

# [BLUE]

COMPOSITIONS AND ARRANGEMENTS BY LARS HANNIBAL

GUITAR LARS HANNIBAL  
RECORDER MICHALA PETRI  
CELLO AGNETE HANNIBAL PETRI  
VOCAL AMALIE HANNIBAL PETRI

*All tracks for guitar and recorder,  
except where specified*

1	Twilight on a Ground .....	3.24
2	Evening in the Garden .....	4.29
3	BLUE on a Ground .....	6.16
4	Autumn Rain ( <i>quartet</i> ) .....	5.26
5	Dreams .....	3.07
6	Sunset Dance .....	5.08
7	Springtime Sun ( <i>quartet</i> ) .....	3.38
8	The Moor ( <i>recorder solo</i> ) .....	4.37
9	Waves on a Ground .....	6.27
10	The Magic of Thoughts ( <i>quartet</i> ) .....	4.43
	11 Thorvald Aagaard: Spurven sidder stum bag kvist ( <i>Silent the sparrow sits by twig</i> ) .....	2.12
	12 Thomas Laub: Det er hvidt herude ( <i>It is white out here</i> ) .....	2.57
	13 Carl Nielsen: Underlige Aftenluft ( <i>Wond'rous air of evening</i> ) .....	3.46
	14 Thomas Laub: Stille, Hjerte, sol går ned ( <i>Still, my heart, now sets the sun</i> ) .....	4.11
	15 Franz Gebauer: Hist hvor vejen slår en bugt ( <i>Just where the way beats a bay</i> ) .....	4.41
	16 Carl Nielsen: Jeg ved en lærkerede ( <i>I know a lark's nest</i> ) ( <i>guitar solo</i> ) .....	2.13
	17 Oluf Ring: Sig nærmer tiden ( <i>The time gets near</i> ) .....	3.05
	18 C.E.F. Weyse: Natten er så stille ( <i>Quiet is the night</i> ) ( <i>guitar solo</i> ) .....	2.59
		Total: 74.05

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### ABOUT THIS ALBUM

The title BLUE on this album refers to the expression of Blue as a mood or state of mind. This is a state I often seek in music making, regardless of genre, style or character of the music. The feeling where things flow calmly and freely in a light where both performers and listeners are equally open to let their thoughts and minds wander safely. On the arrangements for this album I have chosen to use only the lower instruments of the recorder family in order to keep this introvert and unflashy “blue mood”.

As a classically trained musician my career has probably been somewhat unorthodox. While music has always been at the center of my life I have always also had a great curiosity about the world around me, and in my childhood I was raised to be an active participant in the Danish society. Throughout the 60's and 70's I was studying classical guitar and Lute. At the same time I was preoccupied with folk, rock, latin music and jazz, and wrote music for the bands I played in, melodic, sing-able tunes that both my band mates and our audiences enjoyed. Also I was inspired by modal music and came to discover many common grounds between modal jazz music and some of the forms of the classical music. The chaconne of the renaissance and baroque era had the same harmonic pattern repeated throughout the piece, and the ‘on a Ground’ form also had the same few bars in the bass line repeated throughout – those forms were not much different from today’s “grooves” or “rounds” in the rhythmic music.

Something which has also always interested me is using music in untraditional contexts and, as a small part of this, arranging music for the instrumental combinations I’ve been a part of. This has resulted in many hundreds of arrangements, usually for a melodic instrument and guitar - especially for *Duo Concertante* with the violinist Kim Sjøgren and for the Petri/Hannibal Duo with my former wife Michala Petri. Most of the music I have arranged has had an affinity to the western folk music - be it the violin concert *Symphonie Espagnole* by Edouard Lalo, *Carmen Fantasia* by Pablo de Sarasate, lyric pieces by Grieg and Carl Nielsen or Chinese music.

A big inspiration for me, when arranging for the guitar, is the Spanish composer Miguel Llobet, who in his arrangements of Spanish folk tunes uses the full spectrum of the guitar’s possible sound. I always work with a natural sound of my instrument as a goal - even though it only spans a little over 3½ octaves it holds amazing possibilities both sonically and in terms of dynamics and colours of tone. Other inspirations have been many of the composers I have been working with as a musician through the years, especially the composers Jørgen Jersild who was a great master of music theory, Palle Mikkelborg with his always open mind and attention towards every moment, and Vagn Holmboe, who was preoccupied with folk music throughout his entire life.

As I was assembling ideas for this album, it felt natural to combine my own works with some of my many arrangements of Danish songs. Danish songs have been a part of my life for as long as I can remember. In my family on my mother’s side, there had always been singing in one way or another, and my mother often would sing to me when I was a child. During my time in school, music was also a central part of the education. Unusually for the time and the part of the city where I lived my very large school had both a small symphony orchestra and several choirs. As just one of two boys I was a part of the school choir that won a Danish national contest for school choirs, called *Singing Joust from Coast to Coast*, where the prize was to record an LP! On this LP was chosen a selection of Danish songs with lyrics by the Danish poet Jeppe Aakjær. On my album here I have chosen some of the Danish songs that are special to me, and “re-interpreted” them in an instrumental form that preserves the original melody.

Also I have chosen three songs, I wrote in the late 80's and arranged them for voice guitar, recorder and cello. It is a great joy to be able to play them with my two daughters, Agnete and Amalie and their mother, Michala. Music has naturally been a big part of the girl’s lives, and when Michala and I were married they travelled the world with us on tour. They have both chosen - in each their way - to continue to lead lives filled with music, working in different genres than the classical one.

When I look back I can see that a kind of minimalism and simplicity was always a part of my music, and it has been a joy to let this be the setting for an album where I can also combine my experiences from the various different genres and fields I have been fortunate to work in.

## ABOUT THE MUSIC

Generally I use elements from the tradition of classical music and music with a broad public appeal like folk or popular music, seeking to create a dialogue or community between the two. My aim and hope is to combine the popular music's immediate and direct melodic expression with the many things said "between the lines" in the classical music. Or to keep the simple melodic message and combine it with the "impliedness" in the classical music, where the listener lets own experiences and imagination be part of the experience – in other words a co-creation with the listener. Maybe this is a result of the many thousands concerts I have played and experienced with the audience as an equal factor in the shared space which is created during a concert. Simplicity and clarity is important to me in general, and that probably also shows in my way of writing music. Still, challenges and new aspects are also vital in the dynamic with the listener.

**Twilight on a Ground** is built upon perhaps the simplest bass line you can imagine as a "Ground" - 3 different notes in just 4 bars, consistently repeated throughout the piece. On top of this is a very simple melody that moves slowly in intervals that in principle are dissonant but take on a harmonic quality because of the consistency of the bass line.

**Evening in the Garden** is written as an impression from the incredibly beautiful garden of Anne Just in Hune in Northern Jutland, which is inspired by garden art from many different countries. The tone is Nordic with a little Spanish influence. Originally I wrote the piece for solo guitar, but the deep sub-bass recorder emphasizes the evening mood with its airy and tingling timbre and calm, step-by-step movements.

**Blue on a Ground** takes its offset in a 12-bar blues. The form is nothing else than a modern version of a "Ground". In this piece I have simplified wherever possible by cutting away anything unessential, and have also tried to emphasize the simplicity by using an almost medieval tone language in the recorder. The confrontation between the recorders simple minor pentatonic melody, which is repeated over the

different tonal landscapes of the guitar, and the use of major and minor thirds becomes almost harmonious in the recognizable blues roundabout format, even if it in principle is deeply dissonant. The material of both instruments evolve gradually, following certain patterns, only to find their way back home again in the end.

**Autumn Rain** describes what I first come to think of when I think about the fall - the rain. The rain varies a lot throughout the three months of fall, and it's very sensual. In the Autumn we also say goodbye to the light, even if only for a short period of time, like hibernation. The insistent arpeggio of the guitar holds the piece together, symbolizing that the rain is rain no matter the nature of the rain, and that rain - like the sun - is a necessity for life. Again, I'm using the descending four-note bass line as a partial ground, giving space for the dripping accompaniment of the recorder to evolve between the verses. In the production you can hear subtle far away sound of sampled guitar sound in the intro and the deep bass drum in the verse.

**Dreams** has a very simple rhythmic pattern with a slight harmonic change, creating the foundation for a dreamy, meditative melody. The little piece has a pedal point in the bass, and - in a small section of the piece - a step-by-step downwards bass line.

**Sunset Dance** is inspired by the sunset at the North Sea and combines a modern modal music with inspiration from folk music in odd time signatures. The themes are from a piece I wrote for the quartet Birth of a Quartet, which I was a part of in the late 1980's with trumpeter, composer Palle Mikkelborg, bass player Niels-Henning Ørsted Pedersen and violin player Kim Sjøgren. In this constellation we worked in the intersection of different musical genres.

**Springtime Sun** was originally written as a samba for the carnival in Århus in 1986. Since then it has gone through many changes - the text and arrangement have here been changed, so that it's more in line with the joyful wonder and longing for the sun that we all experience after months where the dark days have been prevalent. An homage to the Sun which brings life to us all!



**The Moor** is inspired by the moors of the Danish Himmerland. The tonal language is “ancient Nordic with a twist” and the melody flows out simple and calmly, just as the heather spreads slowly over the hilly, sandy landscape. At the end of this piece the voice of the player enters, which in combination with the low tenor recorder results in a third “tone of interference” between the instrument and the voice.

**Waves on a Ground** has a very simple repeated bass line, which is contrasted by the developing character of the melody - and has an unpredictable, floating tonality. Are we in major or minor? The unforeseeable and simple aspect of the repetitions is inspired by the breakers of the North Sea Coast - constantly coming along and disappearing.

**The Magic of Thoughts** expresses the feelings of a travelling musician, or any other person: that in spite of physical distance you can still stay connected with the people who are dear and close to you. The power of thoughts is strong and the people you care about are always a part of you. In the bass line of this piece I am again using the little melodic figure which consists of four descending notes, known from among others the famous Canon by Pachelbel. This is one of the most calm and soothing phrases that I know of in music.

### 8 Danish Songs

When selecting songs to arrange, it is primarily the mood of the melody and the possibilities for musical development that is essential to me, but also the lyrics can inspire musical expressions and put me on track for a new idea. I am deeply grateful that we in Denmark have such a marvelous and vital song tradition that most Danes know and love. Many of the Danish songs are written by the famous poets and accompanied by music from the leading composers of their time. The songs are especially preserved in *Folkehøjskolens Sangbog* - or “The songbook of the Danish High schools for the public”. These Danish High Schools were started in 1844 to give every person a chance for some education, and many generations have sung the songs at all kinds of gatherings around the country. The Danish Song is still very much alive - young Danish poets, songwriters and composers to this day are continuing this

tradition, writing songs which the Danish people learn and sing. Having a community around expressing oneself through song and breath gives a unique feeling of connectedness which makes us feel together as human beings. The ancient Greenlander Orpingalik from the Netsillik people expresses it like this: Songs are thoughts that are sung out with the breath when people are moved by great virtue, and regular speech no longer suffices.



LARS HANNIBAL





### **About my background...**

As a teenager I, like many others, started playing the guitar. It was folk and rock music that resonated with me in the early years - and the inspirations were Bob Dylan, The Beatles and Jimmy Hendrix etc. Later, other forms of rhythmic music became part of my work, especially modal jazz music, and I began teaching guitar to a lot of children, young people and their parents in 1969 at the Gjellerup School in Brabrand near Aarhus.

After passing the examination for higher education, "HF" in short, I took a couple of years off to study and find new inspiration. From 1972-1980 I studied classical guitar with Erling Møldrup at the *Royal Academy of Music in Aarhus* and lute with Toyohiko Satoh in The Hague in the Netherlands. Along with those studies I was a part of two bands in Aarhus: *Kollektiv Krogsbæk* and *1001 Watt*, with whom I was often performing. Also, from 1972 to 1991 teaching was also a huge part of my professional life. I taught at the *Royal Academy of Music in Aarhus* and at the *Academy for Social Workers* in Aarhus, where I was also a chairman for the teacher council for several years.

In 1980, violinist Kim Sjøgren and I formed *Duo Concertante*. During the next 14 years, Kim and I performed around 1.000 concerts in Denmark and around Europe, making lots of TV appearances and recording 10 CDs for EMI. From the beginning of our collaboration we developed a more casual, straightforward and interactive concert format, which was at that time a significant departure from the structure of traditional classical concert forms. We played our 10th anniversary concert at *Wigmore Hall* in London in 1990.

At the center of my career is undoubtedly the *Petri/Hannibal Duo*, with my former wife Michala Petri. For nearly 30 years since our first full concert in 1992, Michala and I have performed almost 2.000 concerts, playing everywhere from small churches and meeting houses, to large international concert halls and festivals. Since we are both curious as musicians our repertoire has always had a wide span: from early renaissance music, baroque, classical and romantic music to new works which we have commissioned for the duo. Together we have released 7 CDs for various labels- starting with *Kreisler Inspirations* for RCA/BMG - with transcriptions made by me of famous violin pieces. Gratefully for this we received the *Deutscher Schallplattenpreis - ECHO*. The most recent cd, *Garden Party*, was released in the summer

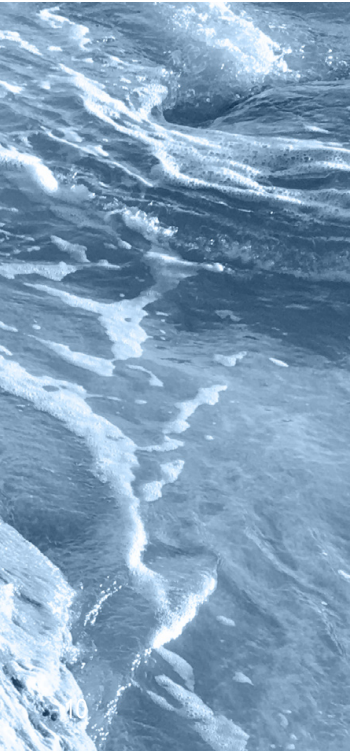
of 2017 in connection with the duo's 25th anniversary. In 2006, when the big labels of the record industry started to get reluctant to do more special recordings, Michala and I dared to launch our own record label, *OUR Recordings*, starting out with an album of contemporary recorder concertos. To our encouragement this got nominated for a US-Grammy, and since then we have enjoyed doing interesting, and sometimes very "narrow" projects outside the mainstream. We have been grateful that the label's productions has received many national and international awards, including the German *ECHO Klassik* and *OPUS Klassik* award, the French *Diapason d'Or de l'année*, the *ICMA Award* (International Classical Music Award) several *Danish Music Awards* and several *Grammy* nominations. We celebrated the label's 13th birthday on November 1, 2019 with the release of our 40th title!

My fascination of other genres has led to many unconventional collaborations over the years, including *Birth of a Quartet* with trumpeter, composer Palle Mikkelborg, bass player Niels-Henning Ørsted Pedersen and Kim Sjøgren, tours with jazz violinist Svend Asmussen, concerts and recordings with Danish pop singer Birthe Kjær, performances with the cross-over band *3 x Lars* with singer Lars Thodberg Bertelsen and jazz bass player Lars Ole Gøtfredsen, ballet projects with choreographers Eske Holm and Christopher Bruce, and many others.

For the past several years I have worked with the great Danish actress Ghita Nørby in various formats: *Music and Fairy Tales*, which includes Michala Petri - and *In Words and Tones* where only Ghita and I are on stage. In these intimate performances Ghita Nørby reads fairy tales by amongst others Hans Christian Andersen and I play music from the classical guitar repertoire. We also on stage discuss what interests both of us and talk about subjects related to human life in general. It is a free form, an unscripted performance that is both very demanding and extremely rewarding at the same time The atmosphere is spontaneous and often magical, since, within such a simple framework, we are able to create a unique connection with the audience.

In 2004, I encountered Chinese music at *Shanghai International Arts Fair*. Very moved by what I had heard I began a *Dialogue - East meets West* project. Since then I have worked with Chinese music, musicians and composers in recording and performing both in China and Europe. From 2008-2010 I served as curator for the Danish cultural program at *EXPO 2010* in Shanghai. My travels abroad have also inspired

me to volunteer for a number of international initiatives, such as serving as an ambassador for the NGO *Danish Church Aid*, raising funds for an AIDS relief project when I was in Tanzania in 2002, as well as working together with the Danish actress Lone Hertz to raise money for mine clearance in Albania. As a prolonging of my interest in communication and management, I have been a member of *The Danish Society for Business Leaders - VL4* for the past nine years, and for many years served on the board of the internationally acclaimed *Ars Nova* choir.





## Michala Petri

For 50 years, Michala Petri has been one of the most universally recognized and beloved recorder players in the world. She has performed almost 4.000 concerts and has a discography of more than 70 critically-acclaimed and award winning recordings. Michala Petri was born in Copenhagen, Denmark, on July 7, 1958 to musical parents. A child prodigy, she first picked up a recorder at the age of three and by the time she was ten, she made her concerto debut in *Tivoli Concert Hall* and began her formal studies at the *Staatliche Hochschule für Musik und Theater* in Hannover, Germany, with Professor Ferdinand Conrad. By the time she was seventeen, she was already making recordings with the *Academy of St. Martin-in-the-Fields*.

Her repertoire spans the Baroque, Classical, and Romantic eras and extends into contemporary and improvised music and multi-media. This versatility, together with a flawless technique, an insatiable curiosity, and the ability to make an emotional connection with her audiences has contributed to her special appeal as an artist. Her list of collaborators reads like a 'Who's Who' of late 20th century classical music, including such legendary artists as Sir Neville Marriner, Claudio Abbado, Sir James Galway, Gidon Kremer, Heinz Holliger, Henryk Szeryng, Pinchas Zukerman, Maurice Andre, Joshua Bell, Mahan Esfahani, Hille Perl and Keith Jarrett.

From her youth, Petri was fascinated with expanding the musical potential of her chosen instrument, however, at the time of her studies the recorder was considered mainly an instrument for early music. But gradually, contemporary composers began taking interest and through Petri's prompting – and virtuosity - started composing works for her. The first work dedicated to her when she was just 6 years old, was *To Play for a Child* by the multi-faceted Danish *Fluxus* artist Henning Christiansen. Petri has constantly sought new ways to expand her musical horizons and explore creative musical dialogues with other genres and cultures, often performing with musicians outside the baroque and classical music scene such as her longstanding relationship with many of the finest members of the Scandinavian jazz and improvised music scene. Her innovative collaboration with famed composer/trumpet player Palle Mikkelborg, *Going to Pieces - without Falling Apart* for recorder, harp (Helen Davies) and strings was a major statement as a Crossover/World Music/Indie album.

More than 150 pieces have been composed especially for Petri including major works by Sir Malcolm Arnold, Gordon Jacob, Daniel Kidane, Per Nørgård, Ib Nørholm, Vagn Holmboe, Pelle Gudmundsen-Holmgreen, Axel Borup-Jørgensen, Olav Anton Thommessen, Sunleif Rasmussen, Bent Sørensen, Steven Stucky, Michael Berkerley, Joan Albert Amargos, Chen Yi, Bright Cheng, Thomas Koppel, Fabrice Bollon, Markus Zahnhausen, Anders Koppel, Roberto Sierra, Sean Hickey, Anthony Newman and Daniel Börtz. For more than a decade, Petri and her label have been on a mission to commission and record a new repertoire of Recorder Concertos for the 21st century. Beginning with the 2010 release of the Grammy-nominated *Chinese Recorder Concertos*, featuring the works of Chen Yi, Bright Sheng, Tang Jianping and Ma Shui-Long, Petri has continued her musical globetrotting with *English Recorder Concertos* (2012), *Danish/Faroese Recorder Concertos* (2015), *German/French Recorder Concertos* (2016) and *American Recorder Concertos* (2019). Future titles will include *Pacific Recorder Concertos*, *South American Recorder Concertos* and *Middle East Recorder Concertos*.

Petri's numerous honors and awards include nominations for *Nordic Council Music Prize* 1996 and 2015; *Wilhelm Hansen Music Prize* 1998; *Léonie Sonnings Music Prize* 2000; *European Soloist Prize, Pro Europa* 2005; *Knight of the Dannebrog 1. Rank* in 2011; and *Danish Radio Artist of the Year* 2019. Awards for her recorded work: 4 *ECHO Klassik Awards (Deutsche Schallplattenpreis)* 1997, 2002, 2012, 2015, *Danish Music Award P2-Prize* 2006 and Nominated for *Danish Music Award P2-Prize* 2012 and 2015. Nominations for *US-Grammy* 2008, 2011, 2012. *ICMA Award* 2016 (International Classic Music Award), 2 *FMA Awards* 2016 (Faroese Music Award).

Since September 2012, Michala Petri has served as Honorary Professor at the *Royal Danish Academy of Music*, and since January 2015 as Vice President of the *Society of Recorder Players* (UK). For many years Michala Petri was Vice-president of the *Danish Cancer Society* and an Ambassador for *UNICEF*, Denmark.



**Agnete Hannibal Petri** (b. 1994) is the oldest daughter of Lars Hannibal and Michala Petri. Growing up in Kokkedal, she played piano from age 6, studying with Alice Testrup, a friend and colleague of Agnetes grandparents. As a child in a family of musicians, music has always appeared as an opportunity for Agnete Hannibal Petri to travel the world with her family and meet new people who shared a similar fascination of the subject.

In 2018 she started playing the cello, which she is currently practicing. She is thrilled to be making her recording debut release on *Blue*, playing music by Lars Hannibal.

Agnete Hannibal Petri's interest in music spans across many fields. She has a bachelor in musicology with a certificate from the *University of Copenhagen*, where she studied from 2015-2019. Although not a professional musician, she can be found listening, singing and playing with different people in various ensembles in and around the Copenhagen music scene. Since 2015 she has worked in the music industry with various bands and as part of the adventurous Copenhagen-based independent label and publisher *Escho*.



**Amalie Hannibal Petri** (b. 1996) has worked in different artistic fields throughout her life. She started performing at the age of seven as a part of a children's elite drama school, *Eventyrteatret*, in Copenhagen. For the next eight years she studied drama, dance and singing - both as a part of an ensemble and as a solo performer.

As a teenager she began to explore her own voice. Soon she was writing her own songs, playing concerts and recording music with various bands. She has been doing so ever since.

In the spring of 2018 she studied at the *LungA* art school in Iceland. Here she began to combine the many different forms of artistic expression in her life - beginning her journey as an interdisciplinary artist.

It's safe to say that a substantial part of Amalie's creativity consists of exploring the energies that exist between creative fields and which can inspire fresh or unexpected modes of creative output. This has resulted in her solo project, *Polly*, where she composes and articulates her musical vision through fusing various performing arts disciplines such as dance, dramaturgy and scenography.

In late 2018, Amalie began studying at the Music Performance programme at the *Rhythmic Music Conservatory* in Copenhagen, majoring as a singer.





## Autumn rain

autumnal rain is mild in September  
falling as a sweet-scented veil on your skin  
falling like a sweet-scented veil on your skin

soft winds that whispers  
In gold coloured leaves, so warm  
so brim-full of light

autumnal rain is so cold in October  
brooding like the distant farewell in your look  
brooding like the distant farewell in your look

strong wind that rushes  
aggressively brushes  
the withering stems of the leaves

autumnal rain is so harsh in November  
lashing like a rampaging foe at your breast  
lashing like a rampaging foe at your breast

wild storm that threatens  
the wearisome bushes  
makes plaintive trees teeter and bend

pale sky is glistening in between branches  
blanket of leaves on the ground once again  
blanket of leaves on the ground once again

resting and waiting  
for gone is the sunlight  
and birds have all flown to the south

## Springtime Sun

when sunlight gleams on a day in spring  
arms are reaching out wide  
once again  
bodies gain warmth  
and colour  
and yearn for the light  
hoping for changes  
a joy of the sunshine

sun, sun is shining  
giving life to all and everyone  
growth and changes  
there's no sun without life  
and no life without sun

you walk the street with a little smile  
don't know why, you just do  
here and now  
a wonderful joy  
of just being  
feel how the warmth comes along  
with the sun  
a light deep within

sun, sun is shining  
giving life to all and everyone  
growth and changes  
there's no sun without life  
and no life without sun

sometimes life may be hard on you  
when no hope and no light  
is in sight  
time for being and keeping  
and waiting  
for strength and for warmth  
like the soil for the sun  
you'll grow once again

sun, sun is shining  
giving life to all and everyone  
growth and changes  
there's no sun without life  
and no life without sun



## Magic of Thoughts

with magical thoughts  
I reach you  
I can find my calm  
when I'm on my way  
you're there with me

when thoughts become words  
I can hold  
tightly onto you  
Then you are near  
then you are here

when I feel alone  
how can I reach out to you  
my thoughts will find a way  
back to you  
magical thoughts

when I go away  
then you say  
that you'll think of me  
the warmth that you give  
I bring with me

your thoughts give me life  
when I must  
follow my own way  
they are filling me  
with strength and love

when I feel alone  
how can I reach out to you  
my thoughts will find a way  
back to you  
magical thoughts

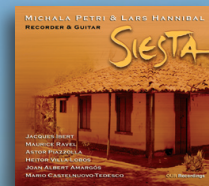
when new thoughts are born  
sent away  
where do they go  
why are they here  
where will they go

the songs of the waves  
sighing wind  
are they like the thoughts  
they've always been here  
will always be

when I feel alone  
how can I reach out to you  
my thoughts will find a way  
back to you  
magical thoughts

## OUR Recordings releases

**PH** Petri/Hannibal Duo  
**VG** Violin/Guitar  
**CR** Choir/Recorder  
**OE** Orchestra/Ensemble



PH 8.226900



PH 6.220601



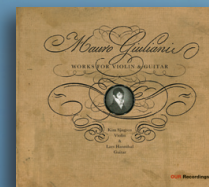
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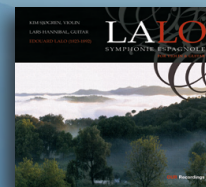
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VG 8.226904



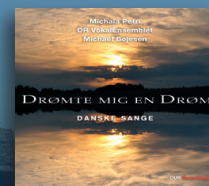
VG 8.226903



VG 8.226902



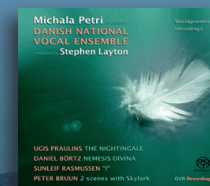
VG 6.220602



CR 8.226907



CR 6.220615



CR 6.220605



OE 6.220618



**OUR Recordings** releases  
**OE** Orchestra/Ensemble  
**RH** Recorder/Harpsichord  
**RC** Recorder Concertos



**OE 6.220673**



**OE 6.220570**

**BJ** Borup-Jørgensen  
**CR** Choir releases  
**CH** Chinese  
**SW** Spoken words



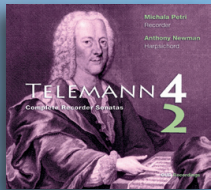
**BJ 6.220672**



**BJ 6.220617**



**BJ 6.220616**



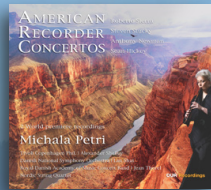
**RH 8.226909**



**RH 6.220610**



**RH 6.220611**



**RC 8.226912**



**BJ 6.220613**



**BJ 6.220608**



**BJ 8.226910**



**BJ 2.110426**



**RC 6.220614**



**RC 6.220609**



**RC 6.220606**



**RC 6.220603**



**CR 6.220612**



**CR 6.220671**



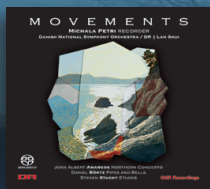
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**CR 8.226911**



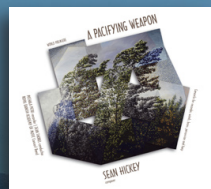
**RC 8.226905**



**RC 6.220531**



**RC 6.220607**



**RC OUR-LP001**



**CH 6.220600**



**CH 8.226901**



**SW 8.226908**