



CHANNEL CLASSICS

CCS 40719

NING FENG VIOLIN
PAGANINI & VIEUXTEMPS
VIRTUOSISMO

ORQUESTA SINFÓNICA DEL PRINCIPADO DE ASTURIAS
ROSSEN MILANOV CONDUCTOR



Ning Feng (photo: Lawrence Tsang)

NING FENG

"Ning Feng's total mastery could be seen in the precision and sweep of his bow, and heard in the effortless tonal range, from sweet to sumptuous."

New Zealand Herald -

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 have included a return to the 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 Jaap van Zweden to Europe, Asia and Australia, concerts with the Konzerthausorchester Berlin and Lawrence Foster in Berlin and China as well as concerts in Brazil and on tour to the Far East with the São Paulo Symphony Orchestra and Marin Alsop. Further recent highlights include successful debuts with the Los Angeles Philharmonic and Xian Zhang, National Symphony Orchestra and Gianandrea Noseda, Frankfurt Radio Symphony and City of Birmingham Symphony Orchestra with Mirga Gražinytė-Tyla and

returns to the Shanghai Symphony Orchestra under the baton of Yu Long.

In recital and chamber music Ning Feng regularly performs with Igor Levit and Daniel Müller-Schott, amongst others, and in 2012 founded the Dragon Quartet. He appears at major venues and festivals such as the Wigmore Hall in London, the Concertgebouw Amsterdam, National Centre for Performing Arts (Beijing) as well as the Schubertiade, Mecklenburg-Vorpommern and Hong Kong International Chamber Music Festivals.

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. He teaches at the Hanns Eisler School of Music in Berlin, the Royal Northern College of Music in Manchester and the Central Conservatory of Music in Beijing.

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.

ROSSEN MILANOV

Respected and admired by audiences and musicians alike, Rossen Milanov is currently Music Director of the Columbus Symphony Orchestra, Chautauqua Symphony Orchestra, Princeton Symphony Orchestra and the Spanish ensemble Orquesta Sinfónica del Principado de Asturias.

Rossen Milanov has gained a considerable national and international reputation, appearing with the symphony orchestras of Colorado, Detroit, Indianapolis, Milwaukee, Baltimore and Seattle, with the Fort Worth Symphonies and the National Symphony Orchestra (at the Kennedy Center); during Link Up educational projects he conducted the Orchestra of St. Luke's at Carnegie Hall and the Civic Orchestra in Chicago.

Milanov has worked internationally with the BBC Symphony Orchestra, Orchestra de la Suisse Romande, Rotterdam Philharmonic, Aalborg, Latvian and Hungarian national symphony orchestras, Slovenian Radio Symphony Orchestra, as well as with orchestras in Canada, South Africa, Mexico, Colombia, Brazil and New Zealand. In the Far East he has appeared with NHK, Sapporo, Tokyo, Singapore Symphonies, Malaysian and Hong Kong Philharmonics, and at the Hyogo Performing Arts Center.

The many pre-eminent international artists with whom Rossen Milanov has collaborated include Yo-Yo Ma, Itzhak Perlman, Joshua Bell, Midori Goto, Christian Tetzlaff, and André Watts. During his eleven-year tenure with The Philadelphia Orchestra, Milanov conducted more than 200 performances. In 2015, he completed a 15-year tenure as Music

Director of the nationally recognized training orchestra *Symphony in C* in New Jersey, and in 2013 a 17-year tenure with the New Symphony Orchestra in his native city of Sofia, Bulgaria. His passion for new music has resulted in numerous world premieres of works by composers such as Derek Bermel, Mason Bates, Caroline Shaw, Phillip Glass, Richard Danielpour, Nicolas Maw, and Gabriel Prokofiev.

Noted for his versatility, Milanov is also a welcomed presence in the world of opera and ballet. He has collaborated with Komische Oper Berlin in Shostakovich's *Lady Macbeth of Mtzensk*, Opera Oviedo with the Spanish premiere of Tchaikovsky's *Mazeppa* and Bartók's *Bluebeard's Castle* (which gained an award as the best Spanish production in 2015), and with Opera Columbus (Verdi's *La Traviata*).

An experienced ballet conductor, Milanov has been seen at New York City Ballet and has collaborated with some of the best known choreographers of our time, including Mats Ek and Benjamin Millepied and most recently Alexei Ratmansky (in the critically acclaimed revival of *Swan Lake* in Zurich with Zurich Ballet), and with La Scala Ballet in Paris.

In 2017, Rossen Milanov was recipient of an Arts Prize from the Columbus Foundation. Under his leadership the Symphony has expanded its reach by connecting original programming with community-wide initiatives focusing on themes ranging from women composers to nature conservancy. Out-of-the-box festival programmes and the commissioning of new music are among his trademarks.



Rossen Milanov

In Princeton Milanov celebrates his tenth anniversary as Music Director by collaborating with creative artists such as Daniel Rowland, Inon Barnatan, Rachel Barton Pine and Derek Bermel. Rossen Milanov studied conducting at the Curtis Institute of Music and the Juilliard School, where he received the Bruno Walter Memorial Scholarship. A passionate chef, he often dedicates his culinary talents to various charities.

ORQUESTA SINFÓNICA DEL PRINCIPADO DE ASTURAS

The Symphony Orchestra of the Principality of Asturias (OSPA) was founded in 1991 under the auspices of the Government of the Principality of Asturias. Its main objective is the cultural and musical enrichment of the region, and King Felipe VI of Spain serves as the group's honorary president. The OSPA operates as an independent branch of the Ministry of Education and Culture and is a member of the Spanish Association of Symphony Orchestras (AEOS).

Having inherited the legacy of the former Provincial Symphonic Orchestra, with origins dating back to 1939, as well as that of the later Symphony Orchestra of Asturias, the OSPA today is renowned both within Asturias and around the world for its versatility, interpretive powers and undisputed musical quality.

The OSPA is made up of 69 professional musicians from the EU, Russia, the United States

and Latin America. Its primary activity revolves around the concert seasons it offers each year in the cities of Oviedo, Gijón and Avilés – seasons that have featured some of the most important soloists and conductors on the international scene, alongside its own succession of musical directors: Jesse Levine, Maximiano Valdés and, most recently, Rossen Milanov, who assumed the directorship in 2012.

The OSPA's appearances outside the regular season include performances that have become eagerly anticipated fixtures on programmes such as the opening gala of the Princess of Asturias Awards and the traditional annual Christmas Concert – the latter in close collaboration with the Princess of Asturias Foundation Choir in recent years – not to mention the Orchestra's essential role in the opera season of the Asturian Friends of the Opera Association.

In Asturias the Orchestra's intensive social and educational outreach work is expanding year on year and warmly received in every locale they visit. Amongst the OSPA's most lauded activities is its noteworthy collaboration as a partner orchestra in Carnegie Hall's Link Up programme, making it the first European and first Spanish-language institution to participate, reaching schoolchildren across Asturias.

Outside the Principality, the Orchestra has performed at the most important venues and concert halls on the Spanish musical landscape. It has collaborated with the Bilbao Friends of the Opera Association and has appeared at major summer events including the Santander; Granada



Recording session (photo: Channel Classics)



*Recording session
(photo: Channel Classics)*

Music & Dance and Alicante Contemporary Music Festivals. The OSPA is also a regular guest at the Cuenca Sacred Music Week and Bilbao's Musika-Música Festival.

Highlights on the Orchestra's international touring calendar have included their 1996 performances in Mexico and Chile, where they would return just two years later. Also in 1998, the OSPA participated in the Lorient Interceltic Festival in France. A third trip to Mexico in 2007 brought great critical acclaim, and at the end of that year the Orchestra travelled to China as part of the nation's Year of Spain activities. In November of 2011 they performed a concert for Pope Benedict XVI at the Vatican's Paul VI Audience Hall with support from the María Cristina Masaveu Peterson Foundation. With that extraordinary concert, the OSPA became the first ever public Spanish orchestra to perform in the Hall. A successful tour of Bulgaria followed in June of 2014, earning the orchestra excellent reviews in both Sofia and Varna.

The OSPA's recording career began with a focus on Asturian music, featuring works by such Asturian composers as Benito Lauret, Julián Orbón and Ramón Prada. They have also recorded for Arte et Naxos, the latter label releasing their albums of music by Manuel de Falla and Joaquín Rodrigo, which earned excellent reviews. During

the 2012-13 season they recorded Stravinsky's *Petrushka* and Falla's *Three-Cornered Hat* for Classic Concert Records (the first CD in their Diaghilev & the Ballets Russes series). In both 2015 and 2017, Channel Classics Records recorded the Orchestra with violinist Ning Feng in Asturias. The first CD entitled «Apasionado» (2016) with works by Sarasate, Lalo, Ravel and Bizet received excellent reviews in newspapers and magazines around the world. Audiophile Audition wrote "*The convergence of Eastern European conductor and Spanish orchestra certainly nails down both musical strains in this program, providing properly atmospheric support to Feng's virtuoso fiddling. (...) violinistic fireworks by the carload.*" In June 2017 this second CD '*Virtuoso*' with Ning Feng was recorded; *Vieuxtemps Concerto for violin n° 4 in D minor, op. 31* and *Paganini Concerto for violin n° 1 in D major, op. 6*. Also by the label Channel Classics.

The OSPA has been instrumental in the recovery of several works of Spanish musical heritage for the stage, amongst them Tomás Bretón's *Covadonga* and *Los amantes de Teruel* (The Lovers of Teruel), as well as the Baroque zarzuela *El imposible mayor en amor, le vence amor* (Love Conquers All) by Sebastián Durón. They have also revived 19th-century Spanish symphonic works by composers including Pedro Miguel Marqués.

Translation: Ray Granlund





Recording session
(photo: Channel Classics)

A VIOLIN MAGICIAN FROM GENUA

Music played by strings is often felt to be soothing, enchanting and romantic. In Greek mythology, Euridice succumbed to the charms of Orpheus as he sang and played on the lute; and in the Old Testament David played on the harp to drive away the evil thoughts of King Saul. In many operas and plays in which a lover serenades his beloved, the hero accompanies himself on the guitar or mandolin. In medieval times, however, some string instruments were already believed to possess sinister powers. In the 'Danse Macabre' (Dance of Death), for example, the possessed fiddler sold his soul to the devil in exchange for 'hellish' musical skills. Similar things were said of the great nineteenth-century violin virtuoso Niccolò Paganini. From his first spectacular performance this eleven-year-old violin prodigy took Italy and the rest of Europe by storm. His success as a virtuoso was due both to his mysterious, demonic aura and to his unsurpassed technique, with countless double stops, flageolets, pizzicatos, and his habit of playing only on the G string. A Viennese critic claimed to have seen how the devil himself wielded Paganini's bow on stage. And in almost all writings about him, even the most reticent and recent, one term always crops up: the wizard. Many considered him to be the best violinist of their age.

In 1795 Paganini left his birthplace Genua to study in Parma, but the violin teachers there realised that there was nothing more they could teach him. After an intensive period teaching

himself, sometimes for fifteen hours a day, in 1797 he embarked on a triumphant tour of Europe which went on for years. His performance of tender pieces moved many listeners to tears. That Europe was at Paganini's feet might be dismissed, as it has often been, as mass hysteria. But there were prominent figures among those 'hysterics': Schubert, Goethe, Rossini, Chopin, Schumann, Meyerbeer, Liszt and Berlioz. Schumann, who was in doubt for years about whether to pursue a career as a musician or as a man of letters, finally decided to become a composer after hearing Paganini play in Frankfurt am Main in 1829. And Franz Liszt was so beside himself after a recital by Paganini in Paris that he went into hiding for weeks to work frenetically on his own pianistic perfection.

Paganini composed all his pieces for violin and orchestra for his own use, keeping them secretly stowed away. Consequently, most were published only after his death, and some not until recent decades. The first of his six violin concertos is a virtuosic tour de force, demonstrating not only his incredible technical command but also his great talent for melody and drama. It breathes the spirit of Rossini, whose operas were enormously popular at the time. Originally composed in the key of E flat major, Paganini tuned his violin a semitone up so that he could play in D major; as it were, and thus execute complicated double stops that are impossible in E flat while producing a brighter sound from his instrument. It was partly for this reason that contemporaries said the concerto was 'unplayable'. Today the work is always performed in D major.

THE MELODIOUSNESS AND VIRTUOSITY OF VIEUXTEMPS

The next piece was written by the son of a weaver, amateur violinist and violin maker from Belgian Verviers named Henri Vieuxtemps (1820-1882). A child prodigy, he enjoyed an outstanding career as a violinist from the age of six, studying in Vienna and Paris (with Charles de Bériot) and touring Europe, Russia and the USA. From 1871 he was an influential teacher at the Brussels conservatory, where his pupils included Eugène Ysaÿe. But within two years, in 1873, a stroke caused lameness in his right arm, and Vieuxtemps was forced to withdraw from teaching. He spent his final years composing in a sanatorium in Algeria, where his daughter had settled with her husband. Vieuxtemps was greatly admired by contemporaries such as Berlioz and Paganini, whom he met in London. When Robert Schumann heard him in Leipzig in 1834, he described the fourteen-year-old's playing as magical and compared him with Paganini.

That was during a tour of Germany and Austria, when Vieuxtemps was accompanied by his father. After playing Beethoven's Violin Concerto in Vienna, he decided to stay there for some time to study composition with Simon Sechter, under whom Anton Bruckner was later to study counterpoint. After his London debut in 1834, Vieuxtemps pursued his composition studies with Anton Reicha in Paris, the fruits of which are particularly evident in his First Violin Concerto, dating from 1836 (and later published as no. 2).

The Fourth Violin Concerto in D minor opus

31, on this recording, was Vieuxtemps' own favourite concerto. He composed it when employed as a court violinist in Saint Petersburg (1846-1851). Notable is the extensive introduction to the first movement, lasting some five minutes, with prominent roles for the winds, brass and timpani. Not until this splendid earnestness (in moderate tempo) ends does the soloist enter with a declamatory melody, followed by virtuosic double stopping which leads into exchanges of lyrical and fervent moods. After a long and turbulent cadenza, and a somewhat severe orchestral response, a sustained note on the horn forms a transition to the slow second movement, *Adagio religioso*. Such religiously flavoured slow movements, like orchestral prayers, were typical of French and Belgian music of the mid-nineteenth century. Here we listen to one of the best examples, a prayer on the violin full of surrender and ecstasy. Then, inevitably, the lively Scherzo bursts in, a brilliant and assertive movement reminiscent of certain acrobatic violin pieces by Saint-Saëns. Subsequently the chorale-like opening of the concerto returns, though incompletely, since the orchestra soon swerves into a festive march and the Finale proper. The soloist once more waits his turn, entering later with a kind of recitative before taking up the march theme and embellishing it with virtuosic passage-work and double stopping. It even seems as though the violin infuses the march music with lyrical ingredients, as if trying to pacify it for a moment. Entirely according to expectation, the march comes to the fore once again, bringing the concerto to an imposing and victorious conclusion.

Clemens Romijn

ZAUBERGEIGER AUS GENUA

Der Klang von Saiteninstrumenten gilt als tröstlich, berührend und romantisch. In der griechischen Mythologie erlag Eurydike dem Charme von Orpheus' Lyra und Gesang, und im Alten Testament spielte David Harfe, um die bösen Gedanken von König Saul zu vertreiben. In vielen Opern und Theaterstücken, in denen ein Liebhaber seiner Geliebten ein Ständchen bringt, begleitet sich der Held auf der Gitarre oder Mandoline. Doch bereits im Mittelalter wurden einigen Saiteninstrumenten dämonische Mächte zugeschrieben. Man denke etwa an den *Danse Macabre*, in dem ein besessener Fiedler seine Seele im Tausch gegen übernatürliche Virtuosität dem Teufel verkauft. Ähnliche Legenden rankten sich im 19. Jahrhundert um den großen Violinvirtuosen Niccolò Paganini. Von seinem ersten spektakulären Auftritt als Elfjähriger an eroberte der Wundergeiger Italien und dann den Rest Europas. Paganinis Erfolg als Geigenvirtuose beruhte einerseits auf seiner geheimnisvollen und dämonischen Ausstrahlung, andererseits auf seiner unvergleichlichen Spieltechnik mit unzähligen Doppelgriffen, Flageolets, Pizzicati und dem Spielen nur auf der G-Saite. Ein Wiener Kritiker behauptete, mit eigenen Augen gesehen zu haben, wie der Teufel Paganinis Bogen führte. Und in fast allen Schriften über Paganini, einschließlich der fundierten neueren, wird der Begriff „Teufelsgeiger“ immer wieder verwendet. Viele hielten ihn für den besten Geiger aller Zeiten.

1795 war Paganini von seiner Heimatstadt Genua nach Parma gezogen, wo die Geigenlehrer

jedoch meinten, ihm nichts mehr beibringen zu können. Nach einer Zeit des intensiven Selbststudiums von bis zu fünfzehn Stunden am Tag, begann 1797 sein jahrelanger Siegeszug durch Europa. Mit seinen gefühlvollen Interpretationen brachte er zahlreiche Zuhörer zum Weinen. Dass ganz Europa Paganini zu Füßen lag, könnte man – was häufig getan wurde – als Massenhysterie abtun. Doch unter diesen „Hysterikern“ befanden sich keine Geringeren als Schubert, Goethe, Rossini, Chopin, Schumann, Meyerbeer, Liszt und Berlioz. Für Schumann, der jahrelang zweifelte, ob er Musiker oder Schriftsteller werden sollte, war ein Auftritt Paganinis im Jahr 1829 in Frankfurt am Main der Anlass, sich endgültig fürs Komponieren zu entscheiden. Und Franz Liszt war nach einem Konzert Paganinis in Paris völlig durcheinander; zog sich zurück und war wochenlang für niemanden zu sprechen, um wie ein Verrückter an seiner pianistischen Perfektion zu arbeiten.

Paganini schrieb seine Werke für Violine und Orchester für den eigenen Gebrauch und bewahrte sie sorgfältig in seinem Vorratsschrank auf. Gedruckt wurden die meisten seiner Werke erst nach seinem Tod, einige sogar erst in den letzten Jahrzehnten. Das erste von Paganinis sechs Violinkonzerten ist eine virtuose Tour de Force, mit der er seine unglaublichen geigentechnischen Fertigkeiten sowie seine große Begabung für Melodie und Drama unter Beweis stellte. Es atmet den Geist Rossinis, dessen Opern damals sehr beliebt waren. Ursprünglich komponierte Paganini das Konzert in Es-Dur; wobei er die Geige einen Halbton höher stimmte und seinen Part in D-Dur

spielte. Das ermöglichte nicht nur komplizierte Doppelgriffe, die in Es-Dur unmöglich wären, sondern verlieh der Geige auch einen brillanteren Klang und war außerdem einer der Gründe, weshalb seine Zeitgenossen das Konzert für „unspielbar“ hielten. Heute ist es üblich, das Werk in D-Dur zu spielen.

VIEUXTEMPS GEÄNGLICHKEIT UND VIRTUOSITÄT

Das nächste Werk stammt vom Sohn eines Webers, Hobbygeigers und Geigenbauers aus der belgischen Stadt Verviers. Sein Name ist Henri Vieuxtemps (1820-1882). Er war ein Wunderkind, begann bereits im sechsten Lebensjahr eine glänzende Karriere als Geiger; studierte in Wien und Paris bei Charles de Bériot und trat bei Konzert in Europa, Russland und den Vereinigten Staaten auf. Ab 1871 war er einer einflussreicher Lehrer am Brüsseler Konservatorium, wo Eugène Ysaÿe zu seinen Schülern zählte. Doch schon zwei Jahre später, 1873, lähmte ein Schlaganfall seinen rechten Arm, und er musste seine Lehrtätigkeit aufgeben. Seine letzten Jahre verbrachte er als Komponist in einem Sanatorium in Algerien, wo sich seine Tochter mit ihrem Mann niedergelassen hatte. Vieuxtemps wurde von Zeitgenossen wie Hector Berlioz und Paganini, den er in London traf, sehr geschätzt. Robert Schumann hörte ihn 1834 in Leipzig, nannte das Spiel des damals vierzehnjährigen magisch und verglich ihn mit Paganini.

Dies geschah auf einer Tournee, die Vieuxtemps, begleitet von seinem Vater, durch Deutschland und Österreich unternahm. Nachdem er Beethovens Violinkonzert in Wien aufgeführt hatte, beschloss er, sich dort vorübergehend niederzulassen und Komposition bei Simon Sechter zu studieren, bei dem später auch Anton Bruckner Kontrapunkt studieren sollte. Nach seinem Londoner Debüt im Jahr 1834 setzte er sein Kompositionsstudium bei Anton Reicha in Paris fort, was 1836 in Form seines Erstes Violinkonzerts (später als Nr. 2 veröffentlicht) Früchte trug.

Das hier eingespielte Vierte Violinkonzert in d-Moll op. 31 war Vieuxtemps' eigenes Lieblingskonzert. Er schrieb es in seiner Zeit als Hofgeiger in St. Petersburg (1846-1851). Auffällig ist im ersten Satz die lange Einleitung von etwa fünf Minuten, in dem die Holzbläser, Blechbläser und Pauken eine wichtige Rolle spielen. Erst nach diesem wunderbar ersten Abschnitt in moderatem Tempo beginnt der Solist mit einer ausdrucksstarken Melodie, gefolgt von virtuellen Doppelgriffen, was wiederum zu einem Wechselspiel zwischen lyrischen und feurigen Passagen führt. Nach einer langen, stürmischen Kadenz und einer etwas strengen Antwort des Orchesters bildet ein langer Ton im Horn die Brücke zum langsamen zweiten Satz, einem Adagio religioso. Solche religiös getönten langsamen Sätze, die wie orchestrale Gebete anmuten, waren typisch für die französisch-belgische Musik der Mitte des 19. Jahrhunderts. Hier hören wir eines der besten Beispiele, ein Geigengebet voller Hingabe und Ekstase. Nach dem lebendigen Scherzo, einem brillanten und

energischen Satz, der an die akrobatische Virtuosität von Saint-Saëns erinnert, wiederholt sich der choralartige Anfang des Konzerts. Doch nicht in voller Länge, denn das Orchester steigert sich bald zu einem festlichen Marsch, und damit beginnt das eigentliche Finale. Auch hier setzt die Solovioline erst relativ spät ein, zunächst mit einer Art Rezi-

tativ, dann mit dem Marschthema des Satzes, virtuos und mit zahlreichen Doppelgriffen. Vorübergehend scheint es sogar, als ob die Violine mit ihren lyrischen Einwüfen den Marsch zu beschwichtigen versucht. Doch wie erwartet übernimmt dieser wieder die Führung, und das Konzert endet mit einem beeindruckenden Sieg.

Clemens Romijn

DISCOGRAPHY

Channel Classics recordings of Ning Feng

- CCS 80807 Hello Mr. Paganini
(with Thomas Hoppe, piano)
- CCS 31210 Solo vol.1
- CCS 34413 Solo vol.2
- CCS 34913 Bruch & Tchaikovsky (with Deutsches
Symphonie-Orchester Berlin)
- CCS 37916 Apasionado (De Sarasate, Lalo,
Ravel, Bizet/Waxman, with
Orquesta Sinfónica del Principado
de Asturias)
- CCS 39417 Schubert & Dvořák
(with Dragon Quartet)
- CCS 39018 J.S. Bach Sonatas and Partitas
for solo violin BWV 1001-1006
- CCS 40218 Elgar & Finzi (with Royal Liverpool
Philharmonic Orchestra)
- CCS 40919 Borodin, Shostakovich, Weinberg
(with Dragon Quartet)



COLOPHON

Production

Channel Classics Records

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Cover photo

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Liner notes

Clemens Romijn

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Stephen Taylor, Anne Habermann

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Oviedo Spain

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Technical information

Microphones

Bruel & Kjaer 4006, Schoeps

Digital converter

Horus/Merging Technologies (DSD256)
Pyramix Workstation/Merging Technologies

Speakers

Audiolab, Holland

Amplifiers

Van Medevoort, Holland

Cables

Van den Hul*

Mixing board

Rens Heijnis, custom design

Mastering Room

Speakers

Grimm LSI

Cable*

Van den Hul

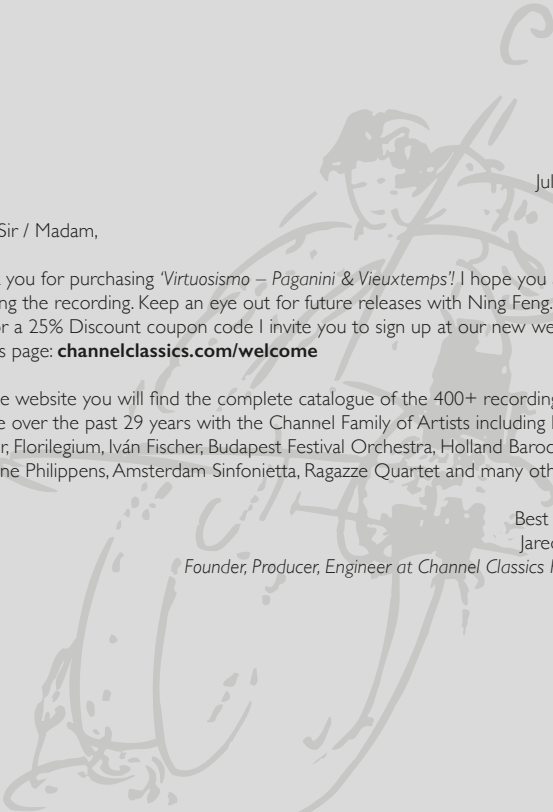
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July 2019

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Best wishes,
Jared Sacks

Founder, Producer, Engineer at Channel Classics Records

NING FENG VIOLIN PAGANINI & VIEUXTEMPS VIRTUOSISMO

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NICCOLÒ PAGANINI (1782-1840)

VIOLIN CONCERTO NO. 1 IN D MAJOR OPUS 6 (1817-1818)

- | | | |
|---|---|-------|
| 1 | Allegro maestoso – Tempo giusto | 22.48 |
| 2 | Adagio | 5.24 |
| 3 | Rondo: Allegro spiritoso – Un poco più presto | 9.31 |

HENRI VIEUXTEMPS (1820-1881)

VIOLIN CONCERTO NO. 4 IN D MINOR OPUS 31 (ca. 1850)

- | | | |
|---|--|------|
| 4 | Andante – Moderato – Cadenza | 9.58 |
| 5 | Adagio religioso | 6.54 |
| 6 | Scherzo: Vivace – Trio: Meno mosso Tempo I | 5.02 |
| 7 | Finale marziale: Andante – Allegro | 8.17 |

Total time: 68.20

Violin: Stradivari, the 'MacMillan', 1721