

BACH

HARPSICHORD WORKS
JORY VINIKOUR

Italian Concerto

BWV 971

- 1) Allegro
- 2) Adagio
- 3) Presto

Overture in the French Style

BWV 831

- 4) Ouverture
- 5) Courante
- 6) Gavottes
- 7) Passepieds
- 8) Sarabande
- 9) Bourées
- 10) Gigue
- 11) Echo

Chromatic Fantasy and Fugue

BWV 903

- 12) Fantasy
- 13) Fugue

Prelude, Andante, and Fugue

BWV 894 & 1003

- 14) Prelude, BWV 894
- 15) Andante, BWV 1003
- 16) Fugue, BWV 894

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 recital and concerto soloist, and partner to several of today's finest artists.

Born in Chicago, Jory Vinikour studied in Paris with Huguette Dreyfus and Kenneth Gilbert on a Fulbright scholarship. First Prizes in the International Harpsichord Competitions of Warsaw (1993) and the Prague Spring Festival (1994) brought him to the public's attention, and he has since appeared in festivals and concert series throughout much of the world.

In 2019, Jory made his debut at the Ravinia Festival, playing Bach's Goldberg Variations. At the Aspen Festival, he conducted Bach's six Brandenburg Concertos.

Increasingly active as a conductor, Jory has recently appeared with the St. Louis Symphony, and will conduct four performances of Handel's Messiah for the St. Paul Chamber Orchestra in late 2019. Jory made his solo debut with the Cleveland Orchestra in March, 2018, performing Francis Poulenc's Concert Champêtre under the direction of Stéphane Denève and will conduct four performances of Handel's Messiah for the St. Paul Chamber Orchestra in late 2019.

Jory made his solo debut with the Cleveland Orchestra in March, 2018, performing Francis Poulenc's Concert Champêtre under the direction of Stéphane Denève and will perform this work with the Wiener Akademie, under Martin Haselböck's direction, at Vienna's Musikverein in May.

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 Solo Instrumental Recording 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.

In recent seasons, Mr. Vinikour has appeared as conductor/soloist with the Bergen Philharmonic, Hong Kong Philharmonic, Los Angeles Chamber Orchestra, Musica Angelica, Korea Chamber Orchestra, musicAeterna, Juilliard415, Alabama Symphony. For Milwaukee's Florentine Opera, he directed John Blow's Venus and Adonis alongside Purcell's Dido and Aeneas, and directed Monteverdi's L'incoronazione di Poppea later this past March. Mr. Vinikour has recently made his debut at Salzburg's Mozartwoche, directing a double-bill of Mozart's Bastien et Bastienne and Der Schauspieldirektor.

Italian Concerto, BWV 971

Among the best known of Bach's solo harpsichord works, the Concerto each Italienischen Gusto was published in 1735, as the first half of the second volume of the Clavier-Übung (with the French Overture as the second half).

This work is surely the finest of tributes to Bach's affinity for the Italian style of concerto writing - an affinity he showed in transcribing concerti by Vivaldi, Marcello, and others for solo keyboard.

Bach uses the two keyboards of the harpsichord (and he specifically indicates such an instrument for both of the works in the second volume of the Clavier-Übung) to create contrasts between tutti and solo passages. The rather stately main theme of the first movement is juxtaposed with livelier rhythmic passages. The exceptional second movement features a florid cantilena in the right hand, accompanied by steady eighth notes in the left. The sombre mood is quickly dispelled by the exuberant final movement, wherein Bach obliges the performer to rapidly shift from one keyboard to the other.

French Overture, BWV 831

Johann Sebastian Bach published the *Ouverture nach französischer Art*, BWV 831 in 1735, as part of the second volume of the *Clavier Übung*, along with the *Italian Concerto*. This *Ouverture*, really a *partita*, shares a kinship with the four orchestral overtures in many respects. It may very well have been intended for publication as the seventh keyboard *partita*. Bach produced an earlier version of this work, in c minor. Transposed to b minor, the key signatures of the works comprising the 1st and 2nd volumes of the *Clavier Übung* follow a logical order : the six *partitas* are in B flat major ("B" in German parlance), c minor, a minor, D Major, G Major, e minor. The *Italian Concerto* is in F major, and finally, the *French Overture* is in b minor ("H" in German).

The work begins with the overture proper – a noble movement of rather tragic character. The opening section features the dotted rhythms associated with the Lullian style overture, one of Bach's rare uses of this style in his keyboard opus (the opening movement of the D Major *partita* being the other principal example). An extended fugue, in 6/8 meter follows. As in the *Italian Concerto*, Bach indicates the changes of keyboard with "forte" and "piano." As in a *concerto grosso*, these dynamics create the impression alternation between the tutti and solo groups. After the fugue, the opening material returns.

In all of Bach's suites (the six French suites, the six English suites, the six *partitas*), Bach follows a predetermined order of movements: the principal movements are the *allemande*, *courante*, *sarabande*, and *gigue* (although the *partita* in c minor does not have a *gigue*). Extra movements – *gavotte*, *bourée*, *menuet* (amongst others) usually appear between the *sarabande* and the *gigue*, which will generally end the suite.

Here, as with the orchestral suites, Bach frees himself from this routine. After the overture, he dispenses with the *allemande* altogether, beginning with a rather grave *courante*. Then follows a *gavotte* with trio, the first of three such movements in this work. As in the overture, Bach notes a *forte* for the first of the *gavottes*, of a robust character. The trio, in D Major, is marked *piano* and is of a much more delicate character. Then follows a pair of *passepieds*. Again, the first of these is of a rich, orchestral texture. The second *passepied*, in B Major, is of a nearly crystalline delicacy. An exquisite *sarabande* follows, composed in four-part chorale-style writing. A rather unusual pair of *bourrées* follows : the first (as with the other similar movements, carrying the notation *forte*) is a very lively, two-part texture. Its partner, remaining in the home key of b minor, features fleeting 16th note groups. The *gigue* is very much in the French style (like the 7th variation of the *Goldberg Variations* – the 4th book of

the Clavier Übung). The great majority of Bach's gigues are fugues. This gigue takes its inspiration from the French masters before Bach, especially François Couperin. The closing movement, unique in Bach's opus, is entitled Echo. Of a rustic nature, the contrast between the lower (tutti, with the three registers of strings engaged) keyboard, and the upper (solo 8' stop) creates the effect suggested by the title.

Chromatic Fantasy and Fugue, BWV 903

Already celebrated in Bach's lifetime, the Chromatic Fantasy and Fugue was likely composed in Köthen, when Bach was in the service of Prince Leopold. There is nothing in this work that isn't exceptional. The Fantasy is extraordinarily inventive harmonically, certainly, but even more so in Bach's use of varying textures at the keyboard. Brilliant passage work cedes to the most dramatic recitative, and then to complex arpeggiated episodes. The final page, making use of descending chromatic harmony, is of the most striking originality. The monumental fugue is based on a subject featuring two chromatic figures, building to a mighty finish.

Prelude, BWV 894, Andante (from Sonata for violin solo, BWV 1003), Fugue, BWV 894

Likely composed in Weimar, the Prelude and Fugue show Bach at his most virtuosic and extroverted. The prelude is structured very much like a concerto movement, with clearly delineated tutti and solo sections. Bach introduces some fleet passage work, in 32nd notes, towards the end of the movement. The Andante played here is transcribed by Bach himself, from the Sonata for solo violin in a minor, BWV 1003. The fugue is based on unrelenting triple figures. Bach used the first movement, in a very similar form to that in this early prelude, as the basis for the Concerto for flute, violin, and harpsichord in a minor (BWV 1044). The earlier fugue appears in the concerto version, but alternating with a rather more lyrical theme.



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JORY VINIKOUR

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legacyaudio.com



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Harpichord: Double-manual German harpsichord by Thomas and Barbara Wolf, 1995, The Plains, Virginia, based on a single-manual instrument by Christian Vater, 1738, Hannover; FF (FF#) - e''' (a=415/440), 2 x 8', 1 x 4', coupler, buff (pictured pp. 5)

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