



CHANNEL OF CHINA

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小提琴 宁峰

Ning Feng VIOLIN

Hello Mr. Paganini

你好 帕格尼尼先生

Thomas Hoppe PIANO

钢琴 托马斯 霍普



Feng Ning

Born in Chengdu, China. Ning Feng started playing violin at the age of four, giving his first performance the following year.

In 1992 he entered the High School of Sichuan Conservatoire of Music where he studied with Prof. Weimin Hu. In 1997, he won the Grand Prize at the 5th International Art Competition for High School Students in Takasaki Japan.

In Sep.1998, Ning Feng was invited as a full scholarship student to study at the Royal Academy of Music in London with Prof. Hu Kun. In Feb.1999, after the master class given by late Lord Y.Menuhin, he was invited by the Maestro to perform in Germany. Afterwards, the Maestro wrote: "I was most impressed with his performance ... And feel that he has real talent and musicianship to go very far." In April 2000, he came second in the Folkestone Yehudi Menuhin International Violin Competition for Young Violinist. In Feb 2001, he was awarded the "The Friends of the Royal Academy of Music - Wigmore Award" and gave his debut recital at the prestigious Wigmore Hall later in the same year. In May 2001, he finished 5th in the Queen Elisabeth International Music Competition in Belgium. And two month later, he won the First Prize in the London Oratory International Violin Competition.

In June 2003, Ning Feng became the first student ever in the nearly 200 years Academy history to be given the full mark (100%) for his Final Recital (end of study exam) in the Royal Academy of Music. And he was later elected as the Associate of the Royal Academy of Music (ARAM) which is a Associateship which may only be offered to the graduated student of the Royal Academy who has achieved distinction in their profession.

In September 2003, Feng won the 3rd prize in the Hannover International Violin Competition in Germany. After the competition, he continued his study in Berlin at the Hochschule für Music “Hanns Eisler” with Prof. Antje Weithaas. In June 2005, Ning Feng won the 1st Prize at the Michael Hill International Violin Competition in New Zealand.

In September 2006, Ning Feng won the 1st prize as well as two other special prizes at the prestigious 51st Paganini International Violin Competition in Genova, Italy, and was invited to perform with the Paganini’s own violin – The 1743 Guarneri del Gesù ‘Cannone’

Ning Feng plays on a Stefan-Peter Greiner’s violin (2005) on this recording, which kindly on-loan to him by the Deutsche Stiftung Musikleben.



Thomas Hoppe

Thomas Hoppe has developed a strong reputation as an exceptional pianist and collaborative artist. He performs frequently with instrumentalists and singers in the U.S. and in Europe and has concertized with Itzhak Perlman, Joshua Bell, Feng Ning, Stefan Milenkovich, Antje Weithaas, Amit Peled and many others at such venues as Alice Tully Hall in New York City, Tsuda and Oji Hall in Tokyo and the Berlin Philharmonic Kammersaal.

As pianist of the ATOS Trio he performs up to 50 concerts a season and has recorded for radio and television. 1st Prize winners at competitions such as the Deutsche Musikwettbewerb 2004 and the Schubert Competition in Graz 2006, they have concertized throughout Europe, the US and in Chile. Their Debut CD was published in 2005, and a documentary about the Trio was produced by German TV station SWR. They are being mentored by the Alban Berg Quartet.

Hoppe has extensive experience as orchestral pianist and as vocal coach (Aspen Opera Theater, Metropolitan Opera Guild, the Juilliard School) and works for many international competitions such Queen Elizabeth, Feuermann and ARD. He served as faculty member and staff accompanist at the PMP music festival at the invitation of violinist Itzhak Perlman, whose entire studio Hoppe accompanied at Juilliard for many years.

A native of Germany, Thomas Hoppe studied with Agathe Wanek in Mainz. In 1993, he came to the U.S. to study with Lee Luvisi. The first recipient of the Samuel Sanders Memorial Award at the Juilliard School of Music, he finished his graduate studies in 2001 with a diploma in collaborative arts and worked full-time for the studio of Dorothy Delay, the legendary violin pedagogue. Since October 2002 he resides in Berlin, Germany where he is on the faculty of the Universität der Künste.

A personal note by Ning Feng

Anyone playing the violin cannot get around the music of Paganini. Paganini is usually associated with the impossible and yet possible violin technique he invented, so much so that – because of their degree of complexity – a large part of his compositions is used for technical practice purposes. But meanwhile, the musical artistry in his works has often been overlooked or ignored.

Undoubtedly, most of Paganini's works are technically incredibly challenging, and his historical 24 Caprices are often used as the ultimate technical étude. Besides the 24 Caprices, *Nel Cor Piu Non Mi Sento* and *God Save the King*, the two theme pieces with variations for solo violin, are probably even more iconic in that all technical aspects of violin playing are demonstrated. Using the left hand pizzicato to accompany the theme, which is played at the same time using the bow, as well as the double harmonics, did not even appear in his 24 Caprices.

But underneath all those dazzling skills, we should not forget about the music itself. I can hardly think of a Paganini piece without a beautiful and enjoyable Italian operatic aria. So, why not sing along? Therefore, I hope when listening to Paganini's music on this recording, we can all appreciate not only the diabolic finger fireworks on the outside, but also the angel-like lyrical melodies on the inside.

Niccolò Paganini

1782-1840

Clarification

Music produced by stringed instruments is often experienced as soothing, enchanting and romantic. In Greek mythology, for instance, Euridice gave in to the charms of the singing and lute playing Orpheus, and David played the harp in the Old Testament to dispel the wicked

thoughts of King Saul. In many operas and plays in which a lover serenades his beloved, the hero has the sudden magic possession of a guitar or a lute, which he plays skilfully. But as far back as the Middle Ages, evil powers were attributed to some stringed instruments. Such as in the 'Danse Macabre', where the possessed violinist sells his soul to the devil in exchange for infernal musical skills.

Rumours of a similar nature also circulated about the great 19th century violin virtuoso Niccolò Paganini. As from his first spectacular performance, this eleven year-old violin prodigy took Italy and the rest of Europe by storm. Paganini's success as a violin virtuoso was based on his mysterious and diabolical aura, as well as on his unparalleled playing technique, with countless double stoppings, flageolet tones, pizzicati and sole playing of the G-string. A Viennese critic contended by all that is holy that he saw the devil handling the bow, standing alongside Paganini. And in almost all writings on Paganini, there is the recurring qualification: devilry.

However highly complicated, the musical notation does not show it. It is reserved for a small, select group of master violinists.

That the whole of Europe was at Paganini's feet might be dismissed, as it has often been, as mass hysteria. Still, there were some rather prominent hysterics among that mass;

Schubert, Goethe, Rossini, Chopin, Schumann, Meyerbeer, Liszt and Berlioz. Schumann, who was in doubt for years about whether to become a musician or a man of letters, finally decided on becoming a composer after hearing a performance by Paganini in Frankfurt am Main in 1829. And Franz Liszt was severely distraught after a concert by Paganini in Paris, dug himself in and was not to be found by anyone for weeks. Frustrated about his own technique, he worked like frenetically on his piano-technical perfection. The young Liszt's piano playing was completely transformed after this weeks'long retreat. Following Paganini's example, he had developed entirely new technical skills. On the occasion of Paganini's death in 1840, Liszt wrote a superb necrology, ranking with the most exquisite pages ever written by a composer honouring a colleague. In it, Liszt characterizes Paganini as the unparalleled 'king of magic', whose performances caused such a stir and enchanted the public to a degree for which audiences had no logical explanation. The fourth string, for instance, was rumoured to have been made of his wife's intestine after he had supposedly strangled her with his own hands.

We have Liszt's admiration for this violin phenomenon from Genoa to thank for his Paganini-études, among which the well-known La Campanella, inspired by Paganini's Violin Concerto nr.2. Schumann even wrote two series of Paganini- études, and in his opus 35, Brahms composed the notorious Variations on a theme by Paganini, frequently referred to as the 'Witch Variations' inspired by Paganini's own Le streghe (Italian for witches) op.8. Brahms derived the theme from the last of the 24 Caprices op.1 by Paganini. Liszt, Rachmaninov, Boris Blacher and Witold Lutoslawski composed series of variations on the same theme as well, to name but a few examples bearing witness to Paganini's influence on the course of music history.

Naturally, Paganini's success as a violin virtuoso could only be partly attributed to the fantastic, mysterious and demonic atmosphere surrounding him. His admiring colleagues were above all impressed by his then unparalleled playing technique. Paganini recorded a large part of his musical and technical skills in his 24 Caprices op.1 from 1817, a work that

is considered as the bible of violin technique, even in our time. Here, you hear the last piece.

Besides many enemies and jealous colleagues, Paganini had fiery admirers and good friends. One of those good friends was the Italian opera composer Rossini. He remained eternally grateful to Paganini for once saving an opera performance by spontaneously standing in for a conductor who had died moments before. The two friends once roamed the streets of Rome during the city's carnival, dressed as beggar musicians, plucking the strings of their guitars. Imagine: Rossini, round as a ball, and the broomstick Paganini. It was evident that Paganini would arrange various arias from Rossini's operas to series of variations, such as *Non più mesta* from *La Cenerentola* you hear here and *I Palpiti* from *Tancredi*.

Paganini wrote all of his works for violin and orchestra for his own use and kept them carefully hidden in his store cupboard. Consequently, most of these works appeared in print only after his death, some of them even in the last decades. Of his six Violin Concertos, the Second has remained to be the best known, because of the Finale with the epithet 'La Campanella' (the Bell). It became a big hit in Paganini's time and immediately appeared in transcriptions for gallops, waltzes and fantasies for piano, the one by Franz Liszt the most famous one among them. Paganini wrote this concerto in 1826, after the birth of his only son Achillino. With the mother of this child, the young and spirited singer Antonia Bianchi, Paganini gave a concert in the Viennese Redoutensaal on 29 March 1828, at which he played this Second Violin Concerto. The audience listened with bated breath and a true Paganini-craze was born, which included Paganini -hats, -gloves and -canes. Franz Schubert, who attended three of Paganini's concerts, died on November 19th that same year. He was full of praise for Paganini's Adagio, 'in which he heard an angel sing'.

Clemens Romijn

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宁峰简历：

宁峰1981年出生于四川成都，四岁起在父亲的熏陶下随文有信老师学习小提琴。1992年宁峰考入了四川音乐学院跟随我国著名小提琴教育家胡惟民教授学习。1997年，宁峰参加了在日本高崎举行的第五届国际高校生艺术比赛，在200多名参赛选手中脱颖而出，获得了综合大奖和小提琴组第一名。

1998年秋，宁峰被世界著名音乐学府-英国皇家音乐学院以全额奖学金录取，跟随我国著名小提琴演奏家，教育家胡坤教授继续深造。1999年初，大师梅纽因勋爵在皇家音乐学院举办了巴赫作品大师班，在听完宁峰演奏的巴赫-“恰空”舞曲后，大师评价他的演奏“几乎如我想象的一般完美！”。紧接着，梅纽因邀请了宁峰参加了在德国举行的“梅纽因基金会”的庆典音乐会。大师在给宁峰的推荐信里写到：“他（宁峰）的演奏深深地打动了我.....他的音乐天赋与才能将使他的前途一片光明。”

2000年宁峰获得了在英国举行的“梅纽因国际青年小提琴比赛”中获得了第二名。2001年2月，宁峰获得了“皇家音乐学院-威格莫奖”，并这座世界知名的室内乐音乐厅-威格莫厅里举行了音乐会。同年五月，宁峰在比利时布鲁塞尔举行的“伊莉莎白女皇国际音乐比赛”这项世界顶级音乐赛事中，与近百名优秀年轻小提琴家经过五个星期的角逐，获得了第五名。两个月之后，宁峰又获得了“伦敦奥利多里国际小提琴比赛”第一名。2003年在学业结束时，宁峰成为了皇家音乐学院建校近百年来的第一个以满分成绩毕业的学生。毕业以后，宁峰被授予了“皇家音乐学院会员（ARAM）”封号，这一封号是专门授予给在专业上取得优异成绩的皇家音乐学院毕业生的。

2003年9月，宁峰在德国汉诺威举行的“约阿西姆国际小提琴比赛”中获得了第三名，随后他被柏林音乐学院录取，跟随安·玮特哈丝Antje Weithaas教授学习，攻读演奏家学位。同年11月，他获得了“第13届伊·高尔法斯小提琴比赛”的第一名。

2005年6月，宁峰在新西兰举行的“迈克·希尔”国际小提琴比赛中获得了第一名。随后，在中国文化部的新闻网页上写到：“6月11日的奥克兰之夜，由于宁峰的获胜而成为名副其实的中國之夜。这位来自中国成都的天才少年以精湛纯熟的技艺和充满激情的表演，彻底征服了现场的观众和裁判，赢得了新西兰2005麦克希尔国际小提琴比赛（Michael Hill International Violin Competition 2005）的第一名。宁峰的演奏技法纯熟，自然流畅，颇具大家风范，不论是演奏技巧还是艺术表现都更胜一筹。他的演出刚一结束，音乐厅内就立即象起了经久不息的热烈掌声，观众和裁判已被他出色的表演所征服，连他此前的其他对手也从观众席上起立，为他精彩的表演鼓掌喝彩。”

2005年9月，宁峰在小提琴界最高荣誉之一，意大利热那亚举行的第51届帕格尼尼国际小提琴比赛中荣获了金奖和两个单项特殊奖，并应邀用意大利国宝 - 帕格尼尼自己的小提琴 - 1743年制瓜内里·德·吉苏“大炮”小提琴演奏。

宁峰现在使用一把由德意志音乐基金会提供的德国提琴制作家 Stefan-Peter Greiner 于2005年制作的小提琴。

钢琴家 托马斯·霍普

托马斯·霍普是一位出色和有名的钢琴演奏家和优秀的室内乐演奏家。他经常活跃在欧美舞台上，频频与著名的器乐演奏家和歌唱家合作，其中包括伊扎克·帕尔曼、耶稣华·贝尔、宁峰、斯特凡·米连科维奇、安切·维特哈斯、阿密特·皮里德等，演出地点包括纽约林肯艺术中心、柏林爱乐音乐大厅等。

托马斯·霍普是ATOS三重奏成员，这个室内乐小组演出季音乐会多达50场，并为电台和电视台录音。这个三重奏组曾经先后在众多国际比赛上获得第一名，其中包括2004年德国音乐网国际比赛、2006年德国格拉兹国际比赛，音乐会遍及欧洲、美国和智利，2005年出版首张CD，同年西南德电视台为其录制了专题纪录片。该三重奏组的艺术指导是阿尔班·贝格弦乐四重奏。

霍普无论是在与乐队、与其它乐器演奏者、还是与声乐合作，都有丰富的经验。他还经常出任重大国际比赛的钢琴伴奏，在音乐节与帕尔曼合作。

霍普出生在德国，早年师从Agathe Wanek。1993年，他到美国跟随Lee Luvisi深造。在美国朱丽亚音乐学校获得塞缪·桑德斯纪念奖，2001年研究生毕业，之后与著名小提琴教育家多雷西·迪蕾合作。2002年定居德国柏林，在德国柏林艺术大学任教。

帕格尼尼与小提琴

帕格尼尼无疑是小提琴演奏发展史上最响亮的名字，他在近200年前就为后人设定了小提琴演奏的技术标准，这一标准一直被沿用至今。

几乎所有学习小提琴的人都多多少少接触过帕格尼尼的作品，而每当提到帕格尼尼时，人们第一想到的多半是他创造的那些不可思议的技术，而对他的作品，绝大多数时候都把它们当成练习曲来对待。这样的原因有很多，但最主要的一点却肯定是因为它们有着挑战小提琴乐器演奏能力极限的难度，如那富有传奇色彩的24首随想曲，通常都被视为小提琴演奏里最后需要学习的一套“练习曲”。也正是因为这个原因，当我们在花了很多功夫从技术上“征服”了帕格尼尼的作品之后，往往会忽略了技术下面更重要的东西——音乐本身。

或许很多人会认为帕格尼尼的作品音乐性不强，并不值得去下功夫。但是我曾听过这样一句话：“There is no such thing as ‘Bad Music’, but only ‘Bad Performer’”（没有糟糕的音乐，只有糟糕的演奏）。在古典音乐史上，不知道有多少赫赫有名的大艺术家崇拜帕格尼尼，而又有多少名留青史的大作曲家为他那段著名的A小调的主题写过变奏？我不否认，从纯粹的作曲角度来讲，帕格尼尼确实不能跟巴赫，贝多芬，莫扎特这些大作曲家相提并论。但帕格尼尼出生生长在浪漫主义时期的意大利，他的作品就像一首首用小提琴吟唱的意大利喜歌剧咏叹调，音乐充满了愉悦和享受。当我们在演奏或欣赏罗西尼歌剧的时候，为什么不用同样的感觉来对待帕格尼尼的小提琴作品？

帕格尼尼拥有超凡的演奏技巧，他可以在一把小提琴上创造出整个乐队的效果，并留下不少小提琴独奏作品传世。传说有一位盲人听众在听了他的音乐会之后被告之舞台上只有一位小提琴家在演奏，这位盲人听众惊恐的叫道：“他不是人，他是魔鬼！”）。

帕格尼尼除了写有那套空前绝后的24首随想曲外，最有名的就算是“磨坊女变奏曲”和“上帝保佑国王”。这两首为小提琴独奏而写的主题与变奏包含了所有最最深的小提琴演奏技巧。我在刚上初中时从唱片里听到前辈大师 R. Ricci 演奏它们时，几乎不能相信这是一个人和一把小提琴所能够做到的。“磨坊女变奏曲”是我接触到的第一首此类主题与变奏曲，也正是因为这首曲子，我开始接触到左手拨奏，双泛音，抛弓等帕格尼尼特有的技巧。

帕格尼尼的第24首随想曲应该算是他所有作品中最有名的一首，它正是音乐史上那段最受欢迎的小调主题的出处。且不说有多少钢琴家用它写了不计其数的变奏，仅帕格尼尼之后的小提琴家中，就有奥尔，伊萨伊，克莱斯勒，米尔斯坦又在这些作品的基础上编写了不同的变奏曲。而克莱斯勒的改编版是唯一一个以弱奏结尾的版本。他在那段小提琴家通常演奏得很快的三度和十度变奏上标上了“行版”，赋予了这段纯技巧性的变奏无比的歌唱性。结尾的泛音变奏让这首通常以华丽变奏曲结束的乐句出人预料地在一片宁静中结束。

《我心激动》、《不再伤感》和《女妖之舞》是帕格尼尼以其他作曲家的音乐为素材为音乐动机创作的乐曲中最有代表性的三首。有意思的是，又是克莱斯勒这位并不以小提琴硬技巧见长的小提琴魔术大师改编了这三首乐曲。克莱斯勒除了给这些乐曲增添了一些维也纳韵味外，还分别为其编写了比帕格尼尼原曲还要难的结尾，如使用了大量的三，六，八，十度双音，双泛音，左手拨弦等技术。而在《不再伤感》一曲里，克莱斯勒还加入了用泛音和弦来演奏旋律的技巧。曾有一段时间，我觉得这些改编版本是大师克莱斯勒跟后世小提琴家开的一个玩笑。直到后来抱着试一试的态度开始学习这些乐曲时，我才意识到他不是开玩笑，而是在考验我们。由于克莱斯勒也是用了与帕格尼尼惯用的主题与变奏相似的手法，所以常常会有相似的乐句反复出现，而怎样赋予这些乐曲不同的角色个性从而衬托出不同变奏的特色，成了解决技巧问题之后摆在我面前更深却更有趣的问题。技巧勾出了作品的轮廓，而演奏时要做的是如何赋予它音乐。

帕格尼尼的《如歌》是我听到过的最美的旋律之一，也是帕格尼尼传世作品中为数不多的一首完全没有炫技成分的小提琴作品。没有了那些炫目的技巧，我们同样可以体会到帕格尼尼音乐的美，一种没有压力的，纯朴的美。我也希望大家在欣赏帕格尼尼音乐时，就像听这首《如歌》一样，忘掉技术，享受音乐, Enjoy Music。

帕格尼尼 其人其乐

弦乐器发出的声音总是给人一种悦耳舒心的感觉,优美而富有烂漫。古希腊神话里的欧律狄刻被乐神俄耳甫斯迷人的歌声和柳特琴琴声迷倒;圣经《旧约全书》里的大卫弹奏竖琴驱赶走了扫罗王脑海里的恶魔。在很多歌剧和戏剧中,常常会出现这样的场景:有个恋人手持吉他或者柳特琴转眼间变得拥有一手好琴技,为他的心上人演奏小夜曲。可是在中世纪以前,弦乐器总是和恶魔联系在一起,如《死之舞》中描写的那样,一个中了妖魔的小提琴手用自己的灵魂从魔鬼那里换取了演奏小提琴的魔法。

关于19世纪小提琴演奏大师帕格尼尼的传说也类似于以上这类神话传说。帕格尼尼这位小提琴神童11岁登台演出就征服了意大利和整个欧洲。他的成功源于其神秘和魔鬼般的音乐魅力和无人可比的小提琴演奏技巧,诸如大量使用双音、泛音、拨弦和在G弦上演奏一首曲子等特技。一位着迷于帕格尼尼的维也纳乐评人简直把帕格尼尼说神了,说他亲眼看到魔鬼站在帕格尼尼的身旁舞动帕格尼尼手上的琴弓。几乎所有关于帕格尼尼的文字里,都可以见到一个反复使用的词语:魔法。

帕格尼尼音乐中的超然复杂性是无法用记谱表述出来的,只有为数不多的一些小提琴演奏大师能够将其诠释出来。

全欧洲人都拜倒在帕格尼尼足下的那种狂热劲后来消失了。然而,新的狂热崇拜者诞生了,他们是:舒伯特、歌德、罗西尼、肖邦、舒曼、梅耶贝尔、李斯特、伯辽兹等。舒曼曾经多年来徘徊在是当一个音乐家还是当一个文人的犹豫选择中。而当他1829年在德国的法兰克福听到帕格尼尼的演奏后,便决定最终的选择还是去当作曲家。李斯特在巴黎听了帕格尼尼的独奏音乐会后也着了魔了,音乐会后他一连几个星期不见踪影。李斯特为了把他演奏钢琴的技巧

发挥到极致，成天发了疯似地去发明些难于想象的钢琴演奏技术。在李斯特“消失”的这段时间里，他的钢琴演奏技术上升到了一个魔鬼的境界。帕格尼尼突破了小提琴演奏技术，而李斯特却在其影响下开发出了钢琴演奏的全新技术。1840年，帕格尼尼去世，李斯特长篇累牍地为他写了一个讣闻，这可能是一位作曲家为同行写的充满了最高敬意的讣闻。文中，李斯特把帕格尼尼称为一位空前绝后的“魔法师”，并说帕格尼尼迷人的演奏在听众心目中产生的巨大影响已经达到了用常理无法解释的地步。传言说，帕格尼尼小提琴上的G弦（第四弦）是他亲手勒死其妻子后用她的肠子特制的。

从李斯特为钢琴独奏改编的“帕格尼尼练习曲集”就可以看出这位钢琴家对这位来自意大利热那亚小提琴家有多崇拜。其中的“钟”是最为出名的一首，改编自帕格尼尼《第二小提琴协奏曲》的终乐章。舒曼甚至写了两套“帕格尼尼练习曲”钢琴曲。勃拉姆斯的作品35号是一首演奏技巧难得出了名的“帕格尼尼主题变奏曲”钢琴作品，即：女妖变奏曲，改编自帕格尼尼的同名小提琴独奏“女妖”（作品8）。

勃拉姆斯用帕格尼尼《24首随想曲》中第二十四首的主题作为变奏主题。李斯特、拉赫玛尼诺夫、鲍里斯·布拉切爾和维托·鲁托斯拉夫斯基也用这同一个主题写了变奏曲，这里只是列举几个改编的例子，足以说明帕格尼尼对后世作曲家的极大影响。

这么说来，帕格尼尼作为一位琴技超然的演出家出名的部分原因应该是那些描述他的离奇传说。那些崇拜他的小提琴演奏家们首先着迷的是对其无可比拟的小提琴演奏技巧。帕格尼尼1817年写成的《24首随想曲》（作品1号）展示出了其独特的音乐风格和独创的演奏技巧。就小提琴的演奏技术而言，这24首随想曲在今天仍被奉为一部小提琴演奏圣经。在宁峰演奏的这张独奏专辑中，我们听到的是第24首随想曲。

除有很多嫉恨他的小提琴家同行外，帕格尼尼拥有很多疯狂的崇拜者和朋友。好友中有一位是大名鼎鼎的意大利歌剧作曲家罗西尼。一次，罗西尼的歌剧在临开演前几分钟，指挥突然死了，帕格尼尼二话不说，上台去指挥演出了这部歌剧。对此，罗西尼终生都对帕格尼尼感激不尽。有一次，在罗马举办的一个狂欢节上，他俩都装扮成街头流浪音乐家，各自抱着一把吉他弹奏，游荡在大街上。你可以想象这对哥们在一起的样子，罗西尼胖得像个皮球，而帕格尼尼又瘦得如一根扫把棍。他俩的友谊就好到了这样的份上。再一个典型的例子就是，帕格尼尼为小提琴写的一系列变奏曲，其主题几乎都是取材于罗西尼歌剧里著名的咏叹调，如在本专辑里你听到的，根据歌剧《灰姑娘》里的“不再犹豫”（Non pi ù mesta）唱段改编的变奏曲和根据歌剧《唐克莱蒂》中的“我心激动”（I Palpiti）唱段改编的变奏曲。

帕格尼尼为小提琴和乐队创作的所有作品都是为自己演奏写的，当时，他把乐谱非常谨慎地存放在食品柜里，这些乐谱大部分是在他离世后出版的，有一些竟然是在最近几十年里才得以出版。在他写的六部小提琴协奏曲中，第二小提琴协奏曲因为那有名的末乐章（别名：“钟”）而最为出名。这首协奏曲在帕格尼尼在世时已经非常受欢迎，很快这个乐章的音乐就被改编成用钢琴演奏的加洛普舞曲、圆舞曲、幻想曲。其中，李斯特改编的最为出名。帕格尼尼的这首小提琴协奏曲创作于他唯一的儿子阿基利诺出生的1826年。1828年3月29日，在这孩子母亲（一位年轻活泼的歌唱家）的陪伴下，帕格尼尼在维也纳Redouten音乐厅举办的音乐会上演奏了这部协奏曲，听众当时听得屏住了呼吸。那晚演出之后，欧洲刮起了帕格尼尼风。一时间里，到处可见帕格尼尼帽子、帕格尼尼手套、帕格尼尼手杖等等。弗兰茨·舒伯特1828年，在他11月19日去世前生病的几个月里竟然去听了三场帕格尼尼的音乐会。他对帕格尼尼的音乐赞不绝口，他说他在这首协奏曲的柔板乐章（二乐章）中听到了天使的歌唱。（作者：Clemens Romijn 翻译：苏立华）

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为什么说DSD数码录音比PCM数码录音好，为什么SACD胜过以往任何格式的CD?

SACD最初开发的用途是用于存放档案，后来飞利浦公司的科学家们意外发现只有SACD才能毫无损失地储存和重播目前最先进的DSD录音信息。DSD录音开发出来后，很多录音师欣喜若狂，因为此前没有任何录音技术能如此捕捉那么细微的声音信息。DSD录音的信噪比可以超过120db、动态范围宽达0-10万赫兹，采样频率高达280万赫兹（是以往数字录音的64倍）这样一个惊人的指标，而普通数码录音的最高信噪比最多也超不过105db,采样率最高也不过128kHz。DSD与先前数码录音的差异是划时代的。

重播终端还原不好，前端录音再好也没有意义。普通激光唱片（包括 HDCD，XRCD等），如果要在普通CD机上播放，必须采用16比特/44.1kHz采样的波形文件刻碟，否则就无法播放。有些唱片上写着96比特/24赫兹，意思是指录音室或者后期做母带时用的采样频率，并不是指CD上的声音。记住，无论前端用的是什么录音（即便是DSD录音），如果记录到了普通CD（最大容量800兆，最多记载80分钟的波形音频文件）上，永远是16比特/44.1kHz，再高格式的录音都得下转成16比特/44.1kHz才能记录在被普通CD机读取信号的激光唱片上。当然，越高格式的录音下转后肯定比低格式的录音好，不过这种“好”是非常有限的。任何再高级别的录音，转成16比特/44.1kHz后的音频，动态频响范围也只能是20Hz—20kHz,信噪比超不过105db，而SACD光盘能够用无损压缩的SACD音频格式（而不是普通CD的波形文件格式）100%地记录下DSD的原始录音（信噪比：120db以上，动态频响范围：0—100kHz）通过SACD播放机上的SACD专用DA转换芯片处理器将DSD录音100%还原后直接送入功放（目前的功放和喇叭，有很多已经能够重播SACD的超宽频）。很多人说，人的耳朵从生理上说只

能听得见20赫兹到2万赫兹的声音，超出这个范围的声音即便存在而听不见，那有何必要去追求？殊不知，在这些“多余”的频响空间范围里隐藏的正是音乐的灵魂----人耳听不到的无数自然泛音，也就是我们说的录音中的细节，这个细节是有生命的，迦雷德把这种声音称为 emotional and musical sound(有情感和有音乐的声音)。DSD录音为我们捕捉到了这种只有在音乐会现场才能听到的声音，SACD能够100%地记录和还原DSD录音。

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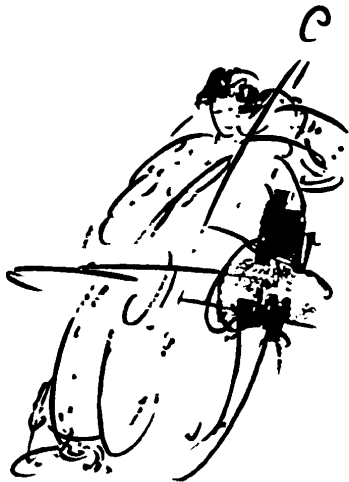
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小提琴 宁峰

Ning Feng VIOLIN

Hello Mr. Paganini

你好 帕格尼尼先生

Thomas Hoppe PIANO

钢琴 托马斯 霍普

01 Non più mesta, op.12 from 'La Cenerentola' by G. Rossini, arr.F.Kreisler 不再犹豫 改编自罗西尼歌剧《灰姑娘》中的咏叹调 帕格尼尼曲 / 克莱斯勒编曲	13:14	06 Le Streghe, op.8 女妖之舞 from 'Il noce di Benevento' by Süssmayr, arr. F. Kreisler 帕格尼尼曲/克莱斯勒改编	12:54
02 Caprice no.24 from 24 Caprices, op.1 arr. Fritz Kreisler 第24首随想曲 帕格尼尼曲 / 克莱斯勒编曲	06:29	07 La Campanella (The Bell), op.7 钟 from the 3rd movement of Violin Concerto No.2, arr. F. Kreisler 克莱斯勒改编自帕格尼尼《第二小提琴协奏曲》三乐章	05:42
03 Variations on God Save the King, op.9 上帝保佑国王 帕格尼尼 曲	04:58	08 I Palpiti, op.13 我心激动 from 'Tancredi' by G. Rossini, arr. F.Kreisler 帕格尼尼改编自罗西尼的歌剧《唐克莱蒂》中的唱段 克莱斯勒编曲	11:24
04 Cantabile 如歌 帕格尼尼 曲 arr. (编曲) G. Kinsky and F. Rothschild	04:20		
05 Nel cor più non mi sento 心如止水 from 'La molinara' by G.Paisiello 帕格尼尼改编自帕歇埃罗的歌剧《磨坊女》中的唱段	14:47	Total time 时间74:45	

1st prize winner Paganini International Violin Competition , Italy, 2006

2006年意大利帕格尼尼国际小提琴比赛金奖得主