Michala Petri

50th Birthday Concert

Kremerata Baltica

Tivoli Garden Concert Hall ~ Live recording

Being able to perform on my 50th birthday in Tivoli Concert Hall was very special for me. It was in this very hall that I had my debut four decades earlier - playing there twice in the same season: once accompanied by my mother on the piano, and once as a soloist with the orchestra in which my father played the violin, and which I had listened to from the audience from before I can remember. Tivoli Concert Hall has been for me, the location of many memorable occasions, including my 30th and 40th birthday celebration concerts.

For this particular concert, I was grateful to be able to perform with the wonderful Kremerata Baltica - and to share this night with many family members and friends - both on stage and in the audience - all contributing to a feeling that many different aspects of my life had been brought together.

The choice of repertoire was free for me to decide and was chosen based on what I thought would make a nice and varied programme - including my seemingly everlasting wish to communicate through works, which the audience does not yet know so well. Only later do I see that the programme also reflects the feelings of "self-evaluation" and" centeredness" associated with a 50th birthday - looking back as well as ahead, even in small details. Of the two Baroque works, the concluding Vivaldi concerto is the piece I have performed most frequently in my career - while the opening Albinoni concerto I have performed only a few times. Of the two contemporary works, I have performed the Valere Iubere by Artem Vassiliev comparatively often, whereas Chen Yi´s Concerto was premiered only months before - in Beijing 4/4 2008 (coincidentally on

Chen Yi´s Birthday) and repeated once at Gidon Kremer´s Sigulda Festival. The only real "new" piece for me was chronologically the middle one – Mozart's Andante. Only recently have I had the courage to start playing this composer, whose music in itself to me feels totally centred and like pointing in all directions at once, not only backwards and forwards, but also upwards and down below the ground! My feeling perhaps being explained and enhanced by the fact that Mozart's music has helped my search for simplicity in expression, and supported the feeling of naturalness I have always been striving for in music-making, and which we as humans may all be ultimately seeking.

If I am fortunate enough to be able to celebrate another birthday in 10 years, I hope to be able to look back at this concert as a new beginning - of a new way for me to think of my instrument as well as my music-making - two sides of my artistic life which cannot be separated.

Since the recording was originally made for radio broadcast all levels and microphone settings were fixed on the evening, with very limited opportunity to alter the sound or edit away noises from the concert. For me this fact only adds to the feeling of centeredness and spontaneity of those two hours: Being captured exactly as they were – and therefore reflecting the true feeling of music making: "Here and Now". Something I hope to continue to develop in to the future.

Michala Petri

Michala Petri

Born in Copenhagen on July 7th 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 Garden 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 where she finished her studies in 1976. 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 regularly.

Michala Petri was an exclusive recording artist for Philips 1979 - 1987 and 1987 - 2005 for BMG/RCA Red Seal. Recordings include albums of Bach and Handel Sonatas with Keith Jarrett and several albums of Baroque Concertos with the Academy of St. Martin-in-the-Fields. More recent recordings include Vivaldi's "The Four Seasons" and Saint-Saêns' "Rondo Capriccioso" with Thomas Dausgaard and Swedish Chamber Orchestra for EMI, and the critically acclaimed Dacapo release *Los Angeles Street Concerto: Michala Petri plays Thomas Koppel*, which received the Danish Music Award as Best Classical Album 2006.
Michala Petri and Lars Hannibal have 2006 launched their own label, OUR Recordings. The album *Movements* with contemporary recorder concertos by Joan Albert Amargos, Daniel Börtz and Steven Stucky was nominated for a US Grammy in 2007.

Prices and Awards include two times Deutscher Schallplattenpreis: in 1997 for her collaboration with Vladimir Spivakov and the Moscow Virtuosi performing Vivaldi´s Flute Concertos, and in 2002 for her album *Kreisler Inspirations* with Lars Hannibal. In 1998 Michala Petri recieved 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 she received the highly prestigious Sonning Music Prize, previously awarded to among others Stravinsky, Bernstein, Britten, Shostakovich, Menuhin, Kremer and Miles Davis.

Michala Petri is Vice President of the Danish Society for Fighting Cancer and a member of the Presidium of UNICEF Denmark.

Kremerata Baltica

The Kremerata Baltica was launched in 1997 by Gidon Kremer and is today one of the prominent international ensembles. A great number of the ensembles concerts are performed with Gidon Kremer as leader and soloist. Through his work with this chamber orchestra, Gidon Kremer strives to pass on his vast musical know-how to young musicians from the three Baltic countries and at the same time to promote and inspire the newly revived independent music life in the Baltic Nations. In addition to this the ensemble found its musical homeland in the Chamber Music Festival in Austria's Lockenhaus, also established by Kremer, where it gets new impulses and makes new contacts each year.

The Kremerata Baltica gives concerts regularly in major cities like Vienna, Berlin, Paris, London, Moscow and New York. At the renowned festivals in Dresden, Rheingau, Schleswig-Holstein, Montpellier and Verbier the orchestra is a gladly welcomed guest, as it is by the Prager Frühling, Salzburger Festspiele or at the BBC Proms in London. Its 10th birthday lead them to extended tours throughout South America, USA, Japan and Corea. The numerous concert tours given by the Kremerata Baltica have taken place with noted soloists and conductors like Evgenij Kissin, Jessye Norman, Mischa Maisky, Oleg Maisenberg, Sir Simon Rattle, Christoph Eschenbach, Kent Nagano, Heinrich Schiff and Vladimir Ashkenazy.

A special emphasis of the orchestras work is contemporary music and aside from premieres and commissioned works by Arvo Pärt, Giya Kancheli, Peteris Vasks, Leonid Desyatnikov and Alexander Raskatov, they perform compositions by Alfred Schnittke, Sofia Gubaidulina, George Enesco and Astor Piazzolla.

Within the framework of their successful partnership with the recording company Nonesuch, the orchestra has produced two path-breaking Piazzolla recordings: "*Eight Seasons*", combining the seasons from Vivaldi and Piazzolla and "*Tracing Astor*", a homage to this great Argentinean composer. "*Silencio*" followed, a fascinating compiling of contemporary compositions by Arvo Pärt, Philip Glass and Vladimir Martynov as well as "*After Mozart*", a musical retrospective of Mozart seen from the point of view of the 21st century. For this last recording they received a Grammy Award in February 2002. A CD with Schubert´s string quartet G-major orchestrated for Kremerata has been released by ECM in 2005.

Kremerata Baltica

First Violin:
Eva Bindere*
Sandis Steinbergs*
Ruta Lipinaityte
Dainius Peseckas
Migle Diksaitiene
Sanita Zarina

Second violin:
Andrejs Golikovs*
Migle Serapinaite
Agne Doveikaite
Ieva Paukstyte
Inga Gylyte

Viola:
Daniil Grishin*
Ingars Girnis
Katrina Krausauska-Krauze

Cello:
Marta Sudraba*
Eriks Kirsfelds*
Peteris Cirksis
Janis Rinkulis

Doublebass:
Danielius Rubinas

Harpsichord:
Reinut Tepp

** Leaders*

Daniil Grishin,
Conductor in
"The Ancient
Chinese Beauty"
and "Valere lubere"

Daniil Grishin, born February 24 1975 in Surgut, began studying music at the age of 5. He finished musical school qualified as a violin player in 1989 and in 1990 entered the Lyceum of the Nizhny Novgorod State Glinka Conservatory as student of viola.
In 1992 he became a student of the Nizhny Novgorod State Glinka Conservatory. In Dezember 2000 Daniil Grishin won the First Prize and received two "Special Prizes" at the 4th International Viola Competition of Yuri Bashmet Since 1999 he is a concertmaster of the viola section in the Municipal Ensemble of Soloists "Sofia". In addition to his work in Kremerata Baltica he has concertized extensively as chamber musician and soloist throughout the world, and works as a conductor.

Tomaso Albinoni

(1671-1751)

Concerto d-minor, opus 9 nr. 2
for Soprano Recorder, Strings and Basso continuo

Albinoni was the elder son of a wealthy Venetian paper factory owner, which gave him the financial independence to work neither for the church or the nobility. He worked quite isolated, giving his works a deeply personal impression. In his age he was famous for his concertos, solo cantatas and his many operas, of which only a few remain. During the baroque period, Albinoni played a very important role in the development of the solo concerto, which is often attributed to Vivaldi. He kept the three-movements form, and both in the fast outer movements and the slow middle part, the solo voice is characterized by his vocal melodic lines. Albinonis' music was often published by dedicating his works to members of nobility in Italy, Spain and Germany. In occurrence, the twelve concertos for oboe opus 9, published in 1722, from which the present concerto has been transcribed for recorder, was dedicated to the Elector of Bayern Maximillian Emanuel 2. In the 1950s Albinoni's music experienced a renaissance, most notably with the great popularity of his Adagio for Organ, which was originally an arrangement of a continuo part for a Trio Sonata, perhaps not even been written by Albinoni.

Chen Yi:

(b.1953)

The Ancient Chinese Beauty
for Recorder and String Orchestra (2008)

Born April 4 1934 in Guangzhou China into a family of doctors with a strong interest in classical music, Chen Yi started studying violin and piano at age three with Cheng Rihua and Li Suxin, and music theory with Zheng Zhong. Dr. Chen has received a bachelor degree and - as the first woman in China - a master degree in composition from the Central Conservatory in Beijing, aswell as a Doctor of Musical Arts degree from Columbia University in New York City. Her composition teachers have included Wu Zu-qiang, Chou Wen-chung, Mario Davidovsky and Alexander Goehr.

By combining Chinese and Western traditions Dr. Chen Yi transcends cultural and musical and boundaries, and serves as an ambassador for the arts, creating music that reaches a wide range of audiences and inspires people of different cultural backgrounds.

Chen Yi has served as the Distinguished Professor in music composition at the University of Missouri-Kansas City Conservatory of Music and Dance since 1998. In 2001 she received the prestigious Charles Ives Living Award from the American Academy of Arts and Letters, and was elected to the American Academy of Arts & Sciences in 2005. She has been appointed by the China Ministry of Education to the prestigious three-year Changjiang Scholar Visiting Professor at the Beijing Central Conservatory of Music in 2006.

Amongst the many commissioners of Chen Yi´s music are Carnegie Hall, Luzerne Music Festival, St. Paul Chamber Orchestra, Los Angeles Philharmonic, Cleveland Orchestra, New York Philharmonic, Sächsische Staatskapelle Dresden,Yo-Yo Ma, and Sir Yehudi Menuhin. Her *Olympic Fire*, commissioned by the BBC Proms was premiered on the opening night for the Olympic Games in Beijing, August 8 2008, at the Royal Albert Hall by BBC Symphony Orchestra. Her music has been recorded on numerous labels, including Bis, New World, Naxos and Teldec, with Grammy Awards in 2003 and 2008.

The Ancient Chinese Beauty has three movements:
I. The Clay Figurines; II. The Ancient Totems; and
III. The Dancing Ink. The work is a musical realization of my impression on the ancient Chinese art: the clay figurines of the Han dynasty (206 B.C. - 220 A.D.), the ancient totems dated thousands of years, and the cursive of the Tang dynasty (618 - 907) for solo recorders and string orchestra.
It is commissioned and premiered by the prominent recorder soloist Ms. Michala Petri with Beijing Philharmonic conducted by Shen Hao in Beijing on April 4, 2008, to celebrate the anniversary of the longest noninterrupted relation between the two countries, Denmark and China.

Have you seen the shapes of the enraptured storyteller, the vivid acrobat and the moving dancers with long sleeves? They are in highly exaggerated forms and postures, in large and sweeping movements - the innocent and bold images symbolize the strength, motion and speed. It's the beauty of the crude and primitive power of humanity in its conquest of the material world.

Have you seen the fierce-looking totem patterns on the bronze wine vessels, or on a piece of wood or stone, in different designs? The totem was an auspicious symbol, which was used in primitive sacrificial ceremonies. It had the power to protect against evil. The ferocious beauty of the totem art expressed an irresistible force and a historical inevitability.

The dancing lines and layers in the ink calligraphy have such rich color, dark and bright, thick and thin, heavy and light in the texture that I have this imagination realized in musical sound of the third movement, which is full of vivid energy and dramatic shapes.

Chen Yi

Wolfgang Amadeus Mozart

(1756-1791)

Andante C-Major KV 315
for Alto Recorder and String Orchestra

In 1778, when Mozart lived in Mannheim, he met the wealthy Ferdinand Dejean from the Netherlands, who was an avid amateur flute player. He asked Mozart to write “three small, easy and short Flute Concertos, and a couple of Flute Quartets”. Mozart only fulfilled a part of the commission, and therefore received a smaller fee, to his farther Leopold’s great displeasure. In a letter Mozart wrote to him in February 1778 it says: “…It is, as you know, always difficult for me to get started, when I have to write for an instrument that I simply do not like”. Mozart only wrote one Flute Concerto KV 313, while the second, KV314, is a transcription of an Oboe Concerto. Of Mozart’s four Flute Quartets, only one, KV 285, was part of the commission from Dejean. Mozart’s dislike for the flute cannot be felt in the Concertos; they are of the same high standard as all the other concertos for wind instruments. The Andante in C-Major was most likely written as an alternate to Movement to the concerto KV 313, as the original was perhaps too demanding for Dejean.

Nino Rota

(1911-1979)

Concerto for Strings

Italian composer Nino Rota is best know as a film composer, especially for his long collaboration with director Federico Fellini in such films as La Strada, La Dolce Vita and 8 ½, aswell as for his music to the Godfather trilogy. He has also written 10 Operas, 5 Ballets and many orchestra and choir pieces. Considered a musical *wunderkind*, he wrote his first Oratorium at the age of eleven, after studying at the Conservatory in Milano and Santa Cecilia Academy in Rome, the conductor Arturo Toscanini encouraged him to travel to America, where he finished his studies in Philadelphia. In 1960 Rota decided to write less film music to make more time for his other music. There is a huge difference between the concentrated sound paintings of his film music, and the more transparent and free themes in his other works, which can be characterized as neo-classism. His most well-known orchestral work, Concerto for Strings, was written in 1964-1965, and revised in 1977.

Artem Vassiliev

(b.1974)

Valere Iubere (To say goodbye)
for Alto Recorder and Strings

Artem Vassiliev was born in Kazakhstan in 1974 and moved to Moscow in 1980. He started studying music at the age of 12 and then went on to do his principle studies in composition with Yuri Vorontsov and electro-acoustic music with Anatoly Kisselev at Gnessins College 1991-95 and with Vorontsov at the Moscow State Conservatoire 1995-2002. 2001-2002 he was granted a full scolarship to the post-graduate department at the Royal Academy of Music in London where he completed MMus in Composition course with distinction. He has worked as a tutor in electro-acoustic music at Gnessins' College and as a teacher at the sound engineering department at Gnessins' Academy. He has been given the ORSAS award to continue his studies on PhD course at the Royal Academy of Music, where he combines his research with teaching instrumentation and music technology courses.

He has composed many works in both traditional and electro-acoustic media. His works "The Ways" and "Gestures" were awarded prizes in the Residence Section of the 23rd and 25th Bourges International Electro-acoustic Competition. Following these awards, he studied in studios in France, Hungary and England.

His works have been performed at the Moscow Autumn Festival, Moscow Forum music festivals and at international festivals in France, Great Britain, Sweden, Holland, USA, Switzerland and several other European countries. In UK his music was premiered at Wigmore Hall, South Bank Centre and also at Bath, Dartington, Berio and Kurtag Music Festivals.

Commissions have been received from the Royal Academy of Music in London, Amsterdam Sinfonietta, Köln Sinfonietta, Homecoming Music Festival in Russia and Paul Dresher Electroacoustic Band in USA.

The idea for this piece came to me after hearing firstly, a very moving concert by Kremerata followed by a performance of variations on a folk tune brilliantly performed by Michala Petri which completely transformed my attitude to the recorder. I had collaborated with Michala on a solo piece previously, and the prospect of writing a concerto triggered numerous musical ideas.

Valere Iubere, which is Latin for "to say good bye" describes the nature of the piece, which is written as if it were a personal diary. Several fragments of the score were written in moments of sadness after two unexpected and unrelated events; two of my colleagues, both young Russian composers, passed away recently. The score is dedicated to Michala Petri.

Artem Vassiliev

Antonio Vivaldi

(1678 – 1741)

Concerto C-Major, RV 443
for Sopranino Recorder, Strings and Basso continuo

Antonio Vivaldi spent most of his life in Venice where his father - also his first violin teacher - was violinist in the Marcus Church. Vivaldi was ordained as a priest in 1703, but the same year was engaged as music teacher and composer at the girls' orphanage Ospedale della Pietá, where he remained for 35 years. On the top of his career Vivaldi was one of the most popular and influential composers of his time. Even J.S. Bach was a great admirer, arranging many of his concertos for organ or harpsichord. Vivaldi and Bach`s music shared the same destiny: fast forgotten, but rediscovered in the early 20th century. Vivaldi's huge production and the easiness in his composing made Stravinsky write of his music "as the same concerto 400 times". Apart from being unfair in judgement, it is also wrong, as Vivaldi wrote more than 500 Concertos! Only 3 of them are, as RV443, written for the smallest in the recorder family, the piccolo or sopranino. In his thoughts Vivaldi must have imagined a very good soloist, as the solo part is extremely virtuoso and demanding. The concerto is typical for Vivaldi, with 2 fast outer movements and a slow middle part, where the recorder is playing an expressive monologue.

Recorded in Tivoli Garden Concert Hall, July 7, 2008

Executive Producer:	Lars Hannibal
The Recording was made by:	DR
Technician:	Peter Bo Nielsen
Producer:	Jakob Marstrand
Mastering:	Preben Iwan
Graphic design:	Charlotte Bruun Petersen
Photos:	
Cover + page 9 + 10:	Ole Thofte
Page 5:	Suste Bonnén
Page 7:	Christian Lutz
Page 19 + 21:	Ole Bjørk

Thanks to

Varelotteriet for sponsoring the concert.
Augustinus Foundation and Oticon Foundation
for sponsoring the commission and premiere of The Ancient Chinese Beauty.

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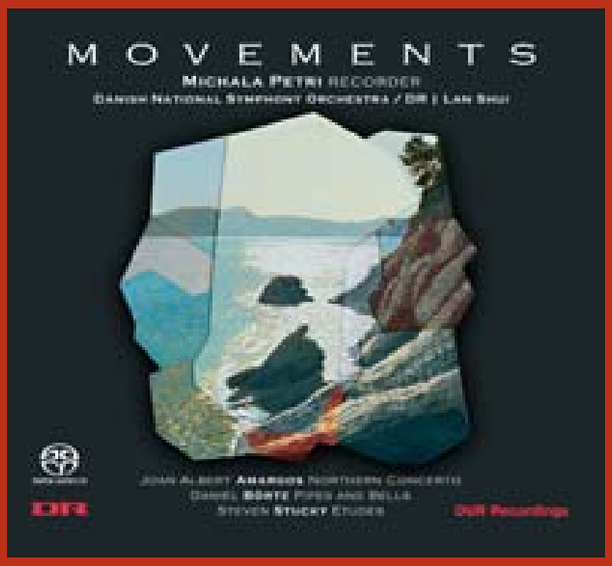

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TOMASO ALBINONI		*Concerto d-minor, opus 9 nr.2* for recorder and strings	
(1671-1751)	1	Allegro e non presto	3:27
	2	Adagio	4:43
	3	Allegro	3:03
CHEN YI		*The Ancient Chinese Beauty* for recorder and strings	
(b.1953)	4	The Clay Figurines	4:54
	5	The Ancient Totems	3:13
	6	The Dancing Ink	5:36
WOLFGANG AMADEUS MOZART		*Andante C-Major, KV 315* for recorder and strings	
(1756-1791)	7	Andante	7:12
NINO ROTA		*Concerto for Strings*	
(1911-1979)	8	Preludio	3:20
	9	Scherzo	3:50
	10	Aria	4:15
	11	Finale	2:51
ARTEM VASSILIEV		*Valere lubere (To say goodbye)* for recorder and strings	
(b.1974)	12	Valere lubere	15:12
ANTONIO VIVALDI		*Concerto C-Major, RV 443* for recorder and strings	
(1678-1741)	13	Allegro	3:45
	14	Largo	3:59
	15	Allegro Molto	3:00
PETER HEIDRICH		from *Happy Birthday Variations*	
(b.1935)	16	Film Music - Polka/Waltz - Tango - Czardas	4:54
		Total time:	77:19

Produced by:

OUR Recordings

Nordskraenten 3 | 2980 Kokkedal | Denmark

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Made in Germany and distributed by:

NGL Naxos Global Logistics GmbH

Hürderstrasse 4, D-85551 Kirchheim - München

www.naxos.com