲目最适宜陪伴您的午后遐想或是黄昏的浪漫晚餐。

曲目的重点是旋律本身-优美、动人的音乐把您从每天的压力中释放出来，  
将您带往平静的音乐国度

全球最受欢迎的小提琴演奏曲之一《冥想曲》（Meditation）来自歌剧《泰伊思》（Thais），由马斯奈（Jules Massenet）于1893年作曲。歌剧源自法国作家阿纳托尔·法朗士（Anatole France）的小说。故事讲述了14世纪埃及名妓泰伊思获得沙漠修道士的点拔皈依宗教，并最终成为圣徒的故事。音乐表达了歌剧故事的情感和精神主题。

我们从著名的小提琴家弗里茨·克莱斯勒（Fritz Kreisler）作品中选取了两支短曲作为代表。他的许多作曲作品都反映出他的维也纳背景，并且成为小提琴演奏曲中的保留曲目。

《爱的忧伤》（Liebesleid，并有姐妹篇《爱的喜悦》Liebesfreud）广受欢迎，谢尔盖·拉赫玛尼诺夫（Sergei Rachmaninov）还将其改编成钢琴演奏曲。作为同时代音乐家中的佼佼者，克莱斯勒还有颇为调皮幽默的一面。他曾模仿其他作曲家的风格发布了一系列较短的乐曲，并声称是其他作曲家的原作。伪造品中就有《三支古老的维亚纳旋律》（Three Old Viennese Melodies，于1905年首次面世）。

克莱斯勒声称这组作品是19世纪作曲家约瑟夫·兰纳（Josef Lanner）的原作，在其中《美丽的罗斯玛琳》（Schön Rosmarin）里，克莱斯勒就娴熟得模仿了兰纳的风格。

下一首乐曲我们将回到歌剧，是来自乔治·弗里德里克·亨德尔（George Frideric Handel）的作品。很少有作曲家能够拥有亨德尔的才华能够创作出这支富丽堂皇的缓慢旋律。

这首著名的缓慢曲是歌剧《塞克斯》（Xerxes）的开篇咏叹调-塞克斯对一棵树吟唱的歌曲《绿树成荫》（Ombra mai fù）。像马斯奈的《泰伊思》一样，这首乐曲是歌剧中令人难忘的部分。我们还选择了亨德尔的另一首缓慢曲，《第九小提琴奏鸣曲》的B小调第一开篇曲，同时还有特别为竖笛所作的D小调版本。

弗朗兹·舒伯特（Franz Schubert）的《圣母颂》（Ave Maria）是他赠予世界的珍贵音乐礼物之一。它是舒伯特在1825年根据英国诗人瓦尔特·司各特（Sir Walter Scott）的叙事长诗《湖上美人》（Lady of the Lake）谱写的歌曲之一，那时舒伯特年仅28岁，但三年之后，舒伯特便不幸离世。舒伯特曾说他的朋友非常惊讶《圣母颂》具有极为虔诚的气息。对此他的解释是：“我认为其中的原因是我从来没有强迫自己虔诚，也没有强迫自己编写赞美曲或祈祷曲，除非我真正得被虔诚的感觉包围，而这才是真正的虔诚。”

与《圣母颂》一样，莫扎特的《圣体颂》也是作曲家离世前不久的作品。它的简洁凸显出宁静与灵性。这支曲子于1791年6月完成，那时莫扎特刚刚取代了身患重疾的利奥波德·霍夫曼（Leopold Hofmann）成为维也纳圣斯蒂芬大教堂的乐长。

这支只有46个小节的作品堪称简洁的典范，以完美旋律对上帝进行祷告。

美国小提琴家，克莱斯勒的门生谬艾尔·杜什金（Samuel Dushkin）为大家熟知主要是因为演奏伊戈尔·斯特拉文斯基（Igor Stravinsky）的小提琴协奏曲。杜什金的一生获得了巨大的成功，除了为斯特拉文斯基演奏小提琴外，他所作的许多小提琴及钢琴的编曲也为世人称道。1924年朔特音乐出版有限公司（Schott）发行了

《西西里舞曲》，并声称由18世纪盲人钢琴演奏家玛丽·泰蕾丝·冯·帕拉迪斯（Maria Theresia von Paradis 1759-1824）作曲，并由杜什金重新改编而成。杜什金说是他“发现”了这个钢琴乐谱的作品。但在冯·帕拉迪斯的手稿中并未发现这个作品。

几乎可以肯定的是杜什金将老师克莱斯勒的把戏故伎重演，为自己的作品按上了另一个作曲家的名字。无论事实如何，这个优美的旋律中小提琴从大调到小调柔和转换使这支短小的乐曲成为小提琴演奏者们的最爱。

劳拉的著名作品《西班牙交响曲》（Symphonie espagnole）并不是一支交响曲，而是一个含有5个乐章的协奏曲。1875年由伟大的小提琴演奏家帕布罗·萨拉萨蒂（Pablo Sarasate）首次演奏。乐曲中的各种西班牙主题在19世纪70年代的欧洲收到异常热烈的欢迎-精湛的技巧更为它在小提琴保留曲目中锁定了位置。感性而浪漫的第二乐章《行板》以弦乐器奏出肃穆的开篇并转入深情中段。同时期另一个西班牙主题的作品是比才的《卡门》，当《泰伊思》和《塞克斯》最终淡出舞台，《卡门》成了世界上最受欢迎的歌剧。

但它的开始，并非一帆风顺。1875年3月3日《卡门》在法国巴黎国家喜歌剧院（Opera Comique Paris）的首演并未获得成功。直到1875年在维也纳的公演才开始了它的成功之路。

第三幕的序曲通过宁静的和弦与长笛、竖琴的辉映描绘了幕色的来临。

告别西班牙的暮色我们来到挪威的海峡和爱德华·格里格（Edvard Grieg）的音乐世界。伊始，格里格是一位出色的钢琴演奏家，并在莱比锡音乐学院进行了正规（而沉闷）的训练。直到后来在丹麦学习时，格里格遇到了挪威作曲家理查德·罗德拉克（Rikard Nordraak，挪威国歌的作曲者），他的民族情节被激发起来。格里格曾创作了许多大型作品，包括交响乐、奏鸣曲以及著名的《钢琴协奏曲》，并以描述他心爱的祖国挪威的独特美景并极富个性的作品而蜚声国际。

让我们再次回到歌剧的世界，聆听克里斯托弗·维利巴尔德·格鲁克（Christoph Willibald Gluck）的歌剧《奥菲欧与尤丽狄茜》（Orfeo and Euridice）的选段《受佑精灵之舞》（Dance of the Blessed Spirits and Air）。这是古典音乐史上最受爱戴的作品之一，而且它也是格鲁克革命性的审美观点的一个例子。格鲁克相信在歌剧中，音乐和诗歌不能过分渲染它所表达的信息。换句话说，任何复杂的元素，无论是戏剧还是音乐方面，都要与剧情相符。不熟悉的听众也许会觉得吃惊，这段宁静的旋律伴随的是一段去往阴间的旅程。原先这首曲子是为长笛和弦乐器所打造，这支简单优雅旋律打动了天堂，赐予永恒的幸福。

我们的这个项目已展示了一些杰出的小提琴演奏家的作品，但也许最伟大的要属尼科洛·帕格尼尼（Niccolò Paganini）。除了被认为是有史以来最伟大的小提琴家，帕格尼尼还是一位成功的吉他演奏家-他为此乐器写了数百支作品，有吉他独奏，也有与其他乐器的结合，他甚至还写了吉他演奏方法。帕格尼尼非常精于自我推销，他对自己的演奏技巧严格保密。

甚至在演奏时，也用手帕挡住左手，以免泄漏演奏技巧。然而我们选取的音乐并不为了展示帕格尼尼著名的魔鬼琴艺，而是一支受到意大利歌剧和肖邦钢琴音乐阿拉伯装饰风格启发的优美乐曲。初看，挪威的爱德华·格里格与法国人埃里克·萨蒂（Erik Satie）毫无相关。但仔细挖掘就会发现，这两人有着许多共同点。他们都反抗德国学院派音乐，都主要为钢琴作曲，都擅长谱写短小的乐曲，两人也都是民族主义者。尽管格里格的灵感来源是家乡的民间歌曲，萨蒂最初的灵感，则来自西方早期的多调音乐-圣母院乐派的莱奥南（Leonin）和佩罗坦（Perotin），之后他又加入了玫瑰十字军，最后与法国先锋派一起确立了他的风格。1888年发表的《裸体舞》，由3支小曲组成。尽管萨蒂声称乐曲的灵感来自福楼拜的小说，它的名字裸体舞则令人想起古希腊为了纪念在战争中死去的战士的裸体舞节，年轻的男子赤裸表演舞蹈，并摆出摔跤和拳击的动作。无论灵感来自何处，这种超脱和另类被用法国的方式表达出来，如果实际上这些是神圣的舞蹈，那我们又回到了开始的地方-神圣和感性的交集。





## Chen Yi

Charismatic concert violinist , Chen Yi, is the first Asian to win the Gold Medal at the China International Violin competition (2008). Second and third prizes were awarded to violinists from Russia and Germany.

Chen Yi (or Tina, as she is called in the West) began violin studies with her father, Chen Yong-Gang, at the age of four. Hard work and the prodigy's life led her to the Central Conservatory of Music in Beijing where her playing flourished under the guidance of legendary teacher, Lin Yao-Ji.

As part of the Mendelssohn Bicentennial Celebrations, Ms. Chen was invited to perform the Mendelssohn Violin Concerto in Beijing's new National Center for the Performing Arts. In 2010 she will perform the Nielsen Violin Concerto as part of the Danish Gala Concert in EXPO in Shanghai. This major event marks artistic dialogue between Denmark and China.

"The most melting performance I have ever heard in a concert" - spoken by German violinist and conductor, Rainer Kussmaul.

"The perfect union of technique and musicianship" - by Sergey Kravchenko, professor at the Moscow State Tchaikovsky Conservatory.

Chen Yi has given recitals and concerto performances around the world including the United States, Italy, Finland, Japan, Monaco, Denmark and China (in Hong Kong and mainland PRC).

Chen Yi performs on a fine Shen Fei violin (Panda) made in 2004, Beijing, China. Her bow is by American maker, Douglas Raguse. Strings for this CD were Eudoxa.



Photo: Ebbe Stub Wittrup

### Lars Hannibal

Guitarist and lutenist Lars Hannibal was born 1951 and began playing guitar at the age of 15, his early inspirations being Bob Dylan and The Beatles. In 1972 Hannibal began formal lessons at the *Royal Academy of Music* in Århus, Denmark, and from 1977-80 he studied lute with Toyohiko Satoh in The Hague, Holland. Following his studies, Hannibal formed *Duo Concertante* with violinist Kim Sjøgren, and from 1980-94 toured Denmark, Germany, France, Spain and UK, performing more than a thousand concerts and recording 10 CDs for EMI. In 1992 Lars Hannibal formed a duo with recorder virtuoso Michala Petri, with whom he has toured the world. 1994 they released their first CD, *Souvenir*, on RCA/BMG. This was followed by *Air* in 1997 and *Kreisler Inspirations* in 2001, which received the German *Deutscher Schallplattenpreis ECHO* in the category chamber music. Their recording of music by Danish composer Thomas Koppel *Los Angeles Street Concerto* was awarded Best Classical CD 2006 in Denmark.

In 2006, Michala Petri and Lars Hannibal launched their own recording company, OUR Recordings, with their duo CD, *Siesta*. In 2007 the young label came to international attention when *Movements* - featuring the World Premiere recordings of concertos by Amargós, Börtz, and Stucky - was nominated for Best Contemporary Composition in the American Grammys®. In October 2009 they marked OUR Recordings 10<sup>th</sup> release with another duo CD *Café Vienna*, with 1900 century music.

Since 2004 Lars Hannibal has collaborated extensively on several projects featuring Chinese music and musicians. The first recording from this artistic exploration was *Spirits - East meets West* (2007) - an album with the highly estimated Chinese *Xiao* (Bamboo Flute) player Chen Yue. The same year he formed an ensemble with Chen Yue, Michala Petri and Pipa player Yan Jiang called *Quartet - East meets West*, which has performed in several countries.

In addition to work as a chamber musician, Hannibal is a prolific arranger, and a tireless advocate of musical projects that cross cultural and musical borders, amongst other as music curator of the Danish Gala Concert in EXPO Shanghai 2010, where the counterpoint is artistic dialogue between Denmark and China.

Lars Hannibal plays an Ignacio Fleta, Barcelona, Spain 1961. [www.larshannibal.com](http://www.larshannibal.com)



极富魅力的小提琴演奏家陈怡曾荣获2008年中国国际小提琴竞赛金奖，她是获得这一国际赛事的首位亚洲人。当年的二、三等奖获得者分别来自俄罗斯和德国。出生于1984年的Tina（陈怡的英文名）四岁就开始跟随父亲陈永刚学习小提琴。天赋和勤奋使她成功进入北京的中央音乐学院学习，在大师林耀基的指导下，展现出耀人的才华。

作为门德尔松诞辰两百周年的纪念活动之一，陈怡曾受邀在北京的新国家大剧院演奏《门德尔松小提琴协奏曲》。2010年，她还将在上海世博会期间为丹麦音乐盛会演奏《尼尔森小提琴协奏曲》。这个重大的活动将为丹麦和中国的艺术对话留下重要的一笔。

“这是我在音乐会中听过的最令人心醉的演奏。” - 德国小提琴家和指挥家 Rainer Kussmaul

“技术和音乐才华的完美结合” - 莫斯科柴可夫斯基音乐学院教授 Sergey Kravchenko

陈怡已在全球各地进行过独奏和协奏的演出，包括美国、意大利、芬兰、日本、摩纳哥、丹麦和中国（香港，中国大陆）。

陈怡演奏使用的小提琴为2004年于中国北京制造的高级Shen Fei小提琴（熊猫）。弓的制造者为美国人Douglas Raguse。拉斯汉尼拔监制的这张唱片是陈怡的首张国际唱片。



吉他及鲁特琴演奏家拉斯·汉尼拔（生于1951年）从15岁起就开始弹吉他。鲍勃·迪伦(Bob Dylan)和甲壳虫乐队的音乐带给他早年的音乐启迪。1972年，汉尼拔在 奥胡斯皇家音乐学院开始了正规的音乐学习。1977至1980年，他在海牙师从佐藤丰彦 (Toyohiko Satoh) 学习鲁特琴演奏。此后，拉斯·汉尼拔和小提琴家 Kim Sjøgren 成立了二重奏组合，于1980至1994年间在全球各地进行巡演，他们在丹麦、德国、法国、西班牙、英国举行了上千场的音乐会，并为百代唱片录制了10张唱片。1991年，拉斯·汉尼拔遇见了竖笛演奏家米盖拉·佩奇 (Michala Petri)，并于1992年开始以二重奏的形式一起演出。此后，他们的足迹遍及世界各地，共进行了超过一千场的演唱会。1994年，贝塔斯曼集团(BMG)旗下的美国无线唱片公司(RCA)发行了他们的首张二重奏专辑《纪念》(Souvenir)，1997年发行了第二张《空气》(Air)。2001年发行的《来自克雷斯勒的灵感》(Kreisler Inspirations) 获得了德国Schallplattenpreis ECHO室C奖。由他们录制的丹麦作曲家托马斯·科派尔 (Thomas Koppel) 创作的《洛杉矶街协奏曲》则获得了丹麦2006年度最佳古典专辑奖。2006年年底，米盖拉·佩奇和拉斯·汉尼拔创立了他们自己的录音工作室-OUR录音工作室，并发行了他们的二重奏CD-《午睡》(Siesta)。2007年，这个成立不久的品牌就获得了国际的关注，他们发行的《乐章》(Movements, 收录了全球顶级的 Amargós, Börtz 和Stucky的协奏曲) 获得了美国格莱美奖最佳当代古典音乐作曲奖的提名。2009年10月，他们发行了另一张协奏曲专辑《维也纳咖啡馆》(Café Vienna)，收录了的音乐都来自20世纪。从2004年开始，拉斯·汉尼拔就积极参与了一些关于中国音乐和中国音乐家的项目。这项艺术探索结出的首个果实是《精神-东西方的相遇》(Spirits-East meets West 2007) - 陈悦的箫音乐专辑。同年，汉尼拔与陈悦、米盖拉和琵琶演奏家蒋彦组成了四重奏组合-东西方的相遇。除了作为一名室内音乐家以外，汉尼拔还是一位多产的编曲家，跨文化、跨音乐边界项目的积极倡导者。他将担任2010上海世博会上丹麦大型音乐会的音乐主管，这个盛会的主题便是丹麦与中国的艺术对话。

[www.larshannibal.com](http://www.larshannibal.com)

The first time I met the young Chinese violinist Tina Chen Yi was in Beijing in the spring of 2007. I was in Beijing for several reasons; one of them was to give a talk at The Central Conservatory, and another to meet with the composer (coincidentally with the same name) Chen Yi, regarding a commission for a recorder concerto for Michala Petri. Following our meeting, Professor Chen Yi invited me for a concert the same evening, celebrating the 80th birthday for the dean of contemporary music in China, Professor Wu Zuqiang. Many of Professor Wu's students were in attendance, and many pieces performed. One of them was a work by Professor Chen Yi, performed by the young violinist Tina Chen Yi. Following the concert, we were introduced and agreed to keep in contact regarding the possibility of performing together.

Later that year we met again in Shanghai, where I had a meeting with the composer Guo Wenjing. Tina helped with translating at the meeting, after which we played music together for the first time. In April 2008, we met once again in Beijing where I took part in a concert in The Forbidden City with the Xiao player Chen Yue and Michala Petri.

By early 2009 we had decided to make an album together, with a repertoire consisting entirely of works featuring beautiful melodies, rather than virtuoso display.

For seasoned listeners of classical music, this will be very familiar repertoire, but I have found in my travels, that many of these lovely miniatures are in fact quite new to other audiences. It was our feeling, that the pure beauty of the melodic material would speak an international language which would appeal to all listeners, wherever they might come from.

A number of the pieces we selected belong to the repertoire of "violin encores" but each one features a lovely, sing-able melody. The arrangements for guitar and violin are all my own, except the *Cantabile* by Paganini, which was originally written for violin and guitar by the composer - who actually played both instruments and wrote more works for the guitar than for the violin!

The sound of violin and guitar together has always fascinated me, especially after hearing violinist Isaac Perlman and guitarist John Williams together in a concert in London in 1977. For many years I played with Danish violin player, Kim Sjøgren, and doing this recording was like coming back to a familiar and much loved sound and feeling. Tina is such a gifted musician, and in addition to her deep understanding of western music, she uses some of the musical freedom that you find in the Chinese Classical music.

We have recorded this CD in the highest possible digital quality, and afterwards worked with the recordings in the analogue system, where we added the great sound of Chicago Symphony Hall to the authentic sound of a medieval Danish church. After that we worked again in the digital system to make a bright and full body sound, which is normally more associated with popular music productions. Today, with the newest digital development, a small instrument like the guitar, can sound like a small orchestra, without losing its intimate sound, and the violin can have captured the finest nuances and dynamic changes in the tone colouring.

Since 2004 I have worked on a number of different projects with Chinese musicians and composers and have always encountered a distinctive openness for the western music in China. The various projects have been aligned under the title "Dialogue-East meets West", and it is my sincere hope that we as artists can play a role in increasing the understanding between cultures and nations. With an open mind and curiosity towards ways of others, we come to appreciate their thinking, and hopefully, we not only become better musicians but in some small way, contribute to making the world a better, safer and more beautiful place.

汉尼拔的自述:

我第一次遇到年轻的中国小提琴手陈怡(Tina)是在2007年春天的北京。我的北京之旅有几个主要原因: 第一是在中央音乐学院做一个演讲; 另一个原因则是为了与中国的作曲家陈怡见面, 讨论为米盖拉·佩奇录制竖笛协奏曲的事情。会后, 陈怡教授邀请我参加了当晚庆祝前中央音乐学院院长吴祖强教授八十寿辰的音乐会。吴教授的许多学生都参加了演出。其中的一个作品是由陈怡教授作曲, 并由年轻的中国小提琴手陈怡(Tina)演奏的。音乐会结束后, 我和陈怡(Tina)被互相介绍, 并商议保持联络以讨论一起演出的事宜。后几个月, 我们在上海再次相遇, 她为我和作曲家郭文景的会议担任翻译。会后, 我们一起演奏了5个小时的音乐。2008年4月, 我在北京与箫演奏家陈悦和米盖拉·佩奇一起参加紫禁城音乐会, 又一次与她会面。2009年初, 我们决定一起出一张专辑, 我们录制的曲目将主要围绕美妙的旋律, 而不是音乐家的个人展示。对精于古典音乐的听众来说, 这些曲子都会是非常熟悉的曲目, 但在我旅途过程中, 我也发现这些曲目对于其它听众来说则相当陌生。但我们的感觉是, 旋律本生的美能够打动所有的听众, 无论他们来自于哪里。我们选择的部分乐曲属于《小提琴安可集》(violin encores)的曲目, 但每一支曲子都有着可爱、动人而易于吟唱的旋律。除了帕格尼尼的《如歌》(Cantabile)的小提琴和吉他的部分使用的是作曲家的原创作曲, 而作曲家本身也曾演奏这两种乐器, 其它乐曲的吉他和小提琴的编曲都由我自己完成。小提琴和吉他共同演奏的乐章总令我着迷, 特别是当我1977年在伦敦听到小提琴演奏家艾萨克·普尔曼(Isaac Perlman)和吉他演奏家 Kim Sjögren 的音乐会。我和丹麦的小提琴演奏家 Kim Sjögren 曾经多年一起演出。这次的录音让我感觉又找回过去熟悉而又钟爱的声音和感觉。Tina 是一个才华横溢的音乐人, 她不仅对西方音乐有着透彻的理解, 还为其加入了中国古典音乐中特有的音乐自由度。2004年以来, 我曾与中国的音乐人和作曲家一起合作了许多不同的项目, 在中国, 我总能感觉到这里对西方音乐的包容。比起西方人士对非西方音乐的接受程度, 中国的音乐人心胸更为开阔。这些不同的项目有一个共同的主题“对话 - 东西方的相遇”。我真诚地希望我们作为音乐家能够在增进不同文化和国家之间的理解和沟通上起到重要的作用。带着开阔的胸怀和对彼此的好奇, 我们能够欣赏互相的想法和愿景。我很希望在这个过程中我们不仅成为更好的音乐人, 并且能够从某种意义上为把世界变成一个更好、更安全、更美丽的地方作出一份贡献。



# MELODIES



Recorded in Karlebo Church, Denmark, August 31 and September 1-2 2009

Producer, editing, mix and mastering: Preben Iwan  
Executive producers: Michala Petri and Lars Hannibal  
Liner notes: Joshua Cheek, Ann Arbor, USA  
Photos: Morten Skovgaard  
Chinese Characters and translation: Jenny Tao,  
The Bridge Group, Shanghai, China  
Graphic design and art work: Charlotte Bruun Petersen

All guitar arrangements by Lars Hannibal.

Recorded in the DXD audio format, 352.8 kHz/24bit  
(Digital eXtreme Definition).  
DPA 4006TL, DPA 4011 & Neumann KM84 microphones.  
DAD AX24 converters/preamps.

OUR Recordings wishes to thank Jeppe V. Petersen for his generous support,  
and S.C.Van Fonden for supporting the travel.





Café Vienna | 6.220601  
Michala Petri & Lars Hannibal



50th Birthday Concert | 8.226905  
Michala Petri & Kremerata Baltica



Dialogue | 6.220600  
Michala Petri & Chen Yue



Mozart | 6.220570  
Michala Petri, Carolin Widmann,  
Ula Ulijsone & Marta Sudraba



Movements | 6.220531  
Michala Petri &  
DR Symphony Orchestra



Siesta | 8.226900  
Michala Petri & Lars Hannibal



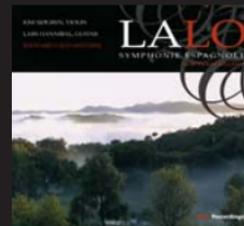
Spirits | 8.226901  
Chen Yue & Lars Hannibal



Giuliani | 8.226904  
Kim Sjögren & Lars Hannibal



Journey | 8.226902  
Kim Sjögren & Lars Hannibal



Lalo | 8.226903  
Kim Sjögren & Lars Hannibal