



CHANNEL CLASSICS

CCS 40218

NING FENG VIOLIN
ELGAR & FINZI
VIOLIN CONCERTOS

ROYAL LIVERPOOL PHILHARMONIC ORCHESTRA
CARLOS MIGUEL PRIETO CONDUCTOR



Ning Feng (photo: Felix Broede)

NING FENG

Ning Feng is recognised internationally as an artist of great lyricism, innate musicality and stunning virtuosity. Blessed with an impeccable technique and a silken tone, his palette of colours ranges from intimate delicacy to a ferocious intensity. The Berlin based Chinese violinist performs across the globe with major orchestras and conductors, in recital and chamber concerts.

Recent successes for Ning Feng have included a return to Budapest Festival Orchestra with Iván Fischer in Budapest and on tour to China performing Dutilleux *L'arbre des songes*, tours with the Hong Kong Philharmonic Orchestra and Van Zweden to Europe, Asia and Australia, as well as successful debuts with Los Angeles Philharmonic, Frankfurt Radio Symphony, City of Birmingham Symphony Orchestra and Royal Philharmonic Orchestra. In recital and chamber music he performs regularly with Igor Levit, amongst others, at many of the major festivals in Germany and elsewhere, including Kissinger Sommer, Heidelberg, Moritzburg, Mecklenburg-Vorpommern, Schubertiade and La Jolla Music Society (California).

Highlights of Ning Feng's 2018/19 season include debuts with the BBC Philharmonic Orchestra and Simone Young, São Paulo Symphony Orchestra and Marin Alsop in Brazil and on tour to the Far East, the Wrocław Philharmonic Orchestra and Giancarlo Guerrero, the Hallé Orchestra, the Bournemouth Symphony Orchestra and the Stuttgart Chamber Orchestra. He will return to the Konzerthausorchester Berlin to perform the

Brahms Violin Concerto with Lawrence Foster in Berlin and on tour to China. Furthermore, he will return to Australia to perform with the West Australian Symphony Orchestra and Karina Canellakis and the Tasmanian Symphony Orchestra with Fabien Gabel. In his native China he will return to the Shanghai Symphony Orchestra under the baton of Yu Long and is artist-in-residence with the Shenzhen Symphony Orchestra. Chamber music highlights include Ning Feng's debut at the Concertgebouw Amsterdam in an all-Schubert programme with Nicholas Angelich and Edgar Moreau, his return to the Wigmore Hall and a recital in Eindhoven with the Dragon Quartet which he founded in 2012. In April 2019, he will return to the Mecklenburg-Vorpommern Festival to perform chamber music concerts with the Spring Festival's Artistic Director Daniel Müller-Schott and others.

Ning Feng records for the Dutch label Channel Classics. His latest disc, Bach's Sonatas & Partitas for solo violin, has been hailed by Gramophone as "unlike anyone else's... it's the illusion of a free-wheeling conversation projected from within that held me captive". His recording of the Elgar and Finzi Violin Concertos with the Royal Liverpool Philharmonic conducted by Carlos Miguel Prieto will be released in autumn 2018. Previous discs include Tchaikovsky Violin Concerto and Bruch Scottish Fantasy with the Deutsches Symphonie-Orchester Berlin, 'Apasionado' with the Orchestra Sinfónica del Principado de Asturias featuring works by Sarasate, Lalo, Ravel and Bizet/Waxman, a recording of Schubert and Dvořák Quartets with

his Dragon Quartet and two CDs of violin solo repertoire.

Born in Chengdu, China, Ning Feng studied at the Sichuan Conservatory of Music, the Hanns Eisler School of Music (Berlin) with Antje Weithaas and the Royal Academy of Music (London) with Hu Kun, where he was the first student ever to be awarded 100% for his final recital. The recipient of prizes at the Hanover International, Queen Elisabeth and Yehudi Menuhin International violin competitions, Ning Feng was First Prize winner of the 2005 Michael Hill International Violin Competition (New Zealand), and in 2006 won first prize in the International Paganini Competition.

Ning Feng plays a 1721 Stradivari violin, known as the 'MacMillan', on private loan, kindly arranged by Premiere Performances of Hong Kong, and plays on strings by Thomastik-Infeld, Vienna.

CARLOS MIGUEL PRIETO

Carlos Miguel Prieto was born into a musical family of Spanish and French descent in Mexico City. His charismatic conducting is characterised by its dynamism and the expressivity of his interpretations. Prieto is recognised as a highly influential cultural leader and is the foremost Mexican conductor of his generation. He has been the Music Director of the Orquesta Sinfónica Nacional de México, the country's most important orchestra, since 2007. Prieto has also been Music Director of the Louisiana Philharmonic Orchestra since 2006, where he has led the cultural renewal of New Orleans following Hurricane Katrina. In 2008 he was appointed Music Director of the Orquesta Sinfónica de Minería, a hand-picked orchestra which performs a two month long series of summer programmes in Mexico City.



Carlos Miguel Prieto (photo: Benjamin Ealovega)

ROYAL LIVERPOOL PHILHARMONIC ORCHESTRA

Founded in 1840 by a group of Liverpool music-lovers, the Royal Liverpool Philharmonic is the UK's oldest continuing professional symphony orchestra and one of the world's oldest concert societies.

Today, the organisation's mission is 'to enhance and transform lives through music' through a dynamic group of music ensembles, at the centre of which is the award-winning Royal Liverpool Philharmonic Orchestra.

Vasily Petrenko was appointed Principal Conductor of the Orchestra in 2006 and in 2009 became Chief Conductor, joining a distinguished line of musicians who have led the Orchestra during its illustrious history. Andrew Manze was appointed Principal Guest Conductor in 2018.

The Orchestra gives over 70 concerts each season in its home, Liverpool Philharmonic Hall, and in recent seasons has given world premiere performances of major works by Sir Peter Maxwell Davies, Sir John Tavener, Stewart Copeland, Michael Nyman, James Horner and Sir James MacMillan,

alongside works by Liverpool-born and North West-based composers.

Collaborations with international artists from rock and pop include Sir Paul McCartney, Elvis Costello, *Orchestral Manoeuvres in the Dark*, Ian Broudie and the *Lightning Seeds*, Echo and The Bunnymen, Cast and the *Bootleg Beatles*.

The Orchestra also performs widely throughout the UK and internationally and has a distinguished discography. Recent additions include a third volume of Vaughan Williams' symphonies with Andrew Manze. With Vasily Petrenko recordings include the first instalment of Stravinsky's ballet music, featuring *The Rite of Spring*, coupled with Rachmaninov's *Spring* and Debussy's *Printemps*; surveys of Rachmaninov's symphonies, orchestral works and piano concertos with Simon Trpčeski; the complete symphonies of Shostakovich and Elgar; and the complete symphonies and piano concertos of Tchaikovsky, all of which have garnered worldwide critical acclaim. The recording of Tchaikovsky's Symphonies Nos. 1, 2 and 5, won 'Recording of the Year' and 'Orchestral Recording of the Year' at the BBC Music Magazine Awards 2017.

liverpoolphil.com



Royal Liverpool Philharmonic Orchestra (photo: Mark McNulty)

SOMETHING PERSONAL TO SAY

England has always had a very special place in my heart. Not only was it the first foreign country I ever traveled to, but I also spent five unforgettable years studying at the Royal Academy of Music in London, where I learned so much about the English people, history, culture, and, more importantly, the beauty of English Music.

Elgar is perhaps the most iconic figure in British music history. People may say that his cello concerto is the more popular piece, but no one would doubt that his violin concerto is, certainly, the most monumental piece in the British violin repertoire. I still remember the first time I heard the piece and how much it reminded me of the landscape, the colour, the image of England. It is always very emotional for me to perform this piece, the longest violin concerto ever written, as all the precious memories of my time in England come flooding back.

I would like to take this opportunity to express my gratitude to a very special friend of mine, Mr Chong Long, who introduced me to the wonderful Finzi violin concerto. Compared with the Elgar violin concerto, Finzi's is a much shorter piece written in concerto grosso style. It has lovely energetic first and last movements, with a beautiful, touching slow second movement in between. It is a wonderful and very interesting listening experience to have these two English violin concertos placed together.

I would also like to share my appreciation for Mr. Long's generous support, which made this recording possible.

Ning Feng

ENGLISH MUSICAL LIFE AWAKES

The year 1934 was one of the most tragic in English musical life. The British mourned the loss of no less than three of their late romantics: Edward Elgar, Gustav Holst and Frederick Delius. The greatest void of all was left by Elgar. As he came to the fore as the most outstanding musical personality around 1900, he awakened the nation's musical life from the long winter that had followed after Purcell and Handel, setting the country back, some two centuries after Purcell's death, on the international musical map. Although he was the spokesman of an era that was nearing its end – romanticism - his contemporary and friend Richard Strauss described him as 'the most important progressive English musician'. In much of his music one hears that special melancholy which only Elgar could commit to paper. With several large-scale orchestral works he acquired a place of his very own, in the footsteps of Brahms, Liszt and Wagner, in classical repertoire. A melody from one of his *Pomp and Circumstance* marches was adopted for the now celebrated song *Land of Hope and Glory*, labelling him as the man who could give musical expression to the once so glorious British Empire. The English musicologist Michael Kennedy declared Elgar's *Enigma Variations* to be 'the best composition ever written by an Englishman'. In a flash, in 1899, the work turned the shy composer from the provinces into a presence in the musical life of the capital.

ELGAR AND HIS VIOLIN CONCERTO

In his youth Elgar had studied the violin intensively, and it was probably only a question of time before he would write for the instrument. When the Violin Concerto was published in 1910, other works, including *The Dream of Gerontius*, the oratorios *The Apostles* and *The Kingdom*, and (from 1908) the first of his two symphonies, had already been added to the repertoire of orchestras and choirs. What is more, in addition to honorary doctorates from major universities, he was knighted in 1904. Expectations therefore ran high when the Philharmonic Society gave the first performance of Elgar's new Violin Concerto in the Queen's Hall in November 1910. The work was dedicated to Fritz Kreisler, the celebrated soloist who on this occasion played under the composer's direction. Elgar had already made preliminary sketches in 1905 after reading a newspaper interview in which the thirty-year-old violinist had spoken kindly about his music, placing him in the line of Beethoven and Brahms and expressing the wish that Elgar would one day write for his instrument. After the premiere Kreisler's enthusiasm seemed to wane, as he made some cuts in the piece and turned down proposals to record it. It must nonetheless be said that in the Violin Concerto Elgar combined the singing qualities of Beethoven with the symphonic drama of Brahms, while the highly challenging solo part is wellnigh a compendium of bravura violin technique.

Hardly surprising in the case of Elgar, fond as he was of word puzzles and suchlike, is the conspicuous and mysterious inscription at the top of the score: *Aqui esta encerrada el alma de ******, [Herein lies enshrined the soul of...], an epitaph on the grave of a poet in the picaresque novel *Gil Blas* (1715) by Alain-René Lesage. It is usually thought to refer to Alice Stuart-Wortley, an important muse for the composer, whom he referred to as 'Windflower' (anemone) to distinguish her from Alice his wife. The second theme (maestoso) of the first movement is seen as the 'Windflower' melody. But it is introduced only after an extensive opening passage, including a lengthy orchestral introduction lasting some three minutes, giving the listener the impression that this is a symphonic work of dramatic and lyrical proportions. The entry of the violin is therefore something of a surprise, like the arrival of a weighty, radiant personage, sounding so deep and grand on the G string, and suddenly enwrapped in gentle orchestral complaisance. Elgar's rhapsodic style, overflowing with tempo fluctuations and strongly contrasting episodes, may well disguise the structure of sonata form, but not the traditional three-movement set-up. And by bringing back themes from the first two movements in the Finale he strove to create a cohesive work of some forty-five to fifty minutes length, and almost cyclic, like his great examples Schumann and Liszt and his deceased contemporary César Franck. This 'coherent whole' comes over clearly in Elgar's own recording (1932), with the teenage Yehudi Menuhin as soloist and the London Symphony Orchestra.

A YOUTHFUL GEM BY GERALD FINZI

A composer strongly rooted in the relatively conservative 'pastoral' English tradition of Hubert Parry, Edward Elgar and Ralph Vaughan Williams was Gerald Finzi (1901-1956). In his lifetime his music was largely overshadowed by that of progressive contemporaries such as Benjamin Britten, who was acclaimed by a larger and more international audience. It was only after Finzi's untimely death that he gradually came to be recognised as a composer of significance; his works were subsequently published and recorded, and his oeuvre became more widely known. Gerald Finzi grew up in London as the son of Jewish parents of Italian and German origin. These were the days of English nationalism following the First World War, when English music flourished under the leadership of Elgar and Vaughan Williams. 'Englishness' imbued many aspects of Finzi's life and thought, as conversations with friends, and letters and articles on music go to show. Like Vaughan Williams, he closely studied English folk music and composers of bygone ages, such as William Boyce. And he perused the poetry of Thomas Hardy, Thomas Traherne, Christina Rossetti and William Wordsworth, through which he was prompted to undertake long walking holidays along the coast and through the countryside, and to compose wonderful songs. Finzi found comfort in poetry after the loss (shortly before his eighth birthday) of his father, and all three brothers in the First World War. He sought the lost paradise in the

lovely English landscape, and evoked elegiac and melancholic moods in his music.

Fortunately, there was 'Uncle Ralph', the older Ralph Vaughan Williams who became his mentor and who put Finzi's works on the music stands at the concerts he directed. He also conducted the premiere of Finzi's Violin Concerto in 1928, with which the twenty-six-year-old composer made his London debut. The violinist Sybil Eaton (for whom the concerto was written) wrote to Finzi's mother: 'I don't know if I will have told you that VW made a speech to the orchestra saying that he very much wanted the work to go well, for although the composer from youth & inexperience had miscalculated his effects in places he liked the work, & believed that he (g.) [Gerald] would do great things some day. Wasn't that nice?'

Vaughan Williams had had to persuade Finzi to go through with the performance, since after a previous trial execution of some sections the composer was dissatisfied with the two fast corner movements. Indeed the official premiere under Vaughan Williams did not bring about a change of mind. The work as a whole was put away in a drawer, and only the serene, pastoral middle movement acquired a life of its own under the title *Introit*. Thanks to Finzi's sons, a reconstruction of the whole concerto has been undertaken, which was given its first performance – after the 1928 premiere – in 1999. And thus, alongside his later, more familiar concertos for clarinet and cello, this sparkingly energetic yet elegiac, youthful work by Gerald Finzi has taken on a new lease of life.

Clemens Romjón
Translation: Stephen Taylor

ETWAS PERSÖNLICHES

England hat seit jeher einen ganz besonderen Platz in meinem Herzen. Es war nicht nur das erste fremde Land, in das ich je gereist bin, sondern ich verbrachte hier auch fünf unvergessliche Jahre an der Royal Academy of Music in London, wo ich so viel über das englische Volk, seine Geschichte, die Kultur und, was noch wichtiger ist, die Schönheit der englischen Musik lernte.

Elgar ist die vielleicht legendärste Figur der britischen Musikgeschichte. Auch wenn manche sein Cellokonzert für sein beliebtestes Werk halten, würde dennoch niemand bezweifeln, dass sein Violinkonzert das monumentalste Werk des britischen Geigenrepertoires ist. Ich erinnere mich noch, wie ich es zum ersten Mal hörte und wie sehr es mich an die Landschaft und die Farben Englands erinnerte. Es ist immer sehr bewegend für mich, dieses Werk, das längste jemals geschriebene Violinkonzert, aufzuführen, da es die so wertvollen Erinnerungen an meine Zeit in England wachruft.

Ich möchte die Gelegenheit nutzen, um mich bei einem ganz besonderen Freund, Herrn Chong Long, zu bedanken, der mich mit dem wunderbaren Violinkonzert von Finzi bekanntgemacht hat. Das Werk ist viel kürzer als Elgars Violinkonzert und im Stil eines Concerto grosso geschrieben. Es hat wunderschöne, energische Ecksätze und dazwischen einen berührenden langsamen zweiten Satz. Es ist ein wunderbares und sehr interessantes Hörerlebnis, diese beiden englischen Violinkonzerte nebeneinander zu hören.

Darüber hinaus möchte ich mich bei Herrn Long sehr herzlich für seine großzügige Unterstützung bedanken, ohne die diese Aufnahme nicht möglich gewesen wäre.

Ning Feng

DAS ENGLISCHE MUSIKLEBEN ERWACHT

1934 ist eines der tragischsten Jahre im englischen Musikleben. Die Briten hatten den Tod von drei ihrer Spätromantiker zu beklagen: Edward Elgar, Gustav Holst und Frederick Delius. Die größte Lücke hinterließ Elgar: Er hatte sich nicht nur zur größten Musikerpersönlichkeit um 1900 entwickelt, sondern war auch der Komponist, der das englische Musikleben nach Purcell und Händel aus seinem Dornröschenschlaf erweckt und England zwei Jahrhunderte nach Purcells Tod wieder einen Platz auf der musikalischen Weltkarte verschafft hatte. Obwohl Elgar als Romantiker eine sich dem Ende zuneigende Ära vertrat, bezeichnete ihn der befreundete Zeitgenosse Richard Strauss als „den bedeutendsten fortschrittlichen englischen Musiker“. Viele seiner Werke atmen diese eigenartige milde Melancholie, die so typisch ist für Elgar. Mit einigen großen Orchesterwerken gelang es ihm, in die Fußstapfen von Brahms, Liszt und Wagner zu treten und sich einen Platz im klassischen Repertoire zu erobern. Eine Melodie aus seinem *Pomp and Circumstance* wurde für das inzwischen allseits bekannte Lied *Land of Hope and Glory* übernommen, was ihm den Ruf eines Tondichters des einst glorreichen britischen Imperiums einbrachte. Und Elgars meistgespieltes und bekanntestes Werk, die *Enigma-Variationen*, beurteilte der englische Musikwissenschaftler Michael Kennedy als „die beste Komposition, die je von einem Engländer geschrieben wurde“. Das machte den schüchternen Komponisten aus der Provinz 1899 auf einen Schlag zu einem bekannten Namen im Londoner Musikleben.

ELGAR UND SEIN VIOLINKONZERT

Es war naheliegend, dass Elgar eines Tages ein Violinkonzert schreiben würde, denn als junger Mann hatte er sich intensiv mit dem Geigenspiel beschäftigt. Als das Violinkonzert erschien, gehörte seine Musik, vor allem sein *Dream of Gerontius*, die Oratorien *The Apostles* und *The Kingdom* sowie ab 1908 die erste seiner beiden Sinfonien, bereits zum festen Repertoire von Orchestern und Chören. Darüber hinaus war er von großen Universitäten mit der Ehrendoktorwürde ausgezeichnet und 1904 sogar in den Ritterstand erhoben worden. Entsprechend hoch waren die Erwartungen, als die Philharmonische Gesellschaft Elgars neues Violinkonzert im November 1910 in der Queen's Hall uraufführte. Das Konzert war Fritz Kreisler gewidmet, der bei der Premiere unter Elgars Leitung auch den Solopart übernahm. Bereits 1905 hatte Elgar erste Ideen skizziert, nachdem sich der damals 30-jährige Geiger in einem Zeitungsinterview lobend über seine Musik geäußert hatte: Kreisler nannte Elgar in einem Atemzug mit Beethoven und Brahms und wünschte, Elgar möge etwas für Violine schreiben. Nach der Uraufführung ließ Kreislers Begeisterung für das Konzert jedoch nach, er kürzte es und lehnte alle Vorschläge, das Werk einzuspielen, ab, obwohl Elgar ein Werk geschaffen hatte, das Beethovens Gesanglichkeit und Brahms' symphonische Dramatik in sich vereint und dabei einen sehr herausfordernden Solopart aufzuweisen hat, der fast als Kompendium der virtuoson Geigentechniken gelten könnte.

Bemerkenswert und typisch für Elgar, diesen



Edward Elgar



Gerald Finzi

Liebhaber von Rätseln und Wortspielen, ist der geheimnisvolle Text in der Partitur: *Aquí esta encerrada el alma de ****** [Hierin liegt verborgen die Seele von ...], eine Inschrift, die im Schelmenroman *Gil Blas* (1715) von Alain-René Lesage das Grab eines Dichters ziert. Dies wird üblicherweise als Hinweis auf Alice Stuart-Wortley interpretiert, eine seiner Musen, der er den Spitznamen „windflower“ (Anemone) gab, um sie von seiner Frau zu unterscheiden, die ebenfalls Alice hieß. Das zweite Thema (Maestoso) des ersten Satzes gilt als „windflower-Thema“. Doch bis dahin ist bereits ein gutes Stück Musik vergangen, zum Beispiel die lange Orchestereinleitung von nicht weniger als drei Minuten, die dem Hörer den Eindruck einer abwechselnd dramatischen und lyrischen Sinfonie vermittelt. Der Geigeneinsatz, wunderschön und tief auf der G-Saite, kommt überraschend, wie der Auftritt einer gewichtigen, charismatischen Figur, die vom Orchester mit Zuvorkommenheit und Zärtlichkeit empfangen wird. Elgars rhapsodischer Ansatz mit Temposchwankungen und stark kontrastierenden Abschnitten verwischt die Struktur der Sonatenform, dennoch ist das etwa fünfundvierzig bis fünfzig Minuten lange Werk traditionell dreisätzig aufgebaut. Im Finale greift Elgar Themen aus den vorangegangenen Sätzen wieder auf, sodass ein großes, fast zyklisches Ganzes entsteht, das an seine großen Vorbilder Schumann und Liszt und seinen bereits verstorbenen Zeitgenossen César Franck anknüpft. Dieses „große Ganze“ ist besonders gut in Elgars eigener Aufnahme von 1932 mit dem jungen Yehudi Menuhin als Solisten und dem London Symphony Orchestra zu hören.

EIN FRÜHES JUWEL VON GERALD FINZI

Gerald Finzi (1901-1956) war in der relativ konservativen, „pastoralen“ englischen Tradition Hubert Parrys, Edward Elgars und Ralph Vaughan Williams' verwurzelt. Zeit seines Lebens standen seine Werke weitgehend im Schatten fortschrittlicherer Zeitgenossen wie Benjamin Britten, der bei einem größeren und internationaleren Publikum mehr Resonanz fand. Erst nach seinem frühen Tod wurde Finzis Bedeutung als Komponist allmählich anerkannt, seine Musik veröffentlicht und aufgenommen, sein Werk verbreitet. Gerald Finzi wuchs in London als Sohn jüdischer Eltern italienischer und deutscher Abstammung auf. Die Zeit nach dem Ersten Weltkrieg war vom englischen Nationalismus geprägt. Englische Musik, allen voran von Elgar und Vaughan Williams, war tonangebend, und „Englishness“ durchdrang auch viele Aspekte von Finzis Leben und Denken, wie seine Gespräche mit Freunden, Briefe und Artikel über Musik zeigen. Wie Vaughan Williams vertiefte auch er sich in die englische Volksmusik und Komponisten früherer Jahrhunderte, etwa William Boyce. Außerdem studierte er die Gedichte von Thomas Hardy, Thomas Traherne, Christina Rossetti und William Wordsworth, die ihn zu langen Spaziergängen an der Küste und in der „countryside“ anregten und ihn zu wundervollen Liedern inspirierten. Die Dichtung bot ihm auch Trost, als (kurz vor seinem achten Geburtstag) sein Vater starb und im Ersten Weltkrieg seine drei Brüder fielen. Finzi suchte das verlorene Paradies in der lieblichen englischen

Landschaft, seine Musik war erfüllt von Elegie und Melancholie.

Glücklicherweise gab es „Onkel Ralph“, den älteren Ralph Vaughan Williams, der sein Mentor wurde und Finzis Musik bei Konzerten, die er selbst dirigierte, aufs Programm setzte. Er war es auch, der 1928 Finzis Violinkonzert dirigierte, mit dem der 26-jährige Komponist sein Londoner Debüt gab. Der Geiger Sybil Eaton (für den Finzi sein Violinkonzert komponierte) schrieb Finzis Mutter: „Ich weiß nicht, ob ich Ihnen schon erzählt habe, dass VW eine Rede vor dem Orchester hielt und sagte, er wolle, dass es gut liebe, weil er dieses Werk liebe, auch wenn sich der Komponist aufgrund seiner Jugend und Unerfahrenheit an einigen Stellen mit den Effekten verkalkuliert habe. Er glaube, dass er [Gerald] eines Tages große Dinge erreichen würde. War das nicht nett?“ [“I don't know if I will have told you that VW made a speech to the orchestra saying that he very much wanted the work to go

well, for although the composer from youth & inexperience had miscalculated his effects in places he liked the work, & believed that he (g.) [Gerald] would do great things some day. Wasn't that nice?“]

Vaughan Williams hatte Finzi zu dieser Aufführung überreden müssen, denn nach einer ersten Probe war der Komponist mit den beiden schnellen Ecksätzen unzufrieden. Auch die offizielle Premiere mit Vaughan Williams konnte an seiner Meinung nichts ändern. Das Stück als Ganzes verschwand in der Schublade, nur der ruhige, ländliche Mittelteil durfte unter dem Titel „Introit“ bleiben. Dank Finzis Söhnen entstand eine Rekonstruktion des gesamten Konzertes, die 1999 zum ersten Mal seit der Uraufführung von 1928 wieder gespielt wurde und diesem frischen, energischen, aber auch elegischen Frühwerk von Gerald Finzi neben seinen späteren bekannteren Konzerten für Klarinette und Cello neues Leben eingehaucht hat.

Clemens Romijn

Übersetzung: Anne Habermann

DISCOGRAPHY

Channel Classics recordings of Ning Feng

- CCS SA 80807 Hello Mr. Paganini
- CCS SA 31210 Solo vol. 1
- CCS SA 34413 Solo vol. 2
- CCS SA 34913 Bruch & Tchaikovsky
- CCS 37916 Apasionado (De Sarasate, Lalo, Ravel, Bizet/Waxman)
- CCS 39417 Schubert & Dvořák (with Dragon String Quartet)
- CCS 39018 J.S. Bach Sonatas and Partitas for solo violin BWV 1001-1006



COLOPHON

Production

Channel Classics Records bv

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Jared Sacks

Editing, Mastering

Jared Sacks

Assistant recoring engineer

Ausma Lace, Chris Tann (Royal Liverpool Philharmonic Orchestra)

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Ad van der Kouwe, Manifesta, Rotterdam

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Clemens Romijn, Ning Feng

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Bruel & Kjaer 4006, Schoeps

Digital converter

DSD Gimm A/D 64fs

Pyramix Editing/Merging Technologies

Speakers

Audio Lab, Holland

Amplifiers

van Medevoort, Holland

Mixing board

Rens Heijnis, custom design

Mastering Room

Speakers

Grimm LSI

Cables

Van den Hul*

**exclusive use of Van den Hul 3T cables*

Special thanks to Mr. Chong Long for his generosity and support for this recording.

www.channelclassics.com
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October 2018

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Best wishes,
Jared Sacks

Founder, Producer, Engineer at Channel Classics Records

NING FENG VIOLIN

ELGAR & FINZI

VIOLIN CONCERTOS

ROYAL LIVERPOOL PHILHARMONIC ORCHESTRA
CARLOS MIGUEL PRIETO CONDUCTOR

EDWARD ELGAR (1857-1934)

**CONCERTO IN B MINOR FOR VIOLIN
AND ORCHESTRA op.61** (1909-10)

To Fritz Kreisler

1	Allegro	18.40
2	Andante	12.33
3	Allegro	20.23

GERALD FINZI (1901-1956)

VIOLIN CONCERTO (1925-27)

4	Allegro	5.45
5	Molto sereno	9.46
6	Hornpipe Rondo – Allegro risoluto	3.57

Total time: 71.05