

J.S. BACH  
THE SONATAS FOR  
VIOLIN & HARPSICHORD

RACHEL BARTON PINE

JORY VINIKOUR



**CEDILLE**  
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**THE SONATAS FOR VIOLIN & HARPSICHORD**  
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**DISC 1**

J.S. BACH (1685–1750)

Sonata in B minor, BWV 1014 (13:00)

- 1 I. Adagio (4:10)
- 2 II. Allegro (2:46)
- 3 III. Andante (2:59)
- 4 IV. Allegro (3:04)

Sonata in A major, BWV 1015 (12:55)

- 5 I. Dolce (2:58)
- 6 II. Allegro (2:58)
- 7 III. Andante un poco (2:57)
- 8 IV. Presto (4:00)

Sonata in E major, BWV 1016 (15:01)

- 9 I. (Adagio) (4:07)
- 10 II. (Allegro) (2:39)
- 11 III. Adagio ma non tanto (4:38)
- 12 IV. Allegro (3:35)

**DISC 2**

Sonata in C minor, BWV 1017 (16:34)

- 1 I. Largo (4:37)
- 2 II. Allegro (4:18)
- 3 III. Adagio (3:22)
- 4 IV. Allegro (4:15)

Sonata in F minor, BWV 1018 (18:40)

- 5 I. (Largo) (7:41)
- 6 II. Allegro (4:10)
- 7 III. Adagio (4:20)
- 8 IV. Vivace (2:28)

Sonata in G major, BWV 1019 (14:40)

- 9 I. Allegro (3:07)
- 10 II. Largo (1:31)
- 11 III. Allegro (cembalo solo) (4:07)
- 12 IV. Adagio (2:46)
- 13 V. Allegro (3:08)

14 Cantabile in G major, BWV 1019a (8:22)

**TT: (99:45)**



# NOTES

## Personal Note

### RACHEL BARTON PINE

When violinists speak of “The Six Bachs,” they inevitably are referring to the Six Sonatas and Partitas for Unaccompanied Violin, BWV 1001–1006. There is another set of “Six Bachs,” however: these marvelous sonatas for violin and keyboard.

I began studying the unaccompanied works of Bach when I was quite young, but my journey with his keyboard sonatas didn’t begin until I was 17. The J.S. Bach International Violin Competition in Leipzig required that I perform one as part of the second round. I was impressed with all of them, but ended up choosing the ever-popular No. 3 in E major, BWV 1016. After returning from Leipzig, I began studying the others in earnest. What a treasure trove! I love how so many movements are written with a complex trio texture. Bach creates an ensemble of the violinist,

the harpsichordist’s left hand, and the harpsichordist’s right hand. I am essentially 1/3 of the duo.

It’s a special treat to join Jory Vinikour in recording this incredible repertoire. Jory is not only one of the world’s great harpsichordists, but also a dear friend. After growing up in the Chicago area, he spent many years in Europe. Beginning in the late 1990s, during his visits back “home” to Chicago, we would get together and read sonatas, particularly Bach. It was always a true joy to play with him and, after I heard his extraordinary recording of the Goldberg Variations, I knew that we would have to record BWV 1014–1019 together some day.

Jory moved back to Chicago in 2015, and this project began to crystallize. In between our respective touring, Jory and I began intensely rehearsing and performing these six sonatas, increasing our understanding of them individually and collectively.

One of the things I really 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. We are always searching for new subtleties, but also able to let loose when the music calls for it. Even with no audience to inspire us, our performances for the recording sessions felt truly alive thanks to this shared musical rapport.

I’m often asked if I have a favorite sonata among the cycle. Honestly, I don’t — there is such variety of character and effect that each sonata holds my appreciation in its own unique way, from the lovely A major, to the mysterious F minor, to the glorious E major. However, I do have a favorite note! The last low harpsichord note at the end of the first movement of the B minor gets me every time. And while I love every movement, the “discarded” Cantabile in G major is definitely my favorite: it’s truly the music of angels.

I offer this recording to you in the spirit of Bach, *solì Deo gloria*.

Special thanks to the other wonderful harpsichordists with whom I’ve performed the Bach Sonatas over the years: Luc Beauséjour, Paul Cienniwa, David Schrader, and Elisabeth Wright.

## Program Note

### JORY VINIKOUR

Johann Sebastian Bach’s six sonatas for violin with harpsichord obbligato (BWV 1014–1019) were likely composed during Bach’s period in Cöthen, between 1717–1723. Bach’s son, Carl Philipp Emanuel (CPE) describes these works as among the finest his father composed. The idea of juxtaposing a thorough-composed harpsichord part against the “solo” instrument was quite novel at this time, the harpsichord possessing a tremendous solo repertoire, but used principally as a *continuo* instrument in ensembles. Apart from the concerti for



harpichord and strings, Bach used the harpsichord as an equal duo partner in three sonatas with viola da gamba, at least two with flute, and the six with violin.

These works, though never published in Bach's lifetime, were admired by Bach's followers, and copies circulated throughout Europe.

CPE describes these works as trio sonatas, much in line with the trio sonatas for organ. That is to say, the violin and the two hands of the harpsichord part each represent relatively equal polyphonic lines within this three-part framework. That said, the sonatas vary tremendously in character, and even in texture, Bach treating both instruments in a profoundly idiomatic fashion.

As a case in point, the sonata in B minor, BWV 1014, begins with a highly expressive *adagio*. The violin's florid cantilena is accompanied by a steady eighth-note accompaniment from the

harpichord, with the right hand's two voices mostly playing thirds or sixths, although frequently forming two independent voices. When one considers that the violin is also frequently playing double-stops, this brings the movement to a five-part texture. The second movement is a fairly straightforward fugue, in a true trio sonata texture. The third movement, in D major, is a serene *andante*, the violin and the right hand of the harpsichord embroidering over a steady eighth-note bass line. The brilliant finale again shows the violin and the two hands of the harpsichord in a three-part contrapuntal texture.

The first movement of the sonata in A major, BWV 1015, lacks a tempo indication, but the 6/8 time signature, the marking of *dolce*, and the graceful subject point to an intimate nature. The melody is heard first in the violin, then imitated in canonic fashion by the harpsichord — first in the right hand, then the left. This is followed by a

vigorous *allegro*, in 3/4 time. Although the three-part polyphonic treatment remains present, Bach gives the violinist idiomatic arpeggiated figuration. The indications of *piano* and *forte* surely indicate Bach's intention for this to be performed on a two-manual harpsichord.

The third movement, in F-sharp minor (*andante un poco*), features a canon at the unison between the violin and the right hand of the harpsichord, accompanied by an arpeggiated left hand, marked *staccato sempre*. The sonata closes with a joyous presto, with the violin and the two hands of the harpsichord engaged in a three-part fugal dialogue.

The sonata in E major, BWV 1016, opens with a monumental *adagio*. Over a thickly layered, chorale-like accompaniment in the harpsichord, the violin soars freely in a richly ornamented line. This is followed by a merry fugue. The third movement, in C-sharp minor, *Adagio ma non tanto*, shows the two instruments exchanging expressive

tripletted figuration and chordal accompaniment. The final movement, a brilliant, concerto-like *allegro*, features the violin and harpsichord exchanging brilliant, swirling, sixteenth-note figuration. The movement's middle section juxtaposes a development of this writing with contrasting triplet material, creating an unusual two-against-three rhythmic texture.

The sonata in C minor, BWV 1017, begins with a *siciliano*, the violin's





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exquisite melody accompanied by the harpsichord's arpeggiated right hand figuration. The serious second movement is an extended fugue. The third movement, in E-flat major, in a serene 9/8 meter, juxtaposes the harpsichord's flowing triplet figuration against the violin's simple melody. Only at the end of the movement, Bach introduces a passage in sixteenth notes, bringing the movement to an unresolved close in G major, announcing the last movement. The final movement, in 2/4, is an energetic fugue, with the violin and harpsichord engaged in vigorous dialogue.

The opening movement, *Largo*, of the sonata in F minor, BWV 1018, sets a mood of profound introspection that would not seem out of place in any of Bach's large-scale liturgical works. Written in four-part counterpoint, the theme is developed first in the harpsichord. The violin enters after several measures on a low, sustained

C. Interestingly, the violin seems to comment on the surrounding contrapuntal texture, but does not genuinely participate in the fugal interplay of the harpsichord's voices. As this lengthy movement finally closes on the dominant, this prepares the intense, *allegro* fugue. The beautiful *adagio* movement that follows also displays Bach's freedom from strictly equal trio textures. Over the harpsichord's ostinato fabric of flowing 32<sup>nd</sup> notes, the violin provides a steady accompaniment in eighth-note double-stops. (An earlier version of the movement exists, with the harpsichord figuration simplified to sixteenth notes.) Basically in C minor, the movement concludes with a brief coda, modulating to A-flat major, preparing the final movement. The fugal concluding *vivace*, in 3/8 time, ends this work with an appropriately mysterious chromatic theme.

The sonata in G major, BWV 1019, seems to have undergone significant changes,

and several distinct versions exist. Among the movements included in the version heard here, I should note two that are in essence the *corrente* and the *tempo di gavotte* movements from the Partita for harpsichord in E minor, BWV 830. The *corrente* appears as a solo keyboard movement, with slight differences from the original Partita version, and the *tempo di gavotte* is transposed to G minor. There is also a remarkable movement, marked *Cantabile, ma un poco adagio* (BWV 1019a). Although an extraordinarily memorable piece on its own, uniquely poetic, Bach may have decided that its great length unbalanced the sonata. Rachel and I offer this work separately from the rest of the sonata.

As it stands, this sonata is in five movements, unlike the others. The first movement is an exuberant *allegro*, brilliant and concertante, certainly evoking Corelli's style. In the *largo*, in E minor, the violin's dramatic dotted

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figures contrast with the harpsichord's left hand, in steady eighth notes. The harpsichord joins in imitation, before introducing a new, sixteenth note texture. This short movement ends on the dominant, leading directly into the *allegro* (also in E minor) for solo harpsichord, the only such movement of these six sonatas. Something of a *burlesca*, this movement displays Bach's brilliance as a harpsichordist. The following *adagio*, in B minor, is of a rather serious character, the meandering themes leading us to the dominant of the finale. The main theme of the joyous, gigue-like movement that closes the sonata is strongly reminiscent of the aria, "Phoebus eilt mit schnellen Pferden," from the *Wedding Cantata*, BWV 202.



# BIOGRAPHIES

## RACHEL BARTON PINE

Heralded as a leading interpreter of the great classical masterworks, international concert violinist Rachel Barton Pine thrills audiences with her dazzling technique, lustrous tone, and emotional honesty. With an infectious joy in music-making and a passion for connecting historical research to performance, Pine transforms audiences' experiences of classical music.

Pine has appeared as soloist with many of the world's most prestigious ensembles, including the Chicago Symphony, Philadelphia Orchestra, Royal Philharmonic, and Netherlands Radio Kamer Filharmonie. She holds top prizes from the J.S. Bach (gold medal), Queen Elisabeth, Paganini, Kreisler, Szigeti, and Montreal international competitions.



Her discography of 37 recordings includes *Mozart: Complete Violin Concertos* with The Academy of St Martin in the Fields, Sir Neville Marriner conducting, which hit number three

on the Billboard classical chart. Her *Testament: Complete Sonatas and Partitas for Solo Violin by Johann Sebastian Bach* and *Violin Lullabies* both charted at number one, and her *Bel Canto Paganini: 24 Caprices and other works for solo violin* charted at number four. She released *Brahms & Joachim Violin Concertos* with the Chicago Symphony Orchestra, Carlos Kalmar conducting, and most recently, *Elgar & Bruch Violin Concertos* with the BBC Symphony Orchestra, Andrew Litton conducting.

Pine regularly offers single-evening performances of the six Bach Sonatas and Partitas, the 24 Paganini Caprices, and the complete Brahms Sonatas.

"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 Boston Early Music Festival, Montreal Chamber Music Festival, Seattle Early Music, and Marlboro Music. She has performed concertos with Nicholas McGegan and Frans Brüggen.

Her Rachel Barton Pine Foundation assists young artists through various projects, including the Instrument Loan Program, Grants for Education and Career, Global HeartStrings (supporting musicians in developing countries), and a curricular series in development with the University of Michigan: *Music by Black Composers*.

[Rachelbartonpine.com](http://Rachelbartonpine.com)



## JORY VINIKOUR

Two-time Grammy Award nominated harpsichordist Jory Vinikour is recognized as one of the outstanding musicians of his generation. A highly diversified career brings him to the world's most important festivals and concert halls as a recital and concerto soloist, and partner to several of today's finest artists.

In repertoire ranging from Bach to Poulenc to Nyman, Jory has performed as soloist with the Rotterdam Philharmonic, Orchestre de la Suisse Romande, Lausanne Chamber Orchestra, Philharmonic of Radio France, Ensemble Orchestral de Paris, Netherlands Chamber Orchestra, MDR Leipzig Radio Symphony Orchestra, Cape Town Philharmonic Orchestra, Moscow Chamber Orchestra, and Royal Scottish National Orchestra, with conductors such as Stéphane Denève, Martin Haselböck, Marek Janowski,



Armin Jordan, Benjamin Levy, Fabio Luisi, Marc Minkowski, et al.

Jory made his debut with the Cleveland Orchestra in March 2018, performing Francis Poulenc's *Concert Champêtre* under the direction of Stéphane Denève, marking the Orchestra's first performance of this major work.

Mr. Vinikour's debut recording for Sono Luminus, the complete harpsichord works of Jean-Philippe Rameau, was nominated for a Grammy Award in the category of Best Classical Instrumental Solo in 2013, an honor also accorded to his *Toccatas* (contemporary American works for harpsichord) in 2015. Jory's recording of J.S. Bach's *Partitas* for harpsichord was released to great acclaim in late 2016. This recording with Rachel Barton Pine marks Jory's debut on Cedille Records. Also for Cedille, an album of 20th-century concertos for harpsichord and orchestra (Leigh, Rorem, Kalabis, Nyman), with the Chicago Philharmonic and conductor Scott Speck, is scheduled for release in 2019.

In recent seasons, Mr. Vinikour has appeared as conductor and/or soloist with the St. Louis Symphony, Bergen Philharmonic, Hong Kong Philharmonic, Los Angeles Chamber Orchestra,

Musica Angelica, Korea Chamber Orchestra, MusicAeterna, Juillard415, Alabama Symphony, West Edge Opera, and Chicago Opera Theater. For Milwaukee's Florentine Opera, he directed John Blow's *Venus and Adonis* alongside Purcell's *Dido and Aeneas*. For Music Angelica, Jory recently directed a program of French Baroque music, featuring mezzo-soprano Céline Ricci and violinist Cynthia Roberts. Jory Vinikour is Artistic Director and co-founder of Great Lakes Baroque in Milwaukee.

**[Joryvinikour.com](http://Joryvinikour.com)**

# CREDITS

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