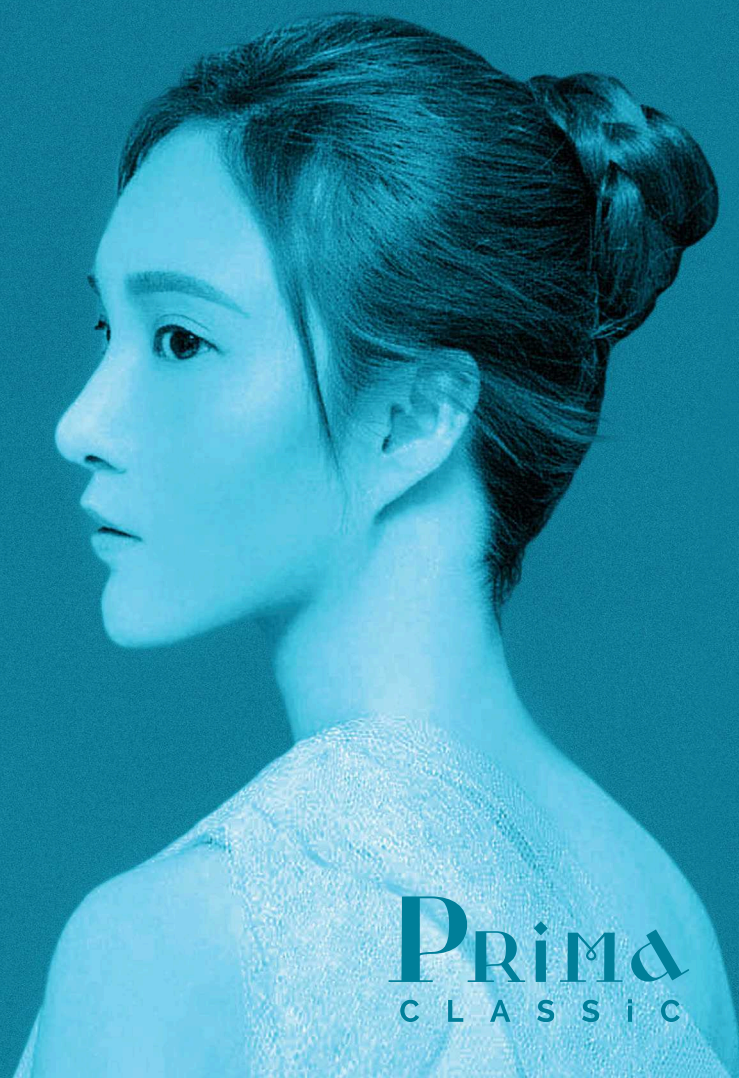


55 Enchanted strings

Anders Miolin
12-String Guitar DODEKA

Ji Wei
Guzheng



PRIMA
CLASSIC

33 Enchanted strings

1. Anders Miolin (*1961) SPRING - 8:12
2. Anonymous (1616) DREWRIE'S ACCORDES - 2:00
3. Robert Johnson (1583-1633) THE FLATT PAVIN - 2:30
4. Anders Miolin AZURE DREAM - 4:54
5. Erik Satie (1866-1925) GYMNOPIEDIE No. 1 - 3:11
6. Chinese Traditional THE MOON IS HIGH - 11:14
7. Robert Johnson UNE PIÈCE SANS TITRE - 2:43
8. Robert Johnson THE GALLYERDE TO THE FLATT PAVIN - 1:56
9. Chinese Traditional THE MOON ON KWAN MOUNTAIN - 3:26
10. Erik Satie GYMNOPIEDIE No. 2 - 2:38
11. Robert Johnson LAVECHE'S GALLYERDE - 1:51
12. Erik Satie GYMNOPIEDIE No. 3 - 2:32

The core of Western music is harmony. However, in contrast to the often overloaded, maximalist Western music, Chinese art music focuses on exactly how a note is performed instead of trying to add as much material as possible; melodic structures, minimalist motives and single lines are more important than harmonic constructions.

If a Western painter would have an empty canvas, he or she would almost certainly fill it out completely, whereas a Chinese painter would focus on fewer, subtle structures, leaving space free.

The performance of Chinese art music is strongly connected to language, e.g. how a vowel is pronounced with the different intonations.

Mandarin, the most widely spoken Chinese dialect, utilizes four main tones – flat, rising, falling then rising, and falling. Mastering these pitches is essential for effective communication.

If the way of intonating a word is altered, the meaning can change radically. In music this is utilized especially on instruments like the plucked guzheng and the bowed erhu.

Also Western music is often connected to the different languages: e.g. Hungarian, Spanish and Russian music's rhythmical texture and tempi possess an obvious link to the corresponding languages, but Chinese music builds above all on different intonations, as the language does.

When I started to dive in into Chinese music by careful listening, I was fascinated by its inner beauty – a beauty that emerged from a delicate fragility and lightness similar to blossoms and butterflies.

When I first met and heard Ji Wei, I was amazed by her deep knowledge of the Chinese tradition of art music and her creative ability to develop it. Her complete mastery of the guzheng includes using the playing techniques in order to develop and expand the tradition. Her humble and sincere character is perfectly reflected in her musical expression.

I travelled directly from a tour in the U.S. to the recording in Beijing and the contrast was huge. I had toured in China before, but the difference this time was even starker.

The buildings in Beijing are so enormously huge that New York almost looks like small town, however the subtleness of Chinese art is quite a decisive contrast.

With me I brought the scores of Renaissance pieces for two lutes and the Gymnopédies by Erik Satie, which we arranged for guzheng and the 12-string DODEKA-guitar. The Satie, Chinese and Renaissance pieces were rehearsed during the mornings and recorded in the studio in the afternoon. During the nights I composed and arranged; I stayed in an apartment on the 21st floor, thus there was minimal traffic noise from outside. This procedure was repeated during eight days and nights.

My original composition "Spring" is a romantic-impressionist piece, inspired by spring in Beijing (1989 echoing in the background...).

Robert Johnson's (1583-1633) music makes a temporal and spatial journey on this album in a way that has never been heard before.

Azure Dream was composed by me in the night before a concert, when I realized that I didn't have an encore. The two Chinese pieces are fused together by the two instruments and Erik Satie's poetic minimalism is emphasized through our 33 strings.

I would like to express my deepest gratitude to Ji Wei as well as for our work together.

Also, I want to thank Edgardo Vertanessian and Marina Rebeka of Prima Classic for their creative openness to release this unique album.

Prof. Anders Miolin.

February, 2025



Anders Miolin

Anders Miolin was born in Stockholm, commenced his academic music studies at an early age and graduated with several diplomas. His art has been recognized with international prizes and awards. Anders Miolin is a professor at the Zürich University of the Arts (Zürcher Hochschule der Künste), where he teaches a large international class. He is an active recording artist, performs and gives master classes worldwide. The artistry of Anders Miolin is characterized by a unique instrument, unique sound, and unique programs. He developed the 12-string DODEKA guitar in 2017 – built by Ermanno Chiavi – and is the only musician in the world who plays it. A cosmopolitan in styles, his programs span from Renaissance to contemporary music. As an arranger and composer, he innovatively extends the repertoire and possibilities of the guitar.

Anders Miolin's ample discography includes many albums with Prima Classic: *A Timeless Odyssey*, *Romantic*, *Visions*, *Mirage*, *Living 12 Strings*, and *12 Strings Pearls*.

Ji Wei

Ji Wei (吉炜), As a renowned Chinese Guzheng musician and Professor and postgraduate tutor of music at the Chinese Central Conservatory of Music (CCOM), Ms. Ji Wei has gained high praise for her remarkable performance technique and musical expression. She has held nearly 100 solo concerts at home and abroad in such concert halls as the Lincoln Center, Kennedy Center, Chinese National Theatre for the Performing Arts, LA FANICE Opera, Zurich Opera House, Royal Albert Hall, Concertgebouw, Radio City and Iceland Harper Concert Hall. She has collaborated with the Chinese National Symphony Orchestra, The American Detroit Symphony Orchestra, The China NCPA Orchestra, China Philharmonic Orchestra, New Orchestra of the Netherlands, Switzerland NEC Orchestra, Netherlands ATLAS modern orchestra, and Le Concert Spirituel, Orchestra of the Age in France, Caput Ensemble in Iceland and among others. She has also performed in solos at the Venice International Music Festival, BBC Music Festival, International Music Festival Buxtehude in Hamburg in Germany, contemporary music festival DDMF Iceland, French Belfort International Music Festival, Swiss Corbak Music Festival, International Arts Festival Europalia, Beijing International Music Festival, Shanghai Conservatory of Music New Music Week, Beijing International Modern Music Week, Sino-France Cultural Year Opening Ceremony Concert, the National Theatre Festival Opening Concert, and the concert celebrating the 10th Anniversary of diplomatic relations between China and the E.U. and the Royal Danish concert etc.



Ms. Ji Wei has published dozens of solo albums, solo live concert DVDs and some DVDs for teaching purposes. She has been awarded as China's Golden Record of Best Performer (the first and only player to receive this award as Guzheng musician).

Ms. Ji Wei has produced many works combining the guzheng with other western instruments, creating new musical styles and adding depth to the repertoire of the guzheng.

Ji Wei's innovation in music and continuing commitment to education make her modern pioneer in the art of Chinese Guzheng.

Credits

Mastered by Edgardo Vertanessian

Cover design by Andrew Vlasov and Tatyana Vlasova

Photos of Anders Miolin by Tatyana Vlasova

Booklet design by Jeremy Smedes

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