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DIALOGUE

EAST MEETS WEST

Chen Yue · Xiao & Dizi

Michala Petri · Recorders



东西方的碰撞



Introduction

Imagine you are a composer, commissioned to write a work for two, primarily diatonic woodwind instruments, each possessing distinctive tone colors, a long history and strong cultural associations. You are writing music to be performed by two consummate masters of their instruments who can do virtually anything! Your biggest challenge is that you must somehow express the concept of "*East Meets West*."

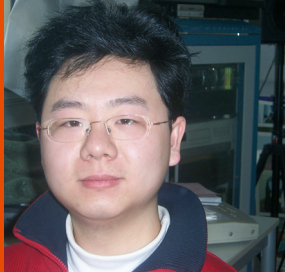
The last century saw the first large-scale cultural exchange between Asia and the West, and encounters with the music of Asia influenced some of Europe's greatest composers – Debussy, Britten, Messiaen, to name a few. And many extended performance techniques, (such as flutter-tonguing, pitch bending, the production of "*non-musical*" sounds, micro-tones, etc.) associated with modern music in the West, have been a part of traditional Chinese music for centuries. Conversely, the introduction of western techniques, such as counterpoint, functional harmony and formal structures has provided Chinese composers with new creative resources of their own.

"*Dialogue - East Meets West*" is the result of several years' discussion and planning. It represents an exploration in sound, featuring ten new compositions by five young Chinese and five young Danish composers. Their works are colorful and varied and provide ten distinctive visions of the musical encounter between China and the West. Whether combining tradition and innovation, eastern and western elements, borrowed or newly created musical resources, each piece is an exploration of how these disparate and seemingly mutually exclusive views can provide new possibilities for creativity and beauty. While the very nature of a "*duet*" implies a "*dialogue*", the variety of musical expressions create a 'dialogue within a dialogue'; the unique vision of each composer interacting with the vision of every other composer presented here.

In each of the works on this program, you will hear the evolving cultural exchange between East and West, and how these young composers perceive and define both the differences and similarities. As in "*Rong*" by Yao Hu, where each instrument has distinctive melodic material signifying 'China' and 'Denmark'; Or Rofelt's "*Circonflexe*", where the instruments serve a purely coloristic function, drawing on extended performance techniques from both traditions, merged into a modern "international" language; Or the crystalline structures of Chen Ruomei's "*Jue*", whose serene coda is simultaneously Chinese and Western; Or the self-contained expression Monrad's "*East/West-project 16*", where the cultural interplay is seamlessly integrated into the music's overall texture. More explicit and nationalistic references appear as well, as in the pure folk-inspired melodies of Siqin Chaoketu's Yan Gui, drawing much of its inspiration from the Mongolian "*Urtyn duu*" (or Long Song) or the direct emotional appeal of Li Rui's "*Peng Zhuang*" and Chen Gang's "*The Greeting from Afar*", whose playful rhythms and modal melodies make for a delightful bridge between cultures, while retaining distinctive Chinese characteristics. Other works approach the instruments as equal partners, where the dialogue of East and West is approached in purely sonic terms, independent of any clear, cultural associations, as in Mette Nielsen's "*Stream*" and Benjamin de Murashkin's "*Cascades*", with very different results in each case. Or as in Sejlund's "*Butterfly-Rain*", where the very idea of "*East meets West*" inspired a poetic vision that transcends political/national/temporal boundaries, becoming instead, a personal journey.

In short, each of these "*different dreams*" whether abstract or literal, avant garde or folk-inspired or a mixture of all of these elements, provides a creative space where harmony and beauty can be explored and shared. Close your eyes and let your own dream begin.

Joshua Cheek, Ann Arbor, Michigan, on Chinese National Day, 01.10.2008.



Yao Hu (b.1983)

Rong (Fusion)

Xiao & Alto/Tenor Recorder

Hu Yao entered the Central Conservatory's Composition Department in 2002. He has travelled to the US, Russia, Italy, Macao, Hong Kong and other locations around the world participating in concerts and academic seminars. Hu Yao has received numerous awards, including the "Best Instrumental Piece" of the 1st *National Composition Award*, "Best Arranger" in the *National Arts Academies Competition*, "Best Pianist of Huapu Award" and the "Triple-A Student" Certificate from the Central Conservatory in Beijing. He has received numerous commissions, and is in demand as a composer for TV shows and documentaries. In April 2007, he was invited by the Beijing Olympic Organization to work on the music for the Opening Ceremonies, the youngest composer to be so honoured.

The Chinese character "**Rong**" means *bending or to bend* in Chinese. The music of "Rong" was conceived as a metaphor of the current historic confluence and mutual transformation of Chinese and western cultures. The two instruments are used to characterize their native cultures - the Xiao, evoking the ancient mysteries of China while the recorder portrays the western world. The dynamic interplay of the two instruments is off-set by episodes of harmonious polyphony, inviting the listener to experience the two instruments (voices/cultures) as beautiful, unique and distinct.



Mette Nielsen (b.1985)

Stream

Xiao & Tenor Recorder

Mette Nielsen's involvement with music began at the age of 6, when she first learned the accordion. She graduated in 2005 from a music conservatory preparing class in Odense. Her formal study of music composition began in 2004 and in 2007 she was accepted as a student in the composition class at The Royal Danish Academy of Music in Copenhagen, where her teachers are Hans Abrahamsen, Niels Rosing-Schow and Hans Peter Stubbe Teglbjærg. Improvisation has always been central to Nielsen's approach to working with musical materials and her compositions are often built upon simple tunes that "react" and "interact" with each other in an intuitive manner.

The title **Stream** refers to "stream of consciousness"; a spontaneous, free association of thoughts. The whole-tone theme presented in the beginning could be seen as the first thought, the musical seed that is to be developed through the piece. Different "thoughts" - in the form of musical ornaments, embellishments, playing-techniques and timbral alterations - interrupt the flow, but these too are eventually integrated into the original thought. The two different instruments represent two different people thinking "the same thing" and Nielsen's approach is to allow each "voice" to intuitively develop its own "stream" accordingly, while retaining its unique personality and individuality.



Li Rui (b.1980)

Peng Zhuang (*Sparkling/Collision*)

Xiao, High Dizi & Alto Recorder

Li Rui began studying piano at the age of 5. Her talent developed early and soon she was performing on various CCTV concert programs broadcast throughout China. Li attended the Central Conservatory in Beijing, where she received her Master's Degree in Composition. Li has stayed on at the Conservatory as a lecturer and presenter. Her public lecture and analysis of Messiaen's *Turangalila Symphony* at the 2008 The Beijing Contemporary Music Festival received wide recognition from both scholars and concert-goers. Li is active as a piano pedagogue and has been engaged on several occasions by Yamaha Pianos as product spokesperson. These appearances as a demonstrator came to the attention of the Musicians Association of China resulting in a commission to prepare a video demonstration for the National Electronic Piano Examination in 2005.

In her composition **Peng Zhuang** (*Sparkling/Collision*), Li has utilized both an assortment of traditional Chinese tunes, as well as melodies of her own invention, working them into simple (western-influenced) A-B-A song-form. In the outer sections of the work, Li also uses the rhythms of Chinese opera, specifically, the *sanban* or "rubato beat", and the imaginative listener will have no difficulty in visualizing the impressionistic brushwork of a traditional Chinese landscape painting in the delicate tracery of the two instruments - one sound following another, echoing and playing-off each other.

The work's middle section provides humorous contrast to the delicate opening. Here, several Chinese folk songs are quoted, the rhythm is strong and irregular and the dynamics rise, almost as in imitation of two birds quarrelling. A welcome return to the serene mood of the opening brings the piece to a quiet close.



Pernille Louise Sejlund (b.1979)

Butterfly-Rain

Xiao & Alto/Tenor Recorder

Pernille Louse Sejlund began her musical career in the Danish Radio Girls' Choir where she received her first musical training and was exposed to virtually every musical genre from Renaissance polyphony to the Avant Garde, pop and jazz. Pernille received her degree in music from Copenhagen University and is currently studying composition at The Royal Danish Academy of Music in Copenhagen with Niels Rosing-Schow, Bent Sørensen, Carsten Fundal and Hans Peter Stubbe-Teglbjærg. Her compositional career started in earnest while still a teenager when one of her choral compositions won first prize in a competition for new choral music. Sejlund remains active as a singer and composes in many styles and genres - from moody, literate pop songs, to contemporary classical orchestral, choral and chamber works to even the occasional venture into Rock-n-Roll and Heavy Metal thrown in for good measure. Her work, *Moby Dick - The Great White Whale* (2007) for two accordions has enjoyed numerous performances in contemporary music festivals around Scandanavia and Europe, creating enthusiastic responses where ever it is heard.

Butterfly-Rain is in Pernille Sejlunds own words: "a musical meeting between two parts of the world, between two cultures, between two instruments, as expressed by a Danish composer". The work's title resulted from a free association of the words "butterfly" and "rain", representing China and Denmark respectively, as well as the shape and mood of the composition's contrasting themes. In the first section, a fast ascending theme, suggesting the Butterfly's fluttering movements, is used to represent China, while in the second part the Rain-theme is presented with falling melodic figures, representing the rain and the melancholy associated with Danish weather. In the third part both themes are fragmented and folk tunes from both China (*Lan Hua Hua*) and Denmark (*Ebbe Skammelsøn*) are hidden within the fabric of the music. The distinctive voice of recorder and xiao, combined with the musical materials assigned to each highlights both the sense of PLAY and INTER-PLAY that can result from such encounters.



Chen Gang (b.1969)

The Greeting from Afar

High Dizi & Sopranino Recorder

Chen was born in Jiangxi Province in Southeast China and shares a similar name to that of the composer of the famous “Butterfly Lovers” Violin Concerto. Chen entered the middle school of the Central Conservatory of Music in 1982 and began his composition studies with Li Binyang in 1985. Upon graduation, Chen was accepted into the composition department of the Central Conservatory of Music, where he studied with Xu Zhenming and Du Mingxin (the distinguished composer of the famous Model Ballet, *Red Army Attachment of Women*). In 1993 he graduated and continued his post-graduate studies, completing his Master's degree in Orchestration in 1995. In 2003 Chen was selected by the Ministry of Education to attend master classes with Walter Zimmermann at the Universität der Künste, Berlin. Upon receiving his certificate, Chen returned to China where he continues his teaching orchestration and composition at the Central Conservatory of Music.

In **Greeting from Afar** composer Gang Chen has crafted a delightful two-part invention for the high dizi and sopranino recorder. The bright, extroverted sounds of these two instruments perfectly convey the congenial spirit of the work's title. The work opens with a short “tuning-up” passage featuring close harmonies and trills. A lively tune emerges - its melody playfully divided between dizi and recorder, each taking the lead in turn. This gradually gives way to a lyrical melody that gradually emerges from the largely monophonic texture. A slight variation on the opening melody is developed into a passage score featuring the instruments in close imitation and parallel movement in fourth and fifths. The piece ends with an extended coda, featuring a return to the leisurely, improvisatory opening material, this time featuring harmony and free counterpoint, bringing this charming little piece to an emotionally satisfying close.



Anders Monrad (b.1981)

East/West-project 16

Xiao & Soprano Recorder

Anders Monrad began playing the piano at the age of 6, and started composing as a teenager. Monrad received his undergraduate degree from Copenhagen University and Business School. Since 2006 he has studied composition at The Royal Danish Academy of Music in Copenhagen under Bent Sørensen, Hans Abrahamsen, Niels Rosing-Schow and Hans Peter Stubbe Teglbjærg. As a composer Monrad gets his inspiration from different musical genres and conventions, and he is an avid collector of obscure old LP's - with tastes ranging from early electronic music, and psychedelic rock to various kitsch genres. He is very inspired by the American composer John Zorn, whose poly-stylistic approach and rejection of the dichotomy between “High Brow” and “Low Brow” culture stands, Monrad sees as one of the most important developments in late 20th century musical aesthetics. In addition to composition, Monrad is active as a painter, music critic and writer.

East/West-project 16 was composed in August 2007 as a part of the *Duets-East meets West* project, and as such conceived of as a meeting between the two, contrasting musical styles. The piece is built upon two contrasting types of musical material, the pentatonic and the diatonic, representing eastern and western music, respectively. The two modes are divided between the two flutes, as are the roles of “melody” and “accompaniment”. The relationship between the two musicians (and musical styles) is dynamic, fluid, and in a constant state of flux, with gradual transitions from pentatonic melody/diatonic accompaniment to diatonic melody/pentatonic accompaniment. The result being a mediation between the two different modes, integrating East and West into a single aesthetic whole.



Siqin Chaoketu (b.1969)

Yan Gui (*The wild goose comes back home*)

Xiao & Soprano Recorder

In 2002 Siqin Chaoketu started his Master's degree at the Composition Department of the China Central University for Nationalities graduating in July 2005. In September 2006 he began his Doctorate studies and became the first Doctoral candidate from the Inner Mongolia Autonomous Region. Through still quite young, Siqin Chaoketu has been extraordinarily active in all aspects of Inner Mongolian cultural life, including teaching Composition and Theory, serving as Vice Chairman of the Inner Mongolia Autonomous Region's Musicians' Association and Director of the Inner Mongolia Autonomous Region International Culture Exchange Centre.

As a composer, Chaoketu is both prolific and active in every form and genre, including chamber music, films scores, music for dance, festivals and many songs. His enormous talents have received considerable recognition throughout the Autonomous Region and China and his compositions and songs have received numerous awards, prizes and certificates of merit.

Yan Gui (*The wild goose comes back home*) was conceived of as a miniature tone poem for recorder and xiao. Using the rhythms and melodic patterns characteristic of Mongolian music, the composer seeks to establish a direct emotional connection with the listener – and evoke the endless blue skies, rippling grasslands and gentle people of the steppes. The purity of the instruments and intimacy of the sounds produced – at times almost folk-like – are a reflection of the reverence for nature that has been so much a part of Mongolian culture.



Kasper Rofelt (b.1982)

Circonflexe

Low/Medium/High Dizi & Sopranino/Soprano/Alto/Tenor Recorder

Rofelt made his debut as a composer in 2001 at Tivoli Gardens Concert Hall, with a performance of one of his orchestral works. He began composing in his teens and started classes in composition, theory and instrumentation with Karsten Fundal while still in High school. As a composition student at The Royal Danish Academy of Music in Copenhagen he studied with Niels Rosing-Schow and Bent Sørensen.

Rofelt received early recognition even during his student years and has received numerous commissions from artists and ensembles such as accordionist Bjarke Mogensen, cellist Andreas Brantelid, the 4 Elements quartet and the Baroque flautist Jennifer Dill.

Rofelt's works include *Distruzione una sinfonia* (2004/2006) for chamber orchestra, *Abwesenheit in einem Traumgarten* (2006) for two guitars, *Concerto for Accordion Shadow Phases* (2008), *Shadow Pieces* (2007) for accordion solo, and *Circulaire 2* (2008) for chamber ensemble.

Rofelt currently is active as a lecturer as well as a composer.

The title **Circonflexe** refers to the diacritical sign ^, and is a graphic representation of the piece's structure and the internal tensions inherent within that form: the dynamic and the static, the rhythmic and the lyrical - all combining into a single expression. The musical materials of the first section are volatile and rhythmically concise, and build in energy and complexity, almost as if the music were struggling to break free of some invisible resistance. The work reaches its climax, both dynamically and musically, on a single tone. Once this apex is reached, the accumulated energy of the first section is released and a melody - alluded to in the preceding section - gradually emerges, and heard in its most explicit form in the closing bars as a dialogue between the two instruments.



Ruomei Chen (b.1979)

Jue (Very rare and fine jade)

Xiao & Alto Recorder

Chen Ruomei attended the China Conservatory of Music, where she majored in composition and theory, studying with Yang Qing. In addition to writing original compositions, Chen has distinguished herself as an arranger, both for instrumental and vocal ensembles. She has received several awards for her works, including the China Conservatory of Music Content Prize. Her work, *The Valley* was awarded the 3rd Prize of the China Conservatory of Music Composing Contest in 1998. Since September 2007, she has commenced graduate studies in composition at the Central Conservatory, under the distinguished composer and head of the Composition Department, Tang Jianping. In addition to her musical accomplishments, Chen is an award-winning teacher and is currently active as a teacher at the Beijing Oil Chemical Industry Institute.

Jue is a rare form of jade which is made when two other mineral aggregates (Jadeite and Nephrite) are combined. It was this organic idea – of two different elements, fusing together to create a single beautiful object – that inspired the creation of the piece, *Jue*. In this piece, each of the jades are represented by its own instrument. The clear, passionate sound of the recorder represents Western culture, while Chinese culture is represented by the Xiao flute with its characteristic rising and falling shadings and timbre. The combination of these two “jades” suggests another dimension of “East Meets West”. The contrasts, comparison and complimentary characters of these two mixed cultures/instruments/jades is both a product of and sincere hope for a long lasting friendship between East and West.



Benjamin de Murashkin (b.1981)

Cascades

Xiao & Tenor Recorder

Benjamin de Murashkin was born in Denmark, but at the age of one moved to Australia with his family, where he lived for 21 years before returning to his country of birth. In Australia, de Murashkin majored in composition at the University of Melbourne, where he graduated with honors. De Murashkin is currently studying at The Royal Danish Academy of Music in Copenhagen, Denmark.

Originally wanting to play pop music, de Murashkin discovered classical music as an adolescent and has lived an amphibious life ever since. While still a student in Australia, he released several solo CDs and since 1999, he and singer Anne Christine, have performed as “Sage”, with whom he has released several successful CDs. The music of Benjamin de Murashkin refrains from any philosophical artifice, instead making its appeal directly to the emotions of the listener. His concert works include the orchestral piece *Fra Skyer Mørke og Tunge af Regn, Findes Ly i Skovens Dybde* (From Clouds Dark and Heavy with Rain, Refuge is Found in the Forest's Depths), and *Guldhornene* (The Gold Horns), for soprano and piano, written for Amanda Forbes, who gave the premiere of the piece together with the composer at Melba Hall, Melbourne, in 2004.

The central idea behind **Cascades** was the use of running and flowing motion as a unifying principle. Through the use of shared thematic materials, de Murashkin approached the idea of “East Meets West” as more of a musical convergence than a study in contrasts, bringing together two instruments from two very different cultural landscapes in a single, harmonious expression. The piece opens with a musical searching for the main theme. As the instruments weave lines of melody, scale passages begin to predominate, suddenly giving way to torrents of sound from the two instruments. This fluid motion continue into the work's middle section, where three new elements are introduced - trills, rippling arpeggios and high pitched melodies, all combining to create a multi-layered cascade of tones. In the closing section, de Murashkin creates an impression of harmonic movement, utilizing trills and triadic arpeggios creating a “harmony” between the two instruments before a final flourish.



Chen Yue

Xiao & Dizi



Chen Yue was born in Hangzhou, Zhejiang Province. She began playing the traditional Chinese bamboo flute - dizi - as a child, receiving her earliest instruction from her father. Her next teacher was the famous Dizi master Jiang Guoji. By the age of 12 she was already a well-known local performer and became formal student of the master teacher, Zhao Songting. In 1993 she entered the Middle School of the China Conservatory of Music to study with Zhang Weiliang, one of the most wellknown masters of Xiao and Dizi in China. She was admitted as an undergraduate in 1996. The next year she was invited by China Central Television to participate in the national celebration of Hong Kong's retrocession to China.

In 2000 Chen graduated from the China Conservatory of Music and was the first woman to receive a Master's degree in traditional Chinese flute performance in China. Following graduation Chen Yue began teaching flute at the China Conservatory of Music.

In addition to her teaching, Chen Yue is much in-demand as a musician, performing several times on the Annual Spring Festival broadcast - the most watched television broadcast in the world. She was guest artist at the Special Olympics theme show of the Beijing Culture Festival in Moscow in 2001, a featured performer at the 2003 "Year of China" in France and was selected as one of the official musical representatives of China for the Beijing Week of the Chinese Culture Festival in Washington D.C. in 2005. That same year, Chen Yue began her longstanding collaboration with pianist Richard Clayderman, touring with him all over the world. In May 2006, she joined the China National Symphony Orchestra on their US tour and in 2007 was one of the featured performers at one of the music industry's largest international trade shows, the MIDEM exposition in Cannes, France. Later in 2007 she was invited to Denmark where she had the opportunity to meet the Danish Royal Family and performed a series of successful concerts with guitarist Lars Hannibal and Michala Petri as part of the *East Meets West* project.

Chen Yue is currently a member of the Traditional Wind Instruments Institute of the China Musicians Association, China Traditional Wind and String Music Institute and is vice-secretary of Chinese Flute Majors' Institute and has published several scholarly articles on the history of the Dizi. She has concertized throughout Asia, the Pacific Rim, Europe and America and has been a soloist with the China National Symphony Orchestra, the Sydney Symphony Orchestra, the China Central Folk Orchestra, the Guangzhou Symphony Orchestra, the Tokyo City Symphony Orchestra, the Macau Orchestra and the Greek National Symphony Orchestra. She has released many albums, popular both within China and internationally, including *Bamboo Love*, *Song without Lyrics*, *Color of Flute*, *Red · Piano Impromptu*, *Spirits - East Meets West*, *China Joy* and *Chinese Euphony*.



Michala Petri

Recorders

Born in Copenhagen on the 7th of July 1958, Michala Petri began playing the recorder at the age of three and was first heard on Danish Radio when she was five. Her debut as concerto soloist took place at the Tivoli Concert Hall in 1969, the year in which she began her studies with Professor Ferdinand Conrad at the Hochschule für Musik und Theater in Hannover. Since then she has toured extensively throughout the world, performing with musicians such as Pinchas Zukerman, James Galway, Joshua Bell, Maurice André, Keith Jarrett, Gidon Kremer and Claudio Abbado and as soloist with many of the world's major chamber and symphony orchestras. In 1992 she formed a duo with Danish guitarist and lute player Lars Hannibal, with whom she tours all over the world.

Michala Petri was an exclusive recording artist for Philips from 1979 to 1987 and until 2005 for BMG/RCA Red Seal. In 1997 she received the Deutscher Schallplattenpreis for her exciting collaboration with Vladimir Spivakov and the Moscow Virtuosi performing Vivaldi's Flute Concertos. In 2002 she was awarded a second Deutscher Schallplattenpreis for her album *Kreisler Inspirations* with Lars Hannibal. Other recordings include two albums of Bach and Handel Sonatas with Keith Jarrett; and several albums of Baroque Concertos with the Academy of St. Martin-in-the-Fields. Her recent recordings include Vivaldi's *The four Seasons* with Swedish Chamber Orchestra and Thomas Dausgaard (EMI) and the critically acclaimed *Los Angeles Street Concerto: Michala Petri plays Thomas Koppel* (Dacapo).

Michala Petri and Lars Hannibal have launched their own label, OUR Recordings and have released *Siesta*, inspired by Latin American and Mediterranean music, *Spirits*, featuring Chen Yue on Xiao - the first release in the on-going *East Meets West* project; *Movements*, featuring the recorded premieres of three of newly composed concertos (nominated for the 50th Annual Grammy Awards), and most recently Mozart's Flute Quartets, where she is joined by Carolin Widmann, violin, Ula Ulijona, viola and Marta Sudraba, violoncello.

In 1995 the Queen of Denmark honored Michala with The Order of the Knight of Dannebrog. In 1997 she was nominated for the Nordic Council Music Prize and in 1998 received the Wilhelm Hansen Music Prize as well as the H.C. Lumbye Prize for her achievement in bringing classical music to a wider audience. In 2000 Michala Petri received the highly prestigious Sonning Music Prize, previously awarded to among others Stravinsky, Bernstein, Britten, Shostakovich, Menuhin and Miles Davis.

www.michalapetri.com





The Recorder

The recorder is an end-blown woodwind musical instrument from the family known as "fipple" or whistle flutes. While examples of whistle flutes date back to the Neolithic, the instrument known to us as the "recorder" began to appear during the 14th century. Recorders are distinguished from other whistle-type flutes by having eight finger holes; seven on the front of the instrument and one, covered by the thumb on the rear of the instrument used to transpose up an octave, whereas folk instruments have only six holes.

The recorder was a popular musical instrument from medieval times and by the Renaissance had accumulated a considerable solo repertoire. Recorders were also built in sets or "consorts" in sizes from sopranino to contrabass. The popularity of the instrument can be seen from its frequent depiction in art as well as evidence such as the inventory of Henry VIII's possessions at his death in 1547 which included 76 recorders. The recorder continued in popularity throughout the 17th and 18th centuries and unquestionably enjoyed its Golden Age during the Baroque. Bach, Handel, Telemann, Purcell and Vivaldi all composed virtuoso parts for the instrument but technical improvements to the flute, oboe and clarinet enabled them to soon surpass the recorder in popularity. By the Romantic era, the recorder was superseded by the flute and clarinet.

The recorder was revived in the twentieth century, as part of the renewal of interest in authentic performance practice of Early Music. Among the leading personalities in the recorder revival were the English musicologist, instrument-builder and recorder player, Arnold Dolmetsch (1858-1940), and Carl F. Dolmetsch (1911 - 1997), who followed in his father's footsteps. Today, the recorder is among the most popular and beloved musical instruments - its simple design and portability makes it ideal for teaching music while its clear, sweet, slightly reedy tone can be heard everywhere from movie soundtracks, and concerts of contemporary music, popular songs and even rock music.





The Xiao and The Dizi

(簫) (笛子)

The Xiao (簫) and Dizi (笛子) are two of the most popular Chinese wind instruments. There are many opinions as to the origin of the xiao and dizi but examples of both have been found dating back thousands of years. The xiao is played vertically, with the instrument held at a 45 degree angle from the player's body. Most traditional xiao have six finger holes, while modern instruments have eight; the additional holes do not extend the instrument's range but assist in correcting intonation. The Japanese shakuhachi, and the Korean danso (also spelled tanso), are both descended from earlier forms of the Chinese xiao. The xiao's limited dynamic range and soft, serene tone has made it an ideal instrument for chamber music.

The dizi (笛子) is a Chinese transverse flute. It is also sometimes known as the di (笛) or hengdi (橫笛) and exists in two different forms - the larger of the two, the qudi (曲笛) is used primarily in the south and the smaller, higher-pitched bangdi (梆笛) used mainly in the north. The dizi is widely used in Chinese folk music, as well as in Chinese opera, the modern Chinese orchestra and even contemporary pop and rock groups. Most dizi are made of bamboo, although some dizi have been made from other kinds of wood, or even from stone, including jade.

The distinguishing feature of the Dizi is the dimo (笛膜) or bamboo membrane glued over an extra hole drilled into the instrument. Whereas most simple flutes have only a blowing hole and finger-holes, the dizi has an additional hole, called a mo kong (膜孔), over which the dimo is glued. This membrane gives the dizi its distinctive sound, making it brighter and louder, adding harmonics and giving the tone a buzzing, nasal quality. Most professional players have a set of seven dizi, each in a different key and size. The 20th century has seen many modifications and "improvements" to the dizi enabling it to play in equal temperament and even a fully chromatic version called xindi (新笛 - literally "new flute").



Acknowledgements

Creating a recording featuring an international collaboration requires the time, talents, and enthusiasm of many people - even when only two artists are involved. Also needed is no small amount of luck! OUR Recordings has been very fortunate to have had such luck - and colleagues on three continents, who gave of themselves so generously, in order to help *Dialogue - East meets West* become a reality.

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Joshua Cheek for his constant inspiration, openmindedness and reminding of the necessity of cultural dialogue between East and West.

Throughout the world:

To the many friends we have made when we have performed - their kindness and appreciation has given us the encouragement to continue to explore new, beautiful and creative music to perform.

DIALOGUE

EAST MEETS WEST

Chen Yue · Xiao & Dizi

Michala Petri · Recorders



东西方的碰撞

Dialogue - East meets West is the second CD in a series produced by OUR Recordings, entitled *East meets West*, which as a turning point has the dialogue between the two cultures. The first recording, *Spirits - East meets West* with Chen Yue, on Xiao and Lars Hannibal, on Guitar was released in April 2007. After experiencing the beauty of traditional Chinese music and the possibilities inherent in combining Chinese and Western musical instruments, it became clear that another step could be to see what would happen when the recorder and the equivalent Chinese instrument met in - as the Chinese would say - "a friendly encounter".

Following much thought, it was decided that the concept should be as simple as possible in terms of physical material and instruments, in order to let the concept itself have the foremost place. From there the idea followed to ask five young Chinese and five young Danish composers to explore the dynamic possibilities of a cultural encounter - by each writing a duet just for Chen Yue and Michala Petri, without any other instruments. Each composer received the same basic information about the instruments and parameters for the composition regarding length, but had free hands and minds regarding the content of the piece.

For the musicians and producers, the skill, diversity, inventiveness and creativity with which the young composers completed their "assignments" was a constant source of great wonder. And now, the colourful and varied results that grew from the original concept for *Dialogue - East meets West* are here for you to enjoy!



Recorded at:	Egedal Church, Kokkedal, Denmark September 5.-6.-10.-11. 2008
Concept Idea and Executive Producer:	Lars Hannibal
Producer, engineering and editing:	Preben Iwan
Booklet Notes:	Joshua Cheek
Artwork, design and layout:	Charlotte Bruun Petersen
Cover photos + page 14, 16, 20, 22:	Suste Bonné
Photos from concert in Marmorkirken:	Ole Haupt
Additional photos:	Lars Hannibal
Chinese seals:	陈鸿桦 Hongye Chen.
Technical specifications:	This hybrid SACD was recorded, edited and mixed in the DXD format.

OUR Recordings Realeases

www.ourrecordings.com



SIESTA | 8.226900 | Michala Petri and Lars Hannibal

MusicWeb:

"...outstanding musicianship, great duo playing".

All Music:

"...for recorder players it's a more or less mandatory look at what the instrument can accomplish".



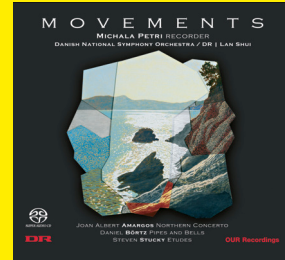
SPIRITS | 8.226901 | Chen Yue and Lars Hannibal

Gramophone China:

"Chen Yue's xiao and Hannibal's guitar mingle the soft and sensitive tunes with humble love".

All Music Guide:

"Highly recommended, whether you are interested in musical mixtures or just like the sound of the bamboo flute, beautifully played".



MOVEMENTS | 6.220531 | Michala Petri and DR Symphony Orchestra conducted by Lan Shui.

American record Guide:

"...If you do not hear this played by your local orchestra in the next decade, write a letter or stop going".

Klassik Heute (10/10):

"A phenomenal recording, wonderful music!".

2008 Grammy Nominee

for best Classical Composition



MOZART | 6.220570

Michala Petri, Carolin Widmann, Ula Ulijona and Marta Sudraba.

ClassicToday.com (10/10):

"Lovely, fluid, timbrally congenial, eminent entertaining".

Gramophone England:

"Petri makes the recorder sound so right in Mozart - delightful!".

介绍

把自己想象成一个作曲家，受邀为两种主要的，音色差异较大，历史悠久且文化背景丰富的自然音阶管乐器创作一部作品。这部作品将会由两位享有盛名，技艺炉火纯青的器乐演奏家共同演绎！你最大的挑战是你必须在作品中表达出“东西方碰撞”的概念。

第一次大规模的东西方文化交流发生在上个世纪，亚洲音乐影响了部分欧洲的伟大音乐家——德彪西，布里顿，梅西安等等。还有更多的交流是在演奏的技巧上，（比如吐音，弯音，非“乐音”的制作，micro-tones等等）与现代西方音乐的结合，而这些演奏技巧已在传统中国音乐的表演中沿袭至今。另一方面，西乐演奏技巧的进入，比如对位，功能性合音和正规结构则为中国作曲家提供了新的创作资源。

“对话——东西方的碰撞”是经过若干年的讨论和计划而产生的。他代表了一种对声音可能性的探索，由五位中国作曲家和五位丹麦作曲家共同完成。他们的作品色彩丰富，形式多样，从十种不同的角度来展示中西方的音乐。无论是将传统与创新作结合，还是东西方元素作结合，抑或是借鉴或者创新的音乐资源，每一首曲目都是对这些不同点的探索，表面上看起来互不相干的视角提供了创新和达到完美的可能性。“二重奏”的本质就是“对话”，丰富的音乐表达产生出了“对话中的对话”；每位作曲家的独特观点和其他的作曲家的视角在这里互动。

节目中的任何一首作品中，你都可以听到东西方文化进阶的交流，也可以欣赏到这些青年作曲家是如何理解和定义这些区别和共同点的。比如胡尧的《融》，每一种乐器都有各自的旋律元素来表现“中国”和“丹麦”；又比如 Rofelt 的 "Circonflexe"，

乐器体现了其纯净但音色丰富的功能，仿佛一张从古典和摩登的“国际”语言中延伸出来的画卷；再比如陈若梅结构清晰的《珏》，它平静的结尾既是中国的又是西方的；再有 Monrad 孤傲的“东西方的碰撞-曲目16”，文化的相互作用不着痕迹的融入到了整个音乐中。

更多的是显而易见的民族特色的表现，斯琴朝克图的作品，纯粹是由民族音乐中的旋律激发的，主要来源于蒙古民歌“Urtyn duu”（或者长歌）或者是李睿直抒胸臆的《碰撞》和陈刚的《来自远方的问候》，都是演奏强烈、旋律优美的作品，是两种文化之间沟通的桥梁并保持了鲜明的中国特色。其他作品则将乐器作为平等的合作伙伴，从声音的融合中体现东西方对话的主题，独立于任何文化联盟，比如在 Mette Nielsen 的《溪》和 Benjamin de Murashkin 的《Cascades》两首曲目风格迥异。而在 Sejlund 的《蝶-雨》中，东西方的碰撞激发出了诗意的视角，超越了政治、国籍、世俗的樊篱，成为了一场个人的旅行。

简单的来说，这些“不同的梦”中的每一首，不论是抽象或者写实，后现代或者民族感强烈以或者是所有这些原素的结合，他们都提供了创新和创造美的空间。闭上眼睛，你的逐梦之旅就开始了。

Joshua Cheek, Ann Arbor, 密歇根
中国国庆节, 01.10.2008