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Ginette Neveu

The Concerto Recordings

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This is, without any doubt, a great performance—a performance so incandescent that at the end I felt like bursting into flames myself! Neveu has, as far as I can see, every quality of greatness. One takes for granted in a front-rank artist technique equal to all demands. Musicianship may fall some way short of such technique, but hers does not. I am told that she is as familiar with every bit of the orchestral staff as with her own part, and I can believe it. Fine supple phrasing, a magnificent attack, lovely rich singing tone, all these gifts are hers; and the result of all her qualities is that one experiences the sensation of the music growing under her fingers.

The opening of the concerto reminds one of Shibelius' admiration for Mendelssohn's scoring but the impression fades away as the violin sings on its beautiful tune. Shibelius' fondness for using the low registers of the wood-wind and brass is much in evidence in this concerto, and it certainly helps to create the feeling that the orchestra is a kind of Caliban—"grim, almost uncouth and certainly earthbound"—to the violin Ariel, free "to fly, to swim, to dive into the fire, to ride on the curl'd clouds." After the thirty, or so, continuous bars of melody for the solo violin the clarinets and bassoons are both heard at a low pitch, while the solo violin dips and dives from the heights. This is a good illustration of the Caliban-Ariel analogy and only one of many. These opening pages also make us feel that everyone is at the heart of the work, and that we are in for a thrilling experience..

One has cried out before, and often, against duplication of frequently recorded works but I must confess that I await eagerly, and with hope, for Ginette Neveu and this orchestra to give us the Beethoven, the Brahms, and the Elgar violin concertos, and as soon as possible.

I do not think that there is another artist in the world today who has, in addition to the outstanding gifts of all virtuosi, such ardour and fire, such a capacity for embracing us all in the sweep of her bow.

A.R., The Gramophone, January 1946 - *excerpts*

Transfer notes

Ginette Neveu's two studio concerto recordings were both made at the tail end of the direct-to-disc era, before magnetic tape took over, and the remnant shortcomings of the process, even as technology advanced, are still occasionally audible here in hints of swish and background surface noise. My aim was to use the XR process in such a way as to try and bring out the full frequency and dynamic range of Neveu's violin, as well as the rich tones of the low orchestra, so vital especially to the Shibelius concerto. I've been able to address a number of concerns regarding pitch stability, more particularly in the Shibelius, where a certain amount of wow was present in my source material during considerable sections of the recording. Overall the application of XR remastering has made tremendous improvements: by comparison the originals sound dull and flat - now the solo violin truly sings; one can almost hear the rosin flying off Neveu's bow! The Gramophone reviewer in 1946 described the Shibelius as incandescent - Neveu certainly sounds on fire here! **AR**

FULL PROGRAMME NOTES CAN BE FOUND ONLINE AT WWW.PRISTINECLASSICAL.COM
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Ginette Neveu

The Concerto Recordings

SIBELIUS Violin Concerto
BRAHMS Violin Concerto

The Philharmonia Orchestra
Walter Susskind • Issay Dobrowen
Studio recordings, 1945/1946





Ginette Neveu Concertos

SIBELIUS Violin Concerto in D minor, Op. 47

- 1 1st mvt. - Allegro moderato (16:00)
- 2 2nd mvt. - Adagio di molto (8:16)
- 3 3rd mvt. - Allegro ma non tanto (8:16)

The Philharmonia Orchestra **Walter Susskind**

BRAHMS Violin Concerto in D major, Op. 77

- 4 1st mvt. - Allegro non troppo (21:54)
- 5 2nd mvt. - Adagio (9:18)
- 6 3rd mvt. - Allegro giocoso, ma non troppo vivace (7:51)

The Philharmonia Orchestra **Issay Dobrowen**

Ginette Neveu **violin**

XR remastering by **Andrew Rose**

Transfers from EMI
box set RLS 739

Cover artwork based on a
photograph of **Ginette Neveu**

Sibelius Violin Concerto

Recording producer: **Walter Legge**
Recording Engineer: **Arthur Clarke**
Recorded 21 November 1945
Abbey Road Studios, London
Matrix Nos 2EA.10765-72
Catalogue Nos DB.6244-47

Brahms Violin Concerto

Recording producer: **Unknown**
Recording Engineer: **Arthur Clarke**
Recorded 16-18 August 1946
Abbey Road Studios, London
Matrix Nos 2EA.11172-80
Catalogue Nos DB.6415-19

Total duration: **71:35**

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