

Quintessentially Finzi, the tender yet radiant *Dies natalis*, a setting of texts by the 17th-century poet Thomas Traherne, depicts both the first sensations of a child as it enters the world, and life's tarnishing experience of the innocence of childhood. In *Farewell to Arms*, a further example of Finzi's enthusiasm for 17th-century poets, the steady but inevitable tramp of time, symbolized by the measured bass and the tenor's sad, arching melody, becomes a poignant symbol for the brevity of life as expressed in lines such as 'O time too swift, O swiftness never ceasing'. Finzi knew all too well that 'Beauty, strength, youth are flowers but fading seen'.



8.570417

DDD

Playing Time
66:40



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Gerald
FINZI
(1901–1956)

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|---|-------|--|------|
| Dies natalis * | 26:16 | Two Sonnets for Tenor and Orchestra * | 7:37 |
| 1. Intrada | 5:36 | I. When I consider | 4:46 |
| 2. Rhapsody | 7:32 | II. How soon hath Time | 2:51 |
| 3. The Rapture | 4:01 | 10. Nocturne (New Year Music) | 9:39 |
| 4. Wonder | 4:28 | Farewell to Arms * | 9:01 |
| 5. The Salutation | 4:39 | 11. I. Introduction | 3:56 |
| 6. Prelude for String Orchestra | 4:35 | II. Aria | 5:05 |
| 7. The Fall of the Leaf (Elegy) (compl. Howard Ferguson) | 9:34 | | |



James Gilchrist, Tenor *
Bournemouth Symphony Orchestra
(Leader: Duncan Riddell)
David Hill



This recording was made possible by the support of the Finzi Trust.

Recorded in The Concert Hall, Lighthouse, Poole, UK, on 5th and 6th June, 2007

Producer and Editor: Andrew Walton (K&A Productions Ltd.) • Engineer: Phil Rowlands

Booklet Notes: Andrew Burn • Publisher: Boosey and Hawkes Music Publishers Ltd.

Cover Photograph: *Rest on the Flight into Egypt* by Michelangelo Merisi da Caravaggio (1571–1610)
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