



JOHN ADAMS
Violin Concerto

JOHN CORIGLIANO
Red Violin 'Chaconne'

Chloë Hanslip, Violin
Royal Philharmonic
Orchestra
Leonard Slatkin

John Corigliano (b. 1938): Chaconne from *The Red Violin*
George Enescu (1881-1955): Romanian Rhapsody No.1, arr. Waxman
Franz Waxman (1906-1967): Tristan and Isolde Fantasia
John Adams (b. 1947): Violin Concerto

This disc surveys the range of twentieth-century American music written for violin and orchestra from a relatively broad perspective, whether in terms of large-scale concertos, virtuosic transcriptions and concert paraphrases, or those works which examine the relationship between soloist and ensemble from a more unexpected angle.

This latter perspective is evident in the *Chaconne* that John Corigliano (b. 1938) created from his music for the 1998 film *The Red Violin*. Directed by François Girard, this tells the story of a violin, the last made by a master craftsman, and its journey as it changes hands on the way to becoming the star item at an auction. Rather than create a loose-knit suite out of his film-score, Corigliano took the melody that recurs throughout the film as basis for a chaconne, a set of variations that unfolds over a pattern constantly present in the bass register (often referred to as the 'ground bass'); in the process, guaranteeing both formal and harmonic consistency over a relatively extended span (to which end, it is worth noting that he has since composed a further two movements to create a more traditional concerto-type work). From the soloist's multi-stopped harmony and fugitive orchestral gestures at the beginning, the piece opens out melodically and expressively, the resultant theme reaching a brief but impassioned climax that is countered with aggressive music from the orchestra. The soloist responds accordingly, leading to brutal exchanges that collapse to leave solo woodwind musing plangently over lower strings. The soloist re-enters with similar material, the music continuing in its air of glacial sadness until further harsh exchanges and the return of the yearning main theme. A solo cadenza ensues, crystallizing the music's expressive essence, before a spectral passage for *col legno* strings (playing with the wood of the bow), brass and percussion brings about a last stage, the main

theme now heard climactically on full orchestra as the soloist rushes upwards for the decisive close.

Although he was acclaimed as one of the finest violinists of his age, and recorded a large number of concertos both as soloist and latterly as conductor (notably with his protégé Yehudi Menuhin), the Romanian composer George Enescu (1881-1955) never actually completed a violin concerto of his own. Aside from considerations of time and occasion, he was perhaps also conscious that the highly personal concept of virtuosity he evolved in his maturity was not necessarily suited to a display work such as audiences expected from a performer in his own music. Despite having composed a series of powerfully original orchestral and chamber works, Enescu's name is indelibly associated with the first of two *Romanian Rhapsodies* he composed in 1901, and which continue a line of nineteenth-century fantasias on national melodies, though the piece is too expertly written to be thought a mere 'potpourri' of tunes. The composer himself made a full transcription for violin and piano, but what is heard on this disc is an arrangement by Franz Waxman that is essentially a paraphrase on the music of the hectic second half of the piece. With the orchestration retained in all essentials, the soloist is left to pursue an animated path through the twists and turns of Enescu's potent musical imagination.

Although he composed a number of concert works both before and after his emigration to the United States, the German-born composer Franz Waxman (1906-1967) remains best known (as does his older Austrian contemporary Erich Korngold) for the numerous scores that made him a mainstay of the Hollywood film scene over three decades. Of several works written for violin and orchestra, the most virtuosic is his *Carmen Fantasia*, but the one that most reveals his understanding of and affection for Austro-German

Romanticism is the *Tristan and Isolde Fantasia*. An effective concert item, it originally formed an emotional climax to the 1946 film *Humoresque*, directed by Jean Negulesco with a script by Clifford Odets. This tells the story of an ambitious violinist who becomes emotionally involved with his patroness, with tragic consequences. From a sombre opening in cellos and basses, violin and piano (which has a demanding obbligato part) are heard against the orchestra in what is a free conflation of elements from the *Prelude* and *Liebestod* of Wagner's opera. As in the latter, the work builds up to a lyrically effulgent climax (Isolde's line taken over by the violin), before falling away in a close of radiant calm.

The context in which the last work here is presented might suggest that violin concertos are not a prominent feature in American concert music. In fact, there are striking examples among the output of such composers as Samuel Barber [Naxos 8.559044], William Schuman [8.559083], Elliott Carter, Ned Rorem [8.559278] and Philip Glass [8.554568]. To these must be added the *Violin Concerto* of John Adams, which has achieved a notable success since its première by Gidon Kremer in 1993. The composer has himself stated that his aim was a work in which the violin was enabled to sing constantly throughout, and this is evident throughout each of its three parts, which correspond, in formal outline, to the movements customary in a classical concerto.

Part One is essentially a continuously unfolding line of melody, heard against an orchestral backdrop in which woodwind and brass seem as if caught in a

constant state of rising upwards from a discreet, often pizzicato bass in the lower strings. Almost a third of the way through, the soloist becomes more animated, and the overall accompaniment process, with percussion now assuming greater prominence, seems to speed up accordingly, yet without altering its essentially detached expression. The steady accumulation of rhythmic energy takes the movement through to a cadenza, which restores a measure of repose prior to a sombre and speculative close. Part Two is modelled, as is the Corigliano work above, on the form of a chaconne, in which the soloist patiently unfolds its continuous line. Although that line is in an audible state of metamorphosis with regard to its basic melodic components, the sensation is of music trapped in a state of becoming, an apt evocation of the line from the poet Robert Haas, "Body through which the dream flows", which also heads this movement. The harmonic texture periodically increases in density, giving to the music an expressive languor that is intensified by the discreet presence of bell sounds heard from within the orchestra. Part Three is marked *Toccare* (Toccatà), which aptly sums up the movement's virtuoso quality, with soloist and orchestra engaged in an ongoing and rhythmically exacting series of exchanges that more pointedly recall the minimalist gestures of Adams's music from the previous decade. Several distinctive ideas are thrown up in its course, before strings and tom-toms press onwards to the stuttering close.

Richard Whitehouse

Chloe Hanslip

Chloe Hanslip studied at the Menuhin School with Natasha Boyarskaya between the ages of five and seven, at Yehudi Menuhin's personal invitation. Subsequently she continued her studies with Zakhar Bron in Germany, with Salvatore Accardo in Italy, and most recently with Gerhard Schulz of the Alban Berg Quartet in Vienna. She has recorded two CDs with the London Symphony Orchestra on the Warner Classics label, the first of which won her the 'Echo Klassik Award for Best Newcomer' in Germany in 2002 and the second, Bruch's *Violin Concertos Nos. 1 and 3*, 'Young British Classical Performer' at the Classical BRITS 2003. She performs in the leading British concert halls, and in the Carnegie Hall, the Louvre and Salle Gaveau, the Hermitage in St Petersburg, the Musikverein in

Vienna and the Seoul Arts Centre. She made her BBC Proms début in 2002, her American concerto début in 2003, followed by débuts with Mariss Jansons and the Symphonieorchester des Bayerischer Rundfunk in the Gasteig, Munich. She has also performed with the London Symphony Orchestra, Academy of St Martin-in-the-Fields, Philharmonia, Royal Liverpool Philharmonic, Royal Philharmonic, Royal Scottish National, Hallé, and Bournemouth Symphony Orchestras, the City of London Sinfonia, Malaysian Philharmonic, Czech National Symphony, Lithuanian National Symphony, Belgrade Philharmonic, and the Tokyo Symphony Orchestras. At the age of ten, Chloe Hanslip appeared as the 'infant prodigy violinist' in the film adaptation of Pushkin's *Eugene Onegin*, starring Ralph Fiennes and Liv Tyler. She is recognised for her contribution to Maxim Vengerov's TV Master Class, and was the first instrumentalist invited by Bryn Terfel to play in the Opera Night at his Faenol Festival. She has performed for the Duke of Edinburgh in Windsor and Greenwich, given the European première of Sir John Tavener's *Ikon of Eros*, and the first performance of the first extract of Andrew Lloyd-Webber's *Phantasia on Phantom of the Opera*. She is a regular participant in Open Chamber Music at Prussia Cove, working with Steven Isserlis and Gerhard Schulz. In 2005 she received a personal invitation from Seiji Ozawa to attend his inaugural Chamber Music Festival in Blonay, Switzerland, and she has also performed at the Kuhmo Chamber Music Festival in Finland.



Cover photograph by Joe Bangay. Ring by de Grisogono, Geneva. Jacket by Shanghai Tang.

Charles Owen



Charles Owen began his musical studies at the Yehudi Menuhin School with Seta Tanyel and continued at the Royal College of Music under the guidance of Irina Zaritskaya. There he won all the major piano prizes before completing his studies with Imogen Cooper. He received the Silver Medal at the Scottish International Piano Competition (1995) and was a finalist in the 1996 London Philharmonic/Pioneer Young Soloist of the year competition. In 1997 he won the prestigious Parkhouse award in partnership with the violinist Katharine Gowers. His concert activities are diverse and extensive, encompassing solo, concerto and chamber music appearances. He has performed in many of Britain's leading concert halls including the Barbican, Queen Elizabeth Hall, Wigmore Hall and Symphony Hall, Birmingham. Internationally,

he has appeared at the Lincoln Center and Carnegie Hall in New York, Vienna's Musikverein, the Paris Louvre, the St Petersburg Philharmonic and the Moscow Conservatoire. He has collaborated with many outstanding artists including violinists Sarah Chang, Antje Weithaas, Henning Kraggerud, Renaud Capuçon and Catherine Leonard as well as cellists Adrian Brendel, Natalie Clein, Paul Watkins and Tim Hugh. He has also performed with the Wihan and Vogler Quartets. Charles Owen broadcasts for BBC Radio 3, Classic FM and ABC Australia. He has performed with celebrated orchestras including the Philharmonia, Royal Scottish National, English Symphony Orchestra, London Philharmonic, Lodz Filharmonia and the Moscow State Academic Symphony. Regular festival appearances include the Perth International Music Festival in Western Australia, the Vogler Spring Festival in County Sligo, the Oxford Chamber Music Festival, the Elverum Festival in Norway and the Homecoming Festival in Moscow. As a recitalist and chamber musician he has played for numerous concert societies and established festivals including Bath, Cheltenham, Chester, Harrogate and the Worcester Three Choirs. His acclaimed recordings include a disc featuring the piano music of Leos Janáček and a release of works by Poulenc, selected as Editor's Choice in *The Gramophone* and subsequently nominated for a Classical Brit Award in 2005. His recording, with Natalie Clein, of cello and piano sonatas by Brahms and Schubert won a Classical Brit Award in 2005.

Royal Philharmonic Orchestra

The Royal Philharmonic Orchestra was established in 1946 by Sir Thomas Beecham, who set about creating a world-class ensemble from the finest musicians in Britain. Since his death in 1961 the orchestra has continued under a number of very distinguished conductors, including Rudolf Kempe, Antal Doráti, André Previn and Vladimir Ashkenazy, followed in 1996 by their present Music Director, Daniele Gatti. Based in London, with a resident series at both the Royal Albert Hall and Cadogan Hall, the orchestra also has a comprehensive United Kingdom and overseas touring programme. Recent highlights have included playing for the late Pope John Paul II in the Vatican, for the President of China in Tiananmen Square and at the tenth anniversary celebration of Kazakhstan's independence, in addition to touring regularly throughout Europe and the United States. The orchestra has made many recordings and has a commitment to community and education projects, as well as to contemporary composers.

Leonard Slatkin

Internationally recognised American conductor Leonard Slatkin is Music Director of the National Symphony Orchestra, Principal Guest Conductor of the Royal Philharmonic Orchestra and Principal Guest Conductor of the Los Angeles Philharmonic at the Hollywood Bowl. His performances throughout North America, Europe and the Far East have been distinguished by imaginative programming and highly praised interpretations of both the standard and contemporary symphonic repertoire. Following seventeen years as Music Director of the Saint Louis Symphony from 1979 until 1996, Leonard Slatkin was named Conductor Laureate. He has also served as Festival Director of the Cleveland Orchestra's Blossom Festival (1990-99), Principal Guest Conductor of the Philharmonia Orchestra (1997-2000), and Chief Conductor of the BBC Symphony Orchestra (2000-2004). He assumed the position of Music Director of Washington's National Symphony Orchestra in 1996. His tenure has included highly acclaimed European, Asian and American tours, a Grammy for Best Classical Recording, the foundation of the National Conducting Institute and the National Medal of the Arts, the nation's highest honour for a performing artist. He has made regular appearances with virtually every major international orchestra, including the New York Philharmonic, Berlin Philharmonic, Chicago Symphony Orchestra, Concertgebouw Orchestra of Amsterdam, Boston Symphony Orchestra, and many others. His performances of opera have taken him to leading opera companies in the United States and around the world, including the Metropolitan Opera, Lyric Opera of Chicago, Washington National Opera, and Vienna State Opera. Leonard Slatkin has always had a special relationship with the United Kingdom and his term as Chief Conductor of the BBC's flagship orchestra, the BBC Symphony, included a major European tour and four "Last Night of the Proms" broadcast worldwide on radio and television and subsequently released on CD. In 1974 he made his London debut with the Royal Philharmonic Orchestra and, following a successful series of concerts in the United Kingdom and abroad during the 2004/5 season, he was appointed their Principal Guest Conductor from November 2005. His more than a hundred recordings have been recognised with five Grammy awards and more than fifty other Grammy nominations. Born in Los Angeles to a distinguished musical family – his parents were the conductor-violinist Felix Slatkin and cellist Eleanor Aller, founding members of the famed Hollywood String Quartet – Leonard Slatkin began his musical studies on the violin and piano before turning to conducting.

Playing
Time:
63:49

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John
ADAMS
(b. 1947)

Violin Concerto

- 1** John Corigliano (b. 1938):
Chaconne from *The Red Violin* 16:45
- 2** George Enescu (1881-1955):
Romanian Rhapsody No. 1,
arr. Franz Waxman 2:26
- 3** Franz Waxman (1906-1967):
Tristan and Isolde Fantasia* 11:02
- John Adams (b. 1947):**
Violin Concerto 33:36
- 4** I. ♩ = 78 15:25
- 5** II. Chaconne: Body Through
Which the Dream Flows 10:46
- 6** III. Toccare 7:25

Chloë Hanslip, Violin
Charles Owen, Piano*

Royal Philharmonic Orchestra
Leonard Slatkin

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Booklet notes: Richard Whitehouse
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AMERICAN CLASSICS

The works on this disc offer a broad survey of American violin music. John Corigliano's *Chaconne* is a set of variations based on his music for the 1998 film *The Red Violin*, while George Enescu's *Romanian Rhapsody No. 1* is a nineteenth-century fantasia on a traditional melody, here in an arrangement by the Hollywood film composer Franz Waxman. Waxman's own *Tristan and Isolde Fantasia* includes a demanding obbligato piano part, and originally formed an emotional climax to the 1946 film *Humoresque*. The disc closes with John Adams's hugely popular *Violin Concerto*, a virtuosic masterpiece in which the soloist almost never stops playing.

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