

Cedille Records

1205 W. Balmoral Ave., Chicago IL 60640

Cedille Records Press Contact

Nathan J. Silverman Co. PR

Nat Silverman

(847) 868-1417

natsilv@aol.com

Rachel Barton Pine Press Contact:

Jane Covner/Allison Van Etten

Phone: (818) 905-5511/ (323) 449-5030

jcovner@jagpr.com/allison@ravenscroftpr.com

News

Recording release date: May 11, 2018

Rachel Barton Pine and Jory Vinikour Play J.S. Bach's Complete Violin and Harpsichord Sonatas on New Cedille Records Album

**Well-matched virtuosos illuminate
Bach's complex trio textures**

Recording includes the Cantabile in G major, BWV 1019a

Violinist Rachel Barton Pine, Cedille Records' best-selling artist, and harpsichordist Jory Vinikour, a two-time Grammy nominee making his Cedille label debut, play J.S. Bach's complete violin and harpsichord sonatas on a new album that marks the first time these two long-time friends, both native Chicagoans, have recorded together.

J.S. Bach: The Sonatas for Violin & Harpsichord showcases Pine and Vinikour performing Bach's works on the types of instruments for which they were written. Pine performs on her baroque violin, a 1770 Nicola Gagliano in original, unaltered condition with a replica of an 18th-century bow, while Vinikour performs on a copy of a 1769 harpsichord by Taskin, built for him in 2012 by Tony Chinnery. In doing so, the musicians are able to understand this music in the context of the sound world that Bach would have heard during his lifetime.

J.S. Bach: The Sonatas for Violin & Harpsichord, available May 11, 2018, includes the Sonatas in B minor, BWV 1014, A major, BWV 1015, E major, BWV 1016, C minor, BWV 1017, F minor, BWV 1018, and G major, BWV 1019. The final track is the ravishing Cantabile in G major, BWV

-more-

1019a, which Bach originally composed as part of the G-major Sonata (Cedille Records CDR 90000 177).

“What distinguishes this recording of Bach’s violin and harpsichord sonatas is a well-matched pair of versatile virtuosos and celebrated Baroque music interpreters who view these pieces as true trio sonatas for violinist and the harpsichordist’s treble and bass lines,” says album producer James Ginsburg, Cedille Records founder and president. “The ‘lead’ role in these glorious sonatas is shared equally by two world-class artists.”

In her preface to the album liner notes, Pine writes, “One of the things I love about this repertoire is that there is so much room for spontaneity. Playing with an artist of Jory’s sensibility and virtuosity allows an incredible degree of flexibility. Our performances for the recording sessions felt truly alive thanks to this shared rapport.”

The quality of Pine and Vinikour’s scholarship and the depth of their experience distinguishes their interpretation of Bach’s music. Vinikour’s recording of Bach’s *Goldberg Variations*, released on Delos International in 2001, received excellent reviews throughout the world. *BBC Magazine* hailed his “stylish playing, executed with a sensitive and easy touch.” *Early Music America* advised, “By turns ruminative, lyrical, brilliant, and regal, this new CD warrants the following recommendation: even if you already own several outstanding recordings of the Goldberg Variations, do not fail to check out this one.” John von Rhein of the *Chicago Tribune* named it as one of 2001’s Top Ten Classical CDs, an honor that was also accorded to Mr. Vinikour’s recording of Bach’s Toccatas in 1999.

Pine traces her relationship with these Bach sonatas to her gold-medal winning performances at the 1992 Johann Sebastian Bach International Violin Competition in Leipzig; she remains the only American gold medalist and youngest-ever winner. She was required to perform one of them in the second round and chose the Sonata in E major, BWV 1016.

Pine has continued to make a lifelong study of Bach, examining his masterpieces themselves as well as the social, musical and historical context in which they were written. She has researched the

composers Bach admired and given numerous historically-informed performances of 17th and 18th Century music from Germany, France and Italy which served as a direct influence on his compositions.

Pine's 2016 *Testament: Complete Sonatas and Partitas for Solo Violin by Johann Sebastian Bach* (Avie) debuted at the top of the charts. Carl Fischer Music has recently published her *J.S. Bach: Six Sonatas and Partitas* edited by Pine. The book provides the sheet music and numerous resources for exploring this cornerstone of the violin repertoire. Pine's edition includes suggestions for bowings (using a traditional or baroque bow), fingerings, indications on interpretation of the polyphony, and suggestions for phrasing and dynamics. It also features more materials than other editions of the Bach Sonatas and Partitas including a specially prepared version of the manuscript and a new critical "urtext" edition.

In anticipation of the recording, Pine and Vinikour began rehearsing and performing the six sonatas in 2015, when the harpsichordist moved back to his hometown of Chicago after two decades in Paris. Before that, the artists would meet informally to explore sonatas by Bach (and others) during his return visits from overseas.

"Profoundly Idiomatic" Works

In his program notes Vinikour details how "the sonatas vary tremendously in character, and even in texture, Bach treating both instruments in a profoundly idiomatic fashion."

For example, in describing the B-minor Sonata, BWV 1014, Vinikour notes that the opening Adagio displays a five-part texture consisting of frequent double-stops on the violin, two independent voices in the harpsichordist's right hand, and the left-hand bass line. The Allegro finale "shows the violin and the two hands of the harpsichord in a three-part contrapuntal texture."

Both Pine and Vinikour are particularly fond of Bach's "discarded" Cantabile, BWV 1019a. To Pine, "It's truly the music of angels." Vinikour calls it "an extraordinarily memorable piece on its own, uniquely poetic." He speculates that "Bach may have decided its great length unbalanced the [G-major] sonata" to which it was originally attached.

Recording Team

J.S. Bach: The Sonatas for Violin & Harpsichord was produced by James Ginsburg and engineered by Bill Maylone at Nichols Hall, Music Institute of Chicago, Evanston, Ill., September 5–8, 2017.

Rachel Barton Pine

Violinist Rachel Barton Pine has appeared as a soloist with many of the world’s most prestigious ensembles, including the Chicago Symphony; the Philadelphia Orchestra; the Royal Philharmonic, and the Netherlands Radio Kamer Filharmonie.

She holds top prizes from the J.S. Bach, Queen Elisabeth, Paganini, Kreisler, Szigeti, and Montreal international competitions. *J. S. Bach: The Sonatas for Violin & Harpsichord* is Pine’s 37th recording and her 20th album for Cedille. Her 2016 album *Testament*, comprising J. S. Bach’s Sonatas and Partitas for solo violin (Avie) entered the *Billboard* classical chart in the No. 1 position, as did her 2013 album *Violin Lullabies* (Cedille). “A most accomplished Baroque violinist, fully the equal of the foremost specialists” (*Gramophone*), Pine has been involved with historically-informed performances of early music for almost three decades, including baroque violin recitals at the Montreal Chamber Music Festival, Marlboro Music, and the Boston Early Music Festival. In addition to her solo career, she has toured and recorded with her period instrument ensemble Trio Settecento, and recently released *Vivaldi: The Complete Viola d’Amore Concertos* with Ars Antigua (Cedille). For more information, visit rachelbartonpine.com.

Jory Vinikour

Harpsichordist Jory Vinikour garnered Grammy Award nominations in the category of Best Solo Instrumental Recording for his 2013 album *Toccatas: Modern American Music for Harpsichord* and for his 2012 release, *The Complete Harpsichord Works of Rameau*, both on Sono Luminous. *Gramophone* says, “Vinikour’s performances are so buoyant, glistening or noble that

you'll find yourself glued to your speakers (or headphones)." His website is www.joryvinikour.com.

Cedille Records

Launched in November 1989, Grammy Award-winning Cedille Records (pronounced say-DEE) is dedicated to showcasing and promoting the most noteworthy classical artists in and from the Chicago area.

The audiophile-oriented label releases every new album in multiple formats: physical CD; 96 kHz, 24-bit, studio-quality FLAC download; and 320 Kbps MP3 download.

An independent nonprofit enterprise, Cedille Records is the label of Cedille Chicago, NFP. Sales of physical CDs and digital downloads and streams cover only a small percentage of the label's costs. Tax-deductible donations from individual music-lovers and grants from charitable organizations account for most of its revenue.

Headquarters are at 1205 W. Balmoral Ave., Chicago, IL 60640; call (773) 989-2515; email: info@cedillerecords.org. Website: cedillerecords.org.

Cedille Records is distributed in the Western Hemisphere by Naxos of America and its distribution partners, by Select Music in the U.K., and by other independent distributors in the Naxos network in classical music markets around the world.

###

J.S. Bach: The Sonatas for Violin & Harpsichord

Rachel Barton Pine, violin
Jory Vinikour, harpsichord
(Cedille Records CDR 90000 177)

Johann Sebastian Bach (1685–1750)

Sonata in B minor, BWV 1014
Sonata in A major, BWV 1015
Sonata in E major, BWV 1016
Sonata in C minor, BWV 1017
Sonata in F minor, BWV 1018
Sonata in G major, BWV 1019
Cantabile in G major, BWV 1019a