

Cedille Records

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News

CD to be released June 28, 2011

Rachel Barton Pine Performs A Rare CD of Latin-Flavored Music Solely for Solo Violin

**New Album *Capricho Latino* Includes
World-Premiere Recordings of Works
by Roque Cordero, César Espejo,
José White, and Others**

**Veteran Stage, Screen, and TV Actor Héctor Elizondo
Narrates Alan Rideout's *Ferdinand the Bull***

Violinist Rachel Barton Pine's new CD, *Capricho Latino*, takes listeners on a rare tour of Latin-flavored music strictly for solo violin, with 14 works from the late-Romantic era to the present day by composers from Latin America, Spain, and elsewhere in Europe, including eight compositions and arrangements recorded for the very first time. The album will be released on Cedille Records on June 28 (Cedille Records CDR 90000 124).

In her introduction, Pine explains that as a young musician growing up in a financially-struggling household, her interest in music for unaccompanied violin originated out of necessity. Choosing to learn pieces for solo violin meant less money spent on accompanist fees. Soon she was hooked by the repertoire, and collecting solo works became a lifelong passion.

Capricho Latino's world premiere recordings are Isaac Albéniz, arr. Rachel Barton Pine: *Asturias* (*Leyenda*); Roque Cordero: *Rapsodia Panameña*, Traditional, arr. Jesús Florido: *Balada Española* (*Romance*), César Espejo: *Prélude Ibérique* (a Henryk Szeryng), Luis Jorge González: *Epitalamio Tanguero* (a Rachel y Greg), José White: Etude No. 6 (a Secundino Arango), José Serebrier: *Aires de Tango* (a Rachel

Barton Pine) and Astor Piazzolla, arr. Rachel Barton Pine: *Tango Etude No. 3 con Libertango*. Additional works on the album include: Manuel Quiroga: *Emigrantes Celtas* and *Terra!! Á Nosa!!*, Eugène Ysaÿe: Sonata No. 6 (a Manuel Quiroga), Francisco Tárrega, arr. Ruggiero Ricci: *Recuerdos de la Alhambra*, Joaquín Rodrigo: Capriccio (*Offrande à Sarasate*) and Alan Ridout: *Ferdinand the Bull* with Héctor Elizondo, narrator.

The CD booklet features program notes by Uruguayan-born and Chicago-based composer, writer, broadcaster, and university instructor Elbio Barilari, as well as an introductory essay by Pine.

Pine's arrangement of Spanish composer Isaac Albéniz's (1860–1909) celebrated *Asturias*, draws on both Francisco Tárrega's familiar guitar transcription and Albéniz's original but less-known score for piano. *Rapsodia Panameña*, by the great Panamanian composer Roque Cordero (1917–2008) is based on the music of Panama's indigenous people. Pine had the opportunity to work with Cordero on the performance of this piece and writes, "I love how this work goes back and forth between Latin rhythms and melodies and 12-tone music while remaining coherent."

Venezuelan-born violinist Jesús Florido's (b. 1969) *Balada Espanola (Romance)* is an arrangement of the traditional guitar favorite, created expressly for this recording. Central to the work's melody and rhythmic drive is a permanent arpeggio, which is natural to play on guitar but challenging on violin. Barilari writes in the liner notes, "When one bow needs to do the job of four fingers, the knowledge of the arranger and the skills of the performer are put to the test." (Florido also served as Pine's "dialect coach" or style director as she prepared the repertoire and played the recording sessions.) César Espejo's (1892–1988) *Prélude Ibérique*, indicates that while the Spanish-born violinist, composer, and conductor spent his entire musical career in France he "never lost his Spanish identity or his taste for Spanish music." (Barilari). The piece is a malagueña, a dance from Espejo's native region that "gracefully incorporates the whole-tone scale without compromising the music's Spanish character."

Two works by Manuel Quiroga (1892–1961) reflect the Celtic heritage of his native Galicia, a northwest region of the Iberian Peninsula. *Emigrantes Celtas* (Celtic Immigrants) is a nostalgic fantasy for solo violin based on a folk theme. *Terra!! Á Nosa!!* (Land!! Our Land!!), based on a regional folk dance,

uses drones, or pedal-notes, to imitate the sound of a Galician bagpipe.

Quiroga was the dedicatee of Belgian composer Eugène Ysaÿe's Sonata No. 6, also known as his "Spanish Caprice." Ysaÿe (1858–1931), according to Barilari, created "a very subtle Habanera that fulfills to perfection the Latino spirit of this recording."

Following that work on the CD are two more world-premiere recordings. Argentinean composer Luis Jorge González (b. 1936) wrote *Epitalamio Tanguero* in 2004 as a surprise wedding present to Pine and her husband Greg Pine. The composer says the tango piece takes into account Pine's "outstanding virtuosity and unique expressiveness, and the passion and typical crossed accents of the best known dance of my native country." Cuban-born violinist-composer José White (1836–1918) was the son of a French father and Afro-Cuban mother. White's Etude No. 6 of 1868 is a Cuban dance with a pyrotechnic central section much in the virtuoso Parisian style of the time.

Francisco Tárrega (1852–1909) was fascinated with his native Spain's Arabic legacy. His *Recuerdos de la Alhambra* (Memories of the Alhambra) of 1896, for guitar, depicts the resplendent Moorish palace in Granada. He employs tremolo, which involves rapidly varying the volume of a musical note, to evoke the hypnotic quality of Arabic music. On this recording, Pine plays the violin transcription by the great Italian violinist Ruggiero Ricci. Joaquín Rodrigo (1901–1999) wrote his thrilling violin Capriccio (*Offrande a Sarasate*) in 1944. It requires the violinist to perform difficult and unusual virtuosic maneuvers beyond double- and triple-stops.

José Serebrier's *Aires de Tango* (Tango Airs), written for Pine in 2010, receives its recording premiere on *Capricho Latino*. A native of Uruguay, Serebrier (b.1938) is a composer and conductor with an extensive international career and a "Best Classical Album" Grammy award for his *Carmen Symphony*. Serebrier and Pine have collaborated in concert and on recordings (including *Beethoven & Clement Violin Concertos* on Cedille Records). His *Aires de Tango* is both ultra-Romantic and highly chromatic. Serebrier describes the piece as "a virtuoso essay with the sprit of the tango as the inspiration."

The final premiere is Pine's *Tango Etude No. 3 con Libertango*, her own violin arrangement medley combining Argentinean composer Astor Piazzolla's (1921–1992) *Tango Etude No. 3* and *Libertango*. A

founder of the “new tango,” Piazzolla never wrote for solo violin. He wrote the Third Etude (and the others in the six-piece set) for flute or, alternatively, violin, but it’s far better suited to the former, Pine says. Her goal was “to rethink how it might have been written if Piazzolla had the violin in mind.” She studied recordings of Piazzolla’s own band and listened carefully to the playing of his violinists in her reworkings of both Etude No. 3 and *Libertango*.

Capricho Latino concludes with British composer Alan Ridout’s (1934–1996) charming *Ferdinand the Bull* for solo violin and narrator. The children’s tale, first popularized by Walt Disney’s animated feature of 1938, tells the story of a gentle animal who would rather smell flowers than fight in the bullring. On Pine’s recording, the story is narrated — with obvious affection — by award-winning stage, screen, and TV actor Héctor Elizondo (b. 1936). Elizondo earned an Emmy Award for his portrayal of Dr. Phillip Watters CBS’s *Chicago Hope* and an Obie Award for his portrayal of “God” in *Steambath*. He was nominated for Golden Globe and American Comedy awards for his portrayal of a hotel manager in the feature film *Pretty Woman*. He’s currently involved with LA Theatre Works, a group of 40 top actors working to revive classic radio drama for National Public Radio.

Capricho Latino is Pine’s twelfth CD for Cedille Records. She is the label’s all-time best-selling artist. Her previous unaccompanied violin recording for Cedille, *Solo Baroque*, garnered praise on both sides of the Atlantic. Pine demonstrated a winning touch with Spanish music on *Homage to Sarasate*, her 1995 debut CD on Dorian Records.

Violinist Rachel Barton Pine

American violinist Rachel Barton Pine has appeared as soloist with many of the world’s most prestigious ensembles and has worked closely with conductors such as Marin Alsop, Plácido Domingo, Charles Dutoit, Zubin Mehta, Neeme Järvi, and others. In 2009, Carl Fischer published *The Rachel Barton Pine Collection*, a collection of original compositions, arrangements, cadenzas, and editions penned or arranged by Pine. This earned her the distinction of being the only living artist and first woman to join violin legends such as Fritz Kreisler and Jascha Heifetz in Carl Fischer’s Masters Collection Series. More

information about the artist is available online at www.rachelbartonpine.com.

Cedille Records

Grammy award-winning Cedille Records (pronounced say-DEE) has been dedicated to showcasing the most noteworthy classical artists in and from the Chicago area since its launch in late 1989.

The audiophile-oriented label offers both CD-quality 16-bit and (starting with its May 2011 release) better-than-CD-quality 24-bit album downloads in the “lossless” FLAC format, available directly via its Web site, www.cedillerecords.org. Cedille albums are also available there as physical CDs and extra-high-quality MP3 file downloads.

An independent nonprofit enterprise, Cedille is the label of The Chicago Classical Recording Foundation. For a free catalog and the locations of local retail outlets, contact Cedille Records, 1205 W. Balmoral Ave., Chicago, IL 60640; call (773) 989-2515; e-mail: info@cedillerecords.org.

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Capricho Latino (Cedille Records CDR 90000 124)

Isaac Albéniz, arr. Rachel Barton Pine: Asturias (Leyenda)* (6:02)
Roque Cordero : Rapsodia Panameña* (9:14)
Traditional, arr. Jesús Florido: Balada Española (Romance)* (2:10)
César Espejo: Prélude Ibérique (a Henryk Szeryng)* (4:44)
Manuel Quiroga: Emigrantes Celtas (3:09); Terra!! Á Nosa!! (2:10)
Eugène Ysaÿe: Sonata No. 6 (a Manuel Quiroga) (6:34)
Luis Jorge González: Epitalamio Tanguero (a Rachel y Greg)* (5:48)
José White: Etude No. 6 (a Secundino Arango)* (5:11)
Francisco Tárrega, arr. Ruggiero Ricci: Recuerdos de la Alhambra (3:47)
Joaquín Rodrigo: Capriccio (Offrande à Sarasate) (6:18)
José Serebrier: Aires de Tango (a Rachel Barton Pine)* (8:18)
Astor Piazzolla, arr. Rachel Barton Pine: Tango Etude No. 3 con Libertango* (4:22)
Alan Ridout: Ferdinand the Bull (10:43)
with Héctor Elizondo, narrator

*World Premiere Recording

Rachel Barton Pine, violin