

CARL NIELSEN (1865-1931)

Humoresque Bagatelles Op. 11

- 1 Hello! Hello!** (Allegretto) 00:52
- 2 The Spinning Top** (Presto)..... 00:55
- 3 A Short Slow Waltz**
(Valse Lento)..... 01:49
- 4 Jumping Jack**
(Poco Allegretto)..... 00:43
- 5 Puppet March**
(Allegro Moderato)..... 01:18
- 6 The Musical Clock**
(Allegretto Scherzando)..... 01:03

LARS HANNIBAL (b.1951)

- 7 Dreams *** (1989/2015)..... 03:04

EDOUARD LALO (1823-1892)

Fantasie Norvégienne (1878)

- 8 Allegretto non Troppo** 04:30
- 9 Andante** 03:32
- 10 Allegro - Presto** 05:40

ASGER LUND CHRISTIANSEN (1927-1998)

Garden Party (1992) *

- 11 The Blackbird** 01:44
- 12 The Chaffinch**..... 02:39
- 13 The Peacock**..... 03:55

* World premiere recording

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Edition
Borup-Jørgensen

14 The Wagtail and the Cuckoo

..... 01:46

15 The Bullfinch 01:54

16 The Lark 02:11

LARS HANNIBAL (b.1951)

- 17 Sunset Dance *** (1989/2015)
..... 05:18

EDVARD GRIEG (1843-1907)

Five Lyric Pieces

18 Leaping Dance
Op.17 No.1&3 02:36

19 Elve's Dance
Op.17 No. 22 01:15

20 Cattle Call
Op.12 No. 4 01:38

21 Lullaby
Op.66 No.15 02:01

22 Stumping Dance
Op.17 No.18 02:12

Ancient Chinese/

Zhang Weiliang (b.1957)

23 Ge Xie Mei Ling..... 04:04

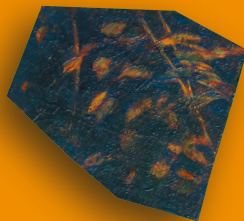
TOTAL:..... 57:43

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G A R D E N P A R T Y



MICHALA PETRI

Recorder

LARS HANNIBAL

Guitar



Character piece: *A short composition intended to evoke a given mood, atmosphere, scene, etc. by purely musical means rather than through text or dramatic action. (Oxford Dictionary).*

A mutual space

By Michala Petri

Having been in the world of music since before I was even born, and having it at the center of my life since age 3, I have always made an unconscious connection between the music I played and the so-called “real world.” Ever since my first performing experience at age 5, it has been a constant preoccupation in my music-making to try to connect my own thoughts to the minds of others.

I have been very fortunate to have a career where I encountered all kinds of listening and all types of audiences. On one side, there has been the “formal concert” setting, playing with great artists I admired, taking part in concert series with string quartets, piano trios and playing with modern symphony orchestras in contexts where I had to match the sounds and expressive artistry of more “advanced” instruments, playing for connoisseurs of classical music. On the other, I have also had great satisfaction to see that in many of my concerts, audience members unfamiliar with this kind of music and sometimes even with the concert environment itself would turn up. This I contribute to my beginning as a child performer with all the attention that attracted, and to the familiarity that many people feel with my instrument.

My aim in music has always been to share special moments with all kinds of audiences, to create a kind of mental space where we could all feel the same. Even though everybody may have had different images, I have always known when there was a certain magical sense of unity in the room, letting me know that we had all met on a deeper level than the one we experience in our workaday lives.

I believe that for this to happen, everybody needs to feel safe in order to open their minds. For this purpose it has always been helpful for the listeners to have just a little knowledge of a piece. So, when I play concerts, I always like to say a few sentences about the music - not to teach or educate the listener, but to convey a feeling of safety - of embarking on an adventure together. With this feeling as a platform the music can flow more freely into the mind, without any distracting thoughts, wondering, analysis or fear-of-not-understanding.

It is therefore naturally a special treat for me to play so called “Character Pieces”. When seeing a descriptive title, each person in the audience will know without further explanation what the composer had in mind and what to listen for. Furthermore the music itself is often a little unusual and made with humour - allowing the player to exaggerate more than in traditional forms.

Taking the thought of being together in music further, maybe - even without explanations - there are other ways of feeling united. A friend of mine, teaching music to a class of young students, once asked everybody to draw what came into their minds when hearing a piece, without giving them any clues or information about the music. The piece was “Atmospheres” by the Hungarian composer György Ligeti (1923-2006). The inspiration for this piece came partly from Ligeti’s childhood where he had a reoccurring dream, where he would find himself in a

room under the roof with a spider spinning a large web under him. The moment he fell down he would wake up. The fine structure of a spider’s web formed the structural basis for the composition. My friend was stunned with what the students produced: without exception, every one had drawn pictures containing spider webs; one even included the image of a small human being trapped in the middle of the web!

Having performed so many concerts throughout my career - each one having its own sense of wonder - I’ve come to feel that all music is “character” music and that the feelings audiences experience in a hall can be influenced not only through the music, and the intentions of the composer, but also through the way the performer feels while playing. However, that is an entirely different story.

Another blessing in my life has been performing regularly with the same musical partner through 25 years. We have played concerts together in many different countries and cultures, with equally different ways of listening and reacting - and every single concert has been a unique moment of communication with many others. We connect with people we do not “know” in traditional sense, but with whom we nevertheless share moments of attention, respect and openness. I am really very happy to record a few of the pieces which we have shared so many times - in an effort to extend the mutual feeling in the moment in a concert hall to a mutuality not depending on chronological time. To me, each note I play exists in the world forever, but if others feel differently, that is just as good; each person will listen differently with a different set of ears and a different mindset - enhancing our possibility for being together.

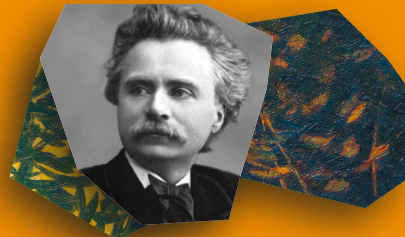


The *Humoresque-Bagatelles* by **Carl Nielsen** (1865-1931) were composed as little piano pieces and were easily adapted for two instruments as the right hand has only one part throughout. It is generally assumed that they

were written with his children in mind. The first mention of the pieces comes from a letter from the composer to his wife, the artist Anne Marie-Carl Nielsen, the day he completed the manuscript. Nielsen here writes that he sold “the six little piano pieces”, along with the Cantata *Hymnus Amoris* to the publisher Wilhelm Hansen for 650 d.kr. in total. On January 6, 1898 he notes in his diary that the *Humoresque-Bagatelles* were published at Christmas. As with other pieces, his wife designed the title page.

Nielsen himself played the pieces in public a few years later, and he also made a private recording on wax cylinder of the “Puppet March”.

Carl Nielsen is one of the most influential figures in Danish musical history. He began playing local folk music as a child for parties and dances on the same island where Hans Christian Andersen had grown up. Nielsen’s international fame largely rests upon his writing of complex, modern music for the concert hall but it is his hundreds of simple yet unforgettable songs that endeared him to the Danish public. Some of the characteristics of his music are his simple melodic lines – combined with frequent changes between minor and major – evoking a restless feeling, of being sad and happy at the same time.



It is impossible to ignore the Norwegian composer **Edward Grieg** (1843-1907) when speaking about character pieces. He wrote ten books of *Lyric pieces* and *Norwegian Dances*, both containing a large number of short character pieces inspired by Norwegian folksong. It is said that he painted the people, the scenery, and the moods of Norway in tones. He is probably best known for his piano concerto and for the *Peer Gynt Suite*, where he has captured the rising of the sun, the lamenting of a death, and, in “The Hall of the Mountain King” an imaginary chase scene. Similar to Carl Nielsen, his works often feature very recognizable “tunes”. As Grieg and his wife, Nina, strolled through the streets of Bergen, children would follow after them, whistling these tunes, in tribute to the great composer. I have little doubt that Grieg’s melodies will continue to be whistled and hummed, played by orchestras and used as mobile ringing tones worldwide far into the future!

Leaping Dance (a dance where the male dancer has to kick a hat held up high with his foot), *Elve’s Dance*, *Cattle Call*, *Lullaby* (a lively contrasting section alternating with the lullaby has always suggested to me the moment when the child jumps up from bed, not wanting to go to sleep!), and *Stumping Dance* are from his collection of *Lyric Pieces* for piano solo.



Fantasie Norvégienne by the French composer **Edouard Lalo** (1823-1892) was composed 1878 as a concert fantasy for violin and orchestra for the Spanish violin virtuoso Pablo de Sarasate, for whom Lalo also wrote the famous *Symphonie Espagnole*. Folk music from various countries was an important source of inspiration to Lalo, and in this piece several traditional Norwegian cattle calls, melodies and phrases are heard.

The piece has only been rediscovered quite recently. Lars Hannibal had seen it mentioned as a Fantasy for violin and full orchestra, and in 1988 he found a version for violin and piano in a library in Aarhus, Denmark. Later, a search located a set of orchestra parts – but without the solo violin part – in a library in New York. Having the two put together I was able to arrange and perform the piece as a concerto with orchestra and I am happy to see performances of it popping up, today also in the original version for violin.

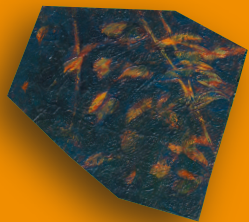
The Spanish guitar, seen as a folk music instrument, also interested Lalo, who in 1882 wrote *Guitarre* for violin and piano. On this recording with the violin part replaced by the recorder, and the orchestra part arranged for guitar, the piece has a chamber music character, enhancing the folk music atmosphere.



Garden Party by Danish cellist and composer **Asger Lund Christiansen** (1927-1998) is inspired by various birds, but depicts the bird's characters rather than their songs. Still, in *The Blackbird* you can recognize a little phrase often sung by this bird, famous for being quoted at the start of the first movement of Beethoven's violin concerto – by some thought to be inspired by Beethoven's walks in the forests around Vienna. In *The Peacock* you hear the abrupt movements of the bird, and *The Bullfinch* has a church-like character, referring to the name for the bird with the red chest, as a Dompap.

Lund Christiansen studied at the Royal Danish Academy of Music, graduating in 1946. Together with Erling Bløndal Bengtsson, he was his generation's most celebrated Danish cellist. In 1957-1995 he formed the famous Copenhagen String Quartet. He was also a soloist, teacher and organizer, and had a major influence on Danish music and cultural life. From 1965 to 1987 he taught and was later appointed professor at the Royal Danish Academy of Music, having big influence on the following generations of cellist in the country. Towards the end of his life, Asger Lund Christiansen wrote a significant number of compositions, including chamber music, instrumental music and orchestral

works mostly in a neo-classical style. One of his flute sonatas was premiered by Jean-Pierre Rampal. I was honored to have him compose several works for me: two sonatinas for recorder and harpsichord, a suite for recorder and strings, a trio for recorder, harpsichord and cello (to be played with my mother Hanne and my brother David), and a set of pieces for recorder and string quartet. *Garden Party* was written for Lars Hannibal and me in 1992, and when playing it I always see Asger taking one of his daily early morning walks, listening to the birds in the forest near his summer home.



The calm mood of *Dreams* by **Lars Hannibal** is inspired by the sound world and simplistic and sometimes meditative world of the French composer, Erik Satie (1866-1925), who would rarely write a piece without giving it a title, sometimes without any obvious connection to the music. One famous example being “Gymnopedies” – a word meaning foot-exercises. This piece is a favourite of mine, as it is a *précis* of the way I feel when performing and everything is working well – a feeling of standing fully balanced, free and listening.

Sunset Dance to me conveys the same feeling of balance, with themes and structures evoking medieval music alternating with slightly odd rhythms of more modern folk music. The slow parts are, in Hannibal's words, a reflection of the feeling of experiencing the sunset on Denmark's west coast, while the choice of the irregular 7/8 rhythm in the dance movements evokes the sunny mood of Southeast European dances. *Sunset Dance*, like *Dreams* was written in 1989 for the *Birth of a Quartet* ensemble, with Niels Henning Ørsted-Pedersen, double bass, Palle Mikkelborg, trumpet, Kim Sjøgren, violin and Lars Hannibal on electric lute.

For the guitar nerds: both pieces are played with Capo in 3rd fret to have the brighter sound of an alto guitar.



Ge Xie Mei Ling is an ancient Chinese melody discovered and realized by the famous Chinese Xiao and Dizi bamboo flute master **Zhang Weiliang** (b.1957). Since 2004 Hannibal and I have had an interest in both traditional and contemporary Chinese music and have worked with Chinese musicians, orchestras and composers. Many elements that Western musicians take for granted – in both the music and music making – are completely opposite in Chinese music, from overall conception to the smallest details! In Chinese music tempos are flexible; you take time when you feel it is the right thing to do – in Western music you are expected to play in tempo all the time. The Chinese Lute (Pipa) is held vertical while the Western guitar is played horizontally – the Pipa is plucked with the back of the nails and the Western instruments with the front. The overall feeling expressed in these two kinds of music is of course also different, and I can still recall the sense of enlightenment I had when I realized the Eastern way of thinking as a perfect complement to Western music. Ending this CD with *Ge Xie Mei Ling* – meaning in Chinese ‘Flowering Flowers at the River Ge’ – reflects our continuing interest in combining popular European classical music with music from other cultures.

On this recording Lars Hannibal plays a 1984 Daniel Friedrich guitar, as a grateful tribute to his teacher Erling Møldrup who died in 2016. The guitar belongs to Erling Møldrup's widow Lene Boelsmand who graciously loaned the instrument for this recording. Erling Møldrup was a major figure and inspiration in the Danish and international guitar world, as well as an open-minded, and supportive teacher. Many composers wrote for him, including Per Nørgård, Poul Ruders and Pelle Gudmundsen-Holmgreen.



Michala Petri

From age 17, after finishing her education at “Staatliche Hochschule für Musik und Theater” under professor Ferdinand Conrad, Michala Petri has toured the world as a soloist and chamber musician, having played more than 4.000 concerts in the world’s leading festivals and concert halls. She has worked with conductors and musicians such as Claudio Abbado, Keith Jarrett, Gidon Kremer, James Galway and Mahan Esfahani. She has always sought to expand the possibilities of her instrument in various ways: by developing new playing techniques, by doing transcriptions of pieces and by asking composers of today to write music for her instrument. She has premiered more than 150 works, including more than 30 works for recorder and orchestra.

Of special interest to her is the combination of choir and recorder, and several works have been commissioned for this combination, including the work “The Nightingale” by Latvian Uģis Praulins.

Since 2012 she has been honorary professor at the Royal Danish Academy of Music. Amongst her many prizes and awards are the Sonning Music Prize, Wilhelm Hansen Music Prize and European Soloist Prize.

Awards for her albums include 4 ECHO Klassik (Deutsche Schallplattenpreis), Danish Music Award (P2-Prisen), several nominations for US-Grammy, Faroese Music Award 2016 and International Classical Music Award (ICMA) 2016.





Lars Hannibal began playing the guitar at the age of 15 as many others of his generation. Some years later, a recording by Andrès Segovia, playing the *Gavotte* from Bach's E-Major *Partita*, impressed him so much, that he decided to start playing the classical guitar. He studied at the Music Academy in Århus with Erling Møldrup, and from 1977-80 the lute with Toyohiko Satoh in The Hague. In 1980 Lars Hannibal formed Duo Concertante with violinist Kim Sjøgren and together they toured 15 years in Denmark, Germany, France, Spain and UK, giving more than a thousand concerts. As something new at the time they developed a concert form, where information, anecdotes and humor were integrated parts, easening up the concert form at the time. Many established Danish composers wrote works for Duo Concertante during this period. For EMI they recorded 10 albums with a repertoire ranging from the contemporary works composed for the Duo over famous classics (Paganini, Sarasate) to cross over projects with artists from other genres. The openness towards genres was also influential in Duo Concertantes forming Birth of a Quartet in 1988 together with trumpet player and composer Palle Mikkeborg and double bass player Niels Henning Ørsted Pedersen.

In 2004 Lars Hannibal started a project with Chinese musicians in various formations, under the mutual name: Dialogue – East meets West. As part of this he was appointed curator for the Danish EXPO Participation in Shanghai 2010, where he brought Danish and Chinese artists together with Shanghai Symphony Orchestra in a large show often shown at CCTV.

Further collaborations have included performances with Danish actress Ghita Nørby in a performance having words and music in dialogue, taking up subjects of the present day.



Michala Petri and Lars Hannibal performed their first concert at *La Cartuja de la Sierra* in Andalusia, Spain in 1992. Since then the Duo has performed extensively in Europe, US, Japan, Taiwan, China and Korea, giving more than 1.500 concerts in a repertoire spanning from the late renaissance and early baroque over the classical and romantic periods to contemporary music written especially for the ensemble.

The Duo has played in major concert halls like Londons Wigmore Hall, Lincoln Centres Alice Tully Hall in New York, Prinzregententheater in Munich, Concert Hall of the Forbidden City in Beijing, Shanghai Concert Hall and Kioi Hall in Tokyo. They have been regular guests at the Verbier Festival in Switzerland, Rheingau Festival, Ludwigsburg Festspiele, Schleswig-Holstein Festival and Audi Festival in Germany.

In 2009 the Duo formed an ensemble with Chinese Xiao player Chen Yue and Pipa player Yan Jiang called Quartet – East meets West, creating a new world of sound with these similar instruments from East and West. The Quartet performed in China and at festivals in Europe, including Londons Cadogan Hall, Audi and Schleswig-Holstein Festival in Germany, and Madeira Festival.

The Duo has released 6 internationally acclaimed CDs: *Souvenir* (1994), *Air* (1998), *Kreisler Inspirations* (2001), *Siesta* (2007) with latin-inspired music, *Café Vienna* with music from Beethoven's time, and *Virtuoso Baroque* with sonatas by major baroque composers (2011).

Kreisler Inspirations received the prestigious Deutscher Schallplattenpreis/ ECHO Classic Award in the category Chamber Music.

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Producer: Preben Iwan
 Editing: Mette Due and Preben Iwan
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The recorders played on this recording are by Ralf Ehlert, Moeck and Mollenhauer (Modern Alto).

Warm thanks to Lars Physant for permission to use his wonderful painting “Primer pájaro de poeta (Turdus merula hoiholt), 2013. 50,5 × 49 × 0,5 cm.” from the series “Geometries of the Soul” illustrating *the book of poetry* by Federico García Lorca “Ferias”.

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Recorded in Garnisonskirken, Copenhagen, March 1-3 2017
 in DXD Format (352.8 kHz/32 bit).

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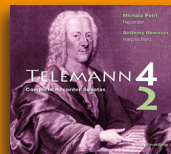
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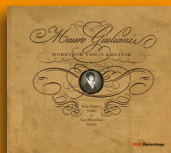
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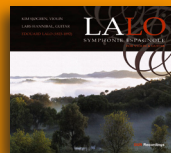
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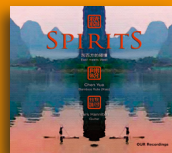
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