

RACHEL BARTON PINE

**Brahms & Joachim
Violin Concertos**

**Chicago Symphony
Orchestra**

**Carlos
Kalmar**

conductor

CEDILLE

To my teachers,
Roland and Almita Vamos
and Werner Scholz
with love and gratitude.

This recording is made possible
by a generous grant
from the Sage Foundation

Recorded: July 2 & 3, 2002 in Orchestra Hall, Chicago

Producer: James Ginsburg

Engineers: Christopher Willis and Bill Maylone

Design: Melanie Germond & Pete Goldlust

Photos of Rachel Barton Pine: Andrew Eccles

Violin: "ex-Soldat" Guarneri del Gesu, Cremona, 1742

Luthier (violin technician): Whitney Osterud

DDD

Recorded using 24-bit digital technology



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**Brahms & Joachim
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CD 1

**JOSEPH JOACHIM (1831–1907)
Violin Concerto No. 2 in D minor, Op. 11 (47:15)
“In the Hungarian Style”**

① I. Allegro un poco maestoso (26:36)

② II. Romanze: Andante (9:29)

③ III. Finale alla Zingara: Allegro con spirito (11:00)

CD 2

**JOHANNES BRAHMS (1833–1897)
Violin Concerto in D major, Op. 77 (43:20)**

①–② I. Allegro non troppo (24:36)

② *Cadenza by Joseph Joachim—end (5:25)*

③ II. Adagio (10:16)

Alex Klein, solo oboe

④ III. Allegro giocoso, ma non troppo vivace (8:20)

Bonus Track

⑤ *Cadenza by Rachel Barton Pine—end of first movement (6:18)*

TT: (97:15)

A Personal Note

I have been fascinated with the Brahms Concerto since my earliest violin lessons. I began studying it when I was 14, and it rapidly became a mainstay of my repertoire. It was with the Brahms Concerto that I won several of my international prizes and made many of my debuts in Europe and America. It remains one of the most fulfilling works I perform.

I have been intrigued by Joachim's "Hungarian" Concerto for many years. When I began to study it intensely it seemed a very natural fit, enhanced by two of my professors' strong connections to this music. One of my Chicago teachers, Roland Vamos, shares Joachim's Hungarian Jewish heritage. As a youngster, Dr. Vamos frequently accompanied his father to hear gypsy music in the cabarets of New York's Hungarian section. He even supported himself through college by playing gypsy tunes as a strolling violinist. His stylistic knowledge was an invaluable resource. My teacher in Berlin, Werner Scholz, was a student of Gustav



Havemann, who studied with Joachim. I feel fortunate to have gained knowledge about both the Joachim and Brahms Concertos from one so close to the original source. My study of the Brahms was augmented also by reading Joachim's essay in his *Violinschule* in which he laid out how he felt the Brahms concerto should be played.

The long friendship between Brahms and Joachim enhanced their music and their lives. Friendship has also enhanced the performances on this recording. When I debuted with the Chicago Symphony at age ten, I gushed in a televised interview, "the Chicago Symphony isn't just any old orchestra. It's a great big, super-duper orchestra!" Over the eighteen years and many solo performances that followed, I came to know most members of the orchestra personally. The coaches, mentors, and teachers of my early teens have become chamber music partners, colleagues, and friends. Our history of working together adds a special dimension to the music whenever we collaborate.

I first met Maestro Carlos Kalmar shortly before this recording when we collaborated on the Joachim "Hungarian" Concerto in concerts with Chicago's Grant Park Orchestra. He is an amazing and inspiring musician with a warm personality. I will always be grateful for his musicianship, humor, and energy throughout our two-day recording marathon. He became a kindred musical spirit and a dear friend.

I am very excited to be able to share with you these two wonderful concertos.

— Rachel Barton Pine

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Brahms & Joachim Violin Concertos

notes by Rachel Barton Pine

This is the first recording to pair the Brahms Violin Concerto with the “Hungarian” Concerto by Joachim, inviting a musical exploration of the close relationship between Joseph Joachim and Johannes Brahms. When they met in 1853, the twenty-one-year-old Joachim was already an established violin virtuoso and composer. The extremely gifted Brahms, two years younger, was virtually unknown. They quickly became close friends and began a musical interchange that lasted throughout their lives.

Brahms and Joachim challenged each other constantly, trading counterpoint exercises along with their correspondence. In 1853, they roomed together in Göttingen, and Brahms began to study orchestration with Joachim. Joachim served as a mentor to Brahms, introducing him to Schumann and other leading musicians of the day. Brahms, never generous with compliments, praised Joachim’s compositions consistently. Brahms wrote to his friend on February 16,

1855, “...nobody has wielded Beethoven’s pen so powerfully.... I wish you realized only the half of how much your works absorb me....” In another letter he wrote, “there was more in Joachim than in all the other young composers put together.” Brahms considered Joachim more gifted than himself and always encouraged him — privately and publicly — to devote himself more fully to composing.

By 1854, Joachim had already made significant progress on his second violin concerto, Op. 11, “In the Hungarian Style.” It took him nearly six years to complete what became his most famous and important composition. He dedicated it to Brahms and gave its premiere in Hanover in 1860. Brahms conducted Joachim in several performances of the “Hungarian” Concerto and encouraged his friend to perform it frequently. Many contemporaneous critics considered it among the greatest works ever written for the violin. A concert review by Eduard Hanslick for Vienna’s *Die Frei*

Presse on March 11, 1863 described the concerto as “. . . a tone poem full of mind and spirit, of energy and tenderness that secures Joachim an extraordinary place among modern composers.” In 1894, *The Strad* pronounced it “. . . one of the greatest masterpieces of violin music in existence.” And in the 20th century, famed violin pedagogue Carl Flesch (1873–1944) declared in his *Memoirs* that the “Hungarian” Concerto “marks a climax in our literature; it is the most outstanding creation that a violinist has ever written for his own instrument.”

The “Hungarian” Concerto marked a significant departure from other concertos of the day, which often emphasized technical display to the detriment of deeper musical content. Joachim frowned on elaborate pyrotechnical displays, believing that “music is the purest expression of feeling; only that which is superficial, unnatural, or self-conscious is foreign to it”.¹ True to this belief, every note in the “Hungarian” Concerto serves a higher purpose. No passage, no matter how difficult, is inserted for the sake of show. The soloist is never

allowed to triumph at the expense of his or her colleagues.

Nevertheless, Joachim managed to write what has been called the most difficult work in the repertoire. Renowned for his large hands and remarkable stamina, Joachim probably gave little thought to the difficulties presented by the massive chords that stretch and contort the left hand and challenge the bow arm to produce a full and sustained tone. Practicing the “Hungarian” Concerto is like training to run a marathon. Moreover, at over forty-seven minutes, the Concerto has been called “the longest example of perfect classical form.”² Any attempt to cut passages (as some have done) unbalances the architecture and diminishes the piece significantly.

The first of the concerto’s three movements, *Allegro un poco maestoso*, is in sonata form with a double exposition and a coda that includes a lengthy cadenza. The first melody immediately evokes a Hungarian flavor. The massive opening *tutti* is modeled after that of Beethoven’s Piano Concerto No. 3 in C minor. Its

extended, highly symphonic writing gives no indication that the work is a concerto. Following this, Joachim abandons completely the usual grand entrance of the soloist. Instead, the solo violin joins the other instruments, almost as a chamber-music partner. They pass melodies back and forth throughout the movement, with the soloist alternating between main voice and descant. The highly embellished style of many of Joachim's melodies shows a familiarity with gypsy fiddlers. (Having left Hungary as a young boy, Joachim did not distinguish between the music of gypsies residing in Hungary and the folk music of ethnic Hungarians.)

Joachim deviates from tradition in the movement's development section by re-arranging the order of his initial material and by adding an entirely new theme. This development section is particularly imaginative in its use of key changes and in the variety of orchestral colors displayed. The recapitulation follows the melodic course of the opening tutti rather than that of the first solo. A section of new material features the soloist playing a series of

descending chromatic octaves that Joachim compared to the neighing of a horse. The cadenza begins with the unaccompanied soloist playing a contrapuntal improvisation on the opening theme. Eventually, a flute and an oboe each join in turn, helping to integrate the cadenza into the structure of the movement. Concluding the movement with a gesture similar to a passage in his cadenza to the Beethoven Concerto, Joachim again gives the soloist chromatic octaves — this time a descending scale spanning two-and-a-half octaves — which lead to the end of the coda.

The second movement (*Romanze: Andante*) is in truncated ABA form with a coda. "There is such charm and friendliness in it," Brahms wrote in 1858. "The whole flows along so tranquilly and one part evolves from the other so beautifully that it is a joy." While the endings of the first two phrases of the main theme are very characteristically Hungarian, both phrases begin not with the typically Hungarian "snap" of a sixteenth note followed by a dotted eighth, but with quarter notes preceded by grace notes. An agitat-

ed middle section contrasts dramatically with the more peaceful sections surrounding it. For the return to the A section, a single cello plays the entire first theme while the solo violinist performs elaborate embellishments. Here Joachim demonstrates his deep devotion to Bach with ornamentation that is organic, melodic, and harmonic — not merely decorative.

The *Finale alla Zingara* is a huge movement in rondo form with the following structural scheme: A-B-C-A-D-A-B-C-coda. Its opening horn call shatters the tranquil ending of the second movement. (Such horn calls are a recurring motif that unites all three movements.) The A section is in a perpetual motion style that makes use of the "gypsy scale" (harmonic minor with a raised fourth) and demands the utmost virtuosity from soloist and orchestra alike as they toss melodies back and forth. Other orchestral sections employ various dance rhythms and rampant "snaps," while the soloist's double-stopping is so intense that it sometimes feels as though Joachim has incorporated a whole band of fiddlers into a part written for one. A new theme intro-

duced at the beginning of the coda has a triumphant feeling, and the concerto dashes to the finish line with a final burst of energy. This movement inspired Brahms to write his beloved Hungarian Dances (originally for piano, four hands), which Joachim later transcribed for violin and piano.

Despite their Hungarian flavor, Joachim's melodies are entirely original; they incorporate no traditional tunes. Rather than lightening the effect of his concerto, they succeed in elevating the Hungarian style from its humble origins to grand nobility, infusing introspection as well as virility.

Throughout their friendship, Joachim was unwavering in his support of Brahms's compositions. He performed Brahms's chamber works, premiering many of them, and conducted Brahms's symphonies. Joachim was particularly fond of the Brahms Violin Concerto. He described the work, which Brahms dedicated to him, as one of "high artistic value" that roused in him "a peculiarly strong feeling of interest."³

Brahms began composing his Violin Concerto in the summer of 1878, during a vacation on Lake Wörther in Pörtschach, Carinthia (Austria). On August 22, Brahms sent the manuscript of the violin part to Joachim with this note: "Naturally I wish to ask you to correct it. I thought you ought to have no excuse – neither respect for the music being too good nor the pretext that orchestrating it would not merit the effort. Now I shall be satisfied if you say a word and perhaps write in several: difficult, awkward, impossible, etc." Thus began one of the most intriguing musical exchanges in history.

By the time Joachim premiered the concerto in Leipzig on January 1, 1879, the piece had undergone considerable changes. Two middle movements had been removed and replaced by a newly written *Adagio*, resulting in the three-movement concerto we know today. (Both of the original middle movements are now lost. Many scholars think that the *Scherzo* may have been converted into the *Allegro appassionato* of the Second Piano Concerto.) The score was passed back and forth at least a half

dozen times before the premiere, and the two friends' debate over revisions, which is clearly evident in the surviving manuscript, has been left for posterity. In the end, Brahms incorporated most of Joachim's suggested orchestral changes but considerably fewer of his revisions to the solo violin part.

The first movement of the Brahms Concerto follows the example of both Joachim and Beethoven in integrating the solo part with the orchestral writing. Often the solo violin plays counter-melody while other instruments play the main material. Brahms left the composition of the cadenza to the performer. Joachim wrote his own cadenza, which remains the one most frequently performed. There is some evidence that Brahms had a hand in its creation. Brahms wrote to Elizabet von Herzogenberg of an early performance, "the Cadenza sounded so beautiful at the actual concert that the public applauded it into the start of the Coda."

The Brahms Concerto is often described as "masculine," due in large part to its robust

first movement. I am continually awed by the majestic and inexorable qualities of such sections as the opening solo and the broken octaves in the development. If the Beethoven Concerto captures the beauty of God's creation, the Brahms Concerto conveys its magnitude and power.

Many in the first generation of violinists exposed to the concerto did not recognize its brilliance. Referring to the second movement, Spanish virtuoso Pablo de Sarasate complained that he had to stand on stage while the oboe played the only good melody in the whole piece. This comment illustrates the difference between the straightforward melodic concept of the Franco-Belgian virtuoso school and the more complex treatment employed by Brahms and his musical compatriots. Simple in structure, this movement contains some of the most profoundly beautiful music ever written for the violin.

Brahms drew inspiration for the third movement from the *Finale* of Joachim's "Hungarian" Concerto. Here Brahms's rhythmic vitality and melodic exuberance

evoke the same mood as do other Hungarian-inspired works, but without relying on gypsy tunes or the gypsy scale. Unlike the headlong rush that concludes the Joachim Concerto, the *poco piu presto* at the end of the Brahms calls for a march-like, steady beat, and even implies a slight *ritard* in the final bars. Nonetheless, both concertos end with D-major chords that confer a feeling of genuine, well-earned triumph.

Despite the Brahms Violin Concerto's decidedly mixed initial reception, it has become one of the most popular and beloved works in the violin repertoire. In contrast, Joachim's "Hungarian" Concerto will be a real discovery for many modern listeners. I hope that awareness of the Joachim Concerto's influence will shed new light on the Brahms Concerto and that Joachim's masterpiece will one day reclaim the great appreciation it once enjoyed.

¹letter to Woldemar Bargiel, April 7, 1853

²Frederic Emery, *The Violin Concerto*, 1928

³Joseph Joachim and Andreas Moser, *Violinschule*, 1902–05

About the Cadenzas

This recording includes two different cadenzas for the Brahms Concerto. When I repeat the Concerto in a series of concerts with the same orchestra, I often play a different cadenza each night, alternating my favorites — by Ysaye, Kreisler, and Maud Powell — with the one I composed. For a recording that emphasizes the relationship between Brahms and Joachim, it seemed appropriate to perform Joachim's original cadenza in the context of the complete concerto. I felt, however, that my interpretation would be incomplete if I did not also include an organic reflection of my own ideas about Brahms's composition.

Therefore, track 5 of the Brahms disc begins with my cadenza and continues with the orchestra to the end of the movement. To hear it in context, listen to the first movement up to the end of track 4, then immediately advance the disc to track 5. (You can do this manually if it is not possible to

program your CD player in advance.) I hope you will enjoy the variety offered by these two different conclusions to Brahms's first movement.

About the Violin

It was a special privilege to play the 1742 Joseph Guarneri "del Gesu" violin known as the "ex-Soldat" for this album because the instrument has an intimate connection to this repertoire.

In 1875, an extremely talented young musician named Marie Soldat (1863–1955) decided to give up the violin to develop her talents in piano and voice. Hearing Joseph Joachim perform in Graz three years later, however, inspired her to return to the violin, and to study with him.

Marie Soldat was introduced to Brahms at Pörschach during a summer tour of Austrian spas in 1879. After hearing her play, he arranged a benefit performance to help pay

for her studies. Brahms also gave her money for a train ticket to join him and Joachim in Salzburg. When she began to play the Mendelssohn Concerto with Brahms at the piano, the strings on her violin snapped. Joachim handed her his Stradivari, and her performance was so impressive that Joachim accepted her into his class at the Hochschule für Musik in Berlin.

Soldat (later Soldat-Röger) became a member of Brahms's inner circle and a regular chamber music partner. Their friendship continued throughout his life. The famed pianist and conductor Hans von Bülow once introduced her as "Brahms's understudy."

Soldat was widely considered one of the greatest violinists of her day. She studied the Brahms Concerto with both Joachim and Brahms, and it became her signature piece. She introduced it to many European cities, including Vienna in 1885, with Hans Richter conducting the Vienna Philharmonic.

She gave it its second performance in Berlin, with Joachim conducting.

Brahms selected this violin for Soldat in 1897 and arranged for a wealthy Viennese businessman to purchase it and loan it to her for her lifetime. *The Strad*, in 1910, remarked that "...[it] bears most of the characteristics we have learnt to associate with this maker in a remarkable degree. The tone is of extraordinary beauty, and suits the violinist's virile style admirably.... The tone is full and rich, and noticeably deep on the G string. All the outlines of the fiddle seem to breathe life and strength."

I like to think that Brahms chose this violin, in part, because its voice represents most closely what he envisioned for his concerto. I hope you enjoy hearing the sound of this amazing instrument as much as I enjoyed playing it.

About Rachel Barton Pine

A passionate and dedicated musician, American violinist Rachel Barton Pine is an inspiration to audiences everywhere. She has received worldwide acclaim for her profound and thoughtful interpretations delivered with tremendous enthusiasm and intensity, which she applies to an extremely diverse repertoire.

Ms. Barton Pine has appeared as soloist with many of the world's most prestigious ensembles, including the Chicago, Atlanta, St. Louis, Dallas, Baltimore, Montreal, Vienna, New Zealand, Iceland, and Budapest Symphonies. She has worked closely with such renowned conductors as Zubin Mehta, Erich Leinsdorf, Neeme Järvi, and Semyon Bychkov. Ms. Barton Pine participated in the Mozartwoche in Salzburg in January 2000 at the invitation of Franz Welser-Möst and made her Salzburg Festival debut in the summer of 2001. Her U.S. festival appearances include engagements at the Ravinia and Grant Park Music Festivals. She will perform at the Marlboro Music Festival in the summer of 2003. Notable collaborations include pairings

with Daniel Barenboim, Christoph Eschenbach, and Mark O'Connor, and performances with the Pacifica String Quartet. As a recitalist, Ms. Barton Pine's appearances have included live broadcast performances of the complete Paganini Caprices and of all six Bach Sonatas and Partitas.

Ms. Barton Pine holds prizes from several of the world's leading competitions, including a gold medal at the 1992 Quadrennial J.S. Bach International Violin Competition in Leipzig, Germany, making her the first American and youngest performer to win this honor. Other top awards came from the Queen Elisabeth (Brussels, 1993), Kreisler (Vienna, 1992), Szigeti (Budapest, 1992), and Montreal (1991) international violin competitions, as well as many national and regional competitions. She won the prize for interpretation of the Paganini Caprices at both the 1993 Paganini International Violin Competition in Genoa and the Szigeti Competition.

In June 1996, Ms. Barton Pine was one of the torchbearers in the Olympic torch relay and appeared later that summer as soloist

with members of the Atlanta Symphony Orchestra for the opening ceremonies of the Paralympic Games at Centennial Olympic Stadium. She performed her own virtuoso solo arrangement of the national anthem at Chicago Bulls playoff games in 1995 and 1996, and at the 1996 Democratic National Convention in Chicago. Also in 1996, *Chicago Magazine* selected Ms. Barton Pine as a "Chicagoan of the Year" and *Today's Chicago Woman Magazine* named her a "Woman of the Year." She was featured on "CBS Sunday Morning" and has twice appeared on the "Today" show. In February 2003, Ms. Barton Pine was named "Classical Entertainer of the Year" at the 22nd Annual Chicago Music Awards.

Ms. Barton Pine is on the board of trustees at the Music Institute of Chicago where she chairs the Curriculum and Programs Committee. Since 1997, she has served as instructor for Mark O'Connor's Fiddle Camp. Ms. Barton Pine often coaches chamber music, leads sectionals for youth orchestras, and gives master classes. Alongside her touring activities, she enjoys giving

special programs and demonstrations for children and often incorporates spoken program notes or pre-concert conversations into her appearances. Her efforts to reach younger audiences have included frequent interviews and performances on rock music radio stations. Charitable performances include frequent appearances on the Jerry Lewis Telethon.

This is Ms. Barton Pine's fifth recording for Cedille Records. She also has two CDs on the Dorian label featuring, respectively, violin and piano music of Sarasate and Liszt, and a disc on Cacophony Records titled *Storming the Citadel*.

Please see the inside back cover of this booklet for more information about Rachel Barton Pine's previous recordings for Cedille.

For more about Rachel Barton Pine, including reviews of past performances and information regarding upcoming activities, please visit her Web site at www.rachelbartonpine.com



About Carlos Kalmar

Carlos Kalmar is Music Director of the Oregon Symphony and Principal Conductor of Chicago's Grant Park Music Festival. Mr. Kalmar was born in 1958 in Montevideo, Uruguay, to Austrian parents. He studied conducting with Karl Österreicher at the College for Music in Vienna, and won First Prize at the Hans Swarowsky Conducting Competition in Vienna in June 1984. From 1987 to 1991 he was chief conductor of the Hamburg Symphony Orchestra, and general music director and chief conductor of the Stuttgart Philharmonic Orchestra between 1991 and 1995. From 1996 through 2000, Carlos Kalmar was the general music director of the Opera House and Philharmonic Orchestra in Dessau, Germany. Between 2000 and 2003 he was principal conductor and artistic director of the Tonkünstler Orchestra in Vienna.

Since his German debut with the NDR Symphony Orchestra in 1985, Maestro

Kalmar has guest conducted numerous orchestras throughout Europe, Asia, Australia, and North and South America including the Chicago Symphony Orchestra, Philadelphia Orchestra, Seattle Symphony, Detroit Symphony, Minnesota Orchestra, Cincinnati Symphony, Indianapolis Symphony, Bamberg Symphony, Berlin Radio Symphony, National Orchestra of Spain, Vienna Radio Symphony Orchestra, Vienna Symphony, São Paulo Symphony Orchestra, Singapore Symphony, West Australian Symphony, Royal Scottish National Orchestra, and the Mostly Mozart Festival Orchestra in New York. He has received critical acclaim for his conducting at top European opera houses including the Vienna State Opera, Hamburg State Opera, Zurich Opera, National Opera of Brussels, and Vienna Volksoper.

Carlos Kalmar has also recorded CDs with the Jeunesse Musicales World Orchestra (Alban Gerhardt, cello soloist) and Vienna's Tonkünstler Orchestra for Austrian National Radio. This is his second recording for Cedille Records. On *American Works for Organ and Orchestra* (Cedille Records CDR 90000 063) he conducts the Grant Park Orchestra (with David Schrader, organ soloist) in music of Samuel Barber, Walter Piston, Leo Sowerby, and Michael Colgrass.

About the Chicago Symphony Orchestra

Over a decade into its second century, the Chicago Symphony Orchestra enjoys an enviable position as one of the world's leading orchestras. In September 1991, Daniel Barenboim became the CSO's ninth music director. Mr. Barenboim's tenure has included the opening of Chicago's new Symphony Center, highly praised concert opera productions, acclaimed appearances with the Orchestra in the dual role of pianist and conductor, and more than a dozen international tours.

The CSO was founded in 1891 by Theodore Thomas, then the leading conductor in America. Thomas served as music director for thirteen years until his death in 1905, just three weeks after the dedication of Orchestra Hall, the CSO's permanent home.

Thomas was succeeded by Frederick Stock, who began his career in the viola section in 1895 and became assistant conductor four years later. His tenure lasted thirty-seven years, from 1905 to 1942 — the longest of Chicago's nine music directors. Three distinguished conductors served as music director during the following decade: Désiré Defauw from 1943 to 1947; Artur Rodzinski in 1947–48; and Rafael Kubelik from 1950 to 1953. The

next ten years belonged to Fritz Reiner, whose recordings with the CSO are still considered performance hallmarks. It was Reiner who invited Margaret Hillis to form the Chicago Symphony Chorus in 1957. For the five seasons from 1963 to 1968, Jean Martinon was music director.

Sir Georg Solti, the Orchestra's eighth music director, served from 1969 until 1991. He later held the title of music director laureate, returning to conduct the Orchestra for several weeks each season until his death in September 1997. Solti's arrival in Chicago launched one of the most successful musical partnerships of our time. The Chicago Symphony's first international tour came in 1971 under his direction. Subsequent tours of Europe, Japan, and Australia reinforced the Orchestra's reputation as one of the world's premier ensembles.

In 1916, the CSO became the first American orchestra to record under its regular conductor. It has since made over 900 recordings. The CSO's albums have earned 58 Grammy Awards — the most of any orchestra. The Chicago Symphony has previously recorded Easley Blackwood's Symphony No. 5 for Cedille Records under the direction of James DePreist (Cedille Records CDR 90000 016, *Easley Blackwood: Symphonies Nos. 1 & 5*).

Also with Rachel Barton Pine on Cedille Records



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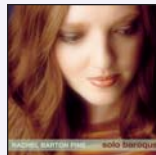
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— *International Record Review*

For more about Rachel Barton Pine, including reviews of past performances and information on upcoming ones, please visit her Web site: www.rachelbartonpine.com



CDR 90000 078

Solo Baroque

"Pine's crisp articulation and rhythmic élan make these passages sparkle as though set with brilliant stones. . . . Pine holds the listener's attention (as did the later Milstein) while never indulging eccentricity."

— *Fanfare*



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"Everything about this release by violinist Rachel Barton Pine is exceptional. . . . This collaboration between Barton Pine, Fraser, Platt, and the SCO is a triumph on all counts, a model of what a themed release ought to be. . . . Without a doubt, this is one of the smartest and most purely lovable releases of the year."

— *ClassicsToday.com*

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