

**NEW RELEASE MUSO**

**11 September 2020**

## **SOLO (Volume 1)**

**Johann Sebastian BACH (1685-1750)**

/ 1 - 8 *Partita for solo violin No. 1 in B minor, BWV 1002*

**Eugène YSAÏE (1858-1931)**

/ 9 *Sonata for solo violin No. 3 in D minor, Op. 27*  
*Ballade - To George Enescu*

**Niccolò PAGANINI (1782-1840)**

**Caprices for solo violin, Op. 1**

/ 10 Caprice No. 1 in E major / 11 Caprice No. 2 in B minor  
/ 12 Caprice No. 9 in E major / 13 Caprice No. 14 in E flat major  
/ 14 Caprice No. 17 in E flat major / 15 Caprice No. 20 in D major  
/ 16 Caprice No. 24 in A minor



**Andrey BARANOV, violin**

**The Golden Violin, Andrey Baranov's first solo disc, received an excellent welcome and was hailed by the press for "his flamboyant virtuosity, his imagination, his sense of drama, limitless instrumental mastery, a sensitivity that can reach the state of grace".**

**The Russian violinist today launches the first part of an exploration of the solo violin repertory, tackling some of the greatest and most beautiful pieces of three composers who, in the course of three successive centuries, became masters of violin writing: Bach, Paganini and YsaÏe.**

Composed in 1720, the Sonatas and Partitas of Johann Sebastian Bach are fundamental works that push back the boundaries of the instrument; Bach opened up the violin to hitherto unsuspected possibilities and composed a summit of the repertory that is revolutionary in its dramatic impact. These six works seem indeed to show the composer's suffering and solitude, yet they also convey hope and the vital force.

It was after having heard the Sonatas and Partitas of Bach that Eugène YsaÏe embarked on the composition of his own Sonatas for solo violin during the summer of 1923. They portray the evolution of violin techniques and certain important characteristics of early twentieth-century music, giving new credentials of nobility to solo violin music. The required virtuosity is always at the service of a highly poetic musical language; the third Sonata, with its fantastical and rhapsodic lyricism, seems to acquire orchestral force from the variety of its colours and the richness of its polyphony.

Between the two, Niccolò Paganini undoubtedly pushed the virtuosity of his instrument to extreme limits. His 24 Caprices for solo violin, published in 1820, are gems of virtuosity and character and form so many brilliant concertos as much as transcendental studies. As with Bach and YsaÏe, they also manifest magnificent poetry and an extraordinarily adventurous imagination, as much melodically as harmonically. Andrey Baranov has chosen to record seven of these Caprices, concluding his programme with the staggering No. 24, the cumulation of all the techniques used in the previous caprices.

**The First Prize of the Queen Elisabeth Competition 2012 thus ended in the finest manner a programme covering three centuries of violinistic modernity.**

**Reference: MU-039**

Total time: 60'42

Digipak / Booklet 16 pages

Liner notes by Gabrielle Oliveira Guyon in English, French and German

Recorded at Flagey, Studio 4 in Brussels (Belgium) from 24 to 27 July 2019

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**First Prize of the Queen Elisabeth Competition 2012, the Russian violinist Andrey Baranov embarks on the first part of an exploration of the solo violin repertory by tackling some of the greatest and most beautiful works of three composers who, in the course of three successive centuries, became masters of violin writing: Bach, Paganini and Ysaÿe.**

### **Andrey BARANOV, violon**

One of the most successful musicians of his generation, violinist **Andrey Baranov** enjoys an exclusive career as an outstanding soloist and a sought after ensemble partner, performing on main stages and festivals in Europe, North and South America, Africa, and Asia.

He is the winner of the Queen Elisabeth Violin Competition of 2012, the Benjamin Britten and Henri Marteau International Violin Competitions, and a prizewinner of more than twenty other international competitions, including Indianapolis, Seoul, Sendai, Liana Issakadze, David Oistrakh, and the Moscow Paganini Competition.

Since making his debut in 2005 at the Saint Petersburg Philharmonic Hall under Vasily Petrenko and Saint Petersburg Philharmonic Orchestra, **Andrey Baranov** went on to performing with Vienna Symphony Orchestra, Montreal Symphony Orchestra, Luxembourg Philharmonic, Mahler Chamber Orchestra, Brussels Philharmonic, National Orchestra of Belgium, MusicAeterna Orchestra, Mariinsky Theatre Orchestra, Sendai Philharmonic, Royal Philharmonic London, Camerata Salzburg und the baton of conductors Teodor Currentzis, Vladimir Fedoseev, Michel Tabachnik, Walter Weller, Emmanuel Krivine, Yuri Temirkanov, Kent Nagano, Thomas Sanderling, and Alexander Vedernikov, among others.

**Andrey Baranov** is a founding member and the first violinist of David Oistrakh String Quartet, an ensemble established in 2012, and which rapidly became one of the leading string quartets currently performing. His other chamber music partners include, among others, Martha Argerich, Julian Rachlin, Boris Andrianov, Pierre Amoyal, Eliso Virsaladze, Liana Isakadze, Alexander Buzlov, and Daniel Austrich.

His album *The Golden Violin*, released on the muso label, featuring romantic violin pieces has won the prestigious Diapason d'Or award in 2018.

Aged only 23 he was appointed as a teaching assistant to Pierre Amoyal at the Conservatoire de Lausanne and has since been in demand as a teacher at many international masterclasses. He has been invited to institutions in Bangkok, Chicago, Riga, Vilnius, Stockholm, Moscow, Manchester and other musical capitals.

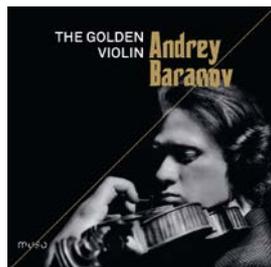
Born in Saint Petersburg in 1986 into a family of musicians, **Andrey Baranov** began playing the violin at the age of five. He studied at the Rimsky-Korsakov Conservatory in Saint Petersburg and Conservatoire de Lausanne. His teachers were Lev Ivaschenko, Vladimir Ovcharek and Pierre Amoyal.

[www.baranov.com](http://www.baranov.com)



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### **Also available:**



#### **The Golden Violin / Andrey Baranov**

**TARTINI** / KREISLER: Sonata *Devil's Trill* / **PAGANINI**: *La Campanella* / **TCHAIKOVSKY**: *Sérénade mélancolique* - Valse-Scherzo - *Souvenir d'un lieu cher* / **RACHMANINOV**: *Vocalise* / **RAVEL**: *Tzigane* / **DEBUSSY**: *Clair de Lune* / **PAGANINI**: *Caprice Op. 1 No. 24*  
**Andrey Baranov**, violin / **Maria Baranova**, piano

For his first disc as a soloist Andrey Baranov explores a broad, cosmopolitan repertory from several centuries. First Prize laureate of the Queen Elisabeth Competition 2012, he shows himself to be inspired in these works that constitute the backbone of the virtuoso violin repertory, thanks to an irreproachable technique at the service of intense emotion.

Reference: MU-023 / Bar code: 5425019973230

*"David Oistrakh's violin is in good hands! In his first solo album, the laureate of the Queen Elisabeth 2012 astonishes us with his flamboyant virtuosity, his imagination, his sense of drama. In a programme largely devoted to the Russian repertory, the young virtuoso displays vibrant playing and a particularly authentic sense of feeling (Sérénade mélancolique) (...) He lets his virtuosity explode with transcendence and energy, employing sharp contrasts and highly dynamic accentuation. A pronounced taste for rhythmic freedom, a certain wildness in the tone-colours and a limitless instrumental mastery convey a volcanic personality (Tzigane) (...) Baranov possess a sensitivity able to reach a state of grace (Rachmaninov) (...) Formidable!"*

Jean-Michel Molkhou, Diapason (March 2018) - Diapason d'Or

*"This young artiste has inherited from the legendary Soviet violinist [David Oistrakh] a power of intonation, a purity of sonority and a sureness of gesture that adapt themselves effortlessly to the anthology on this disc. (...) Far from showing off, Baranov gives both meaning and substance to his performances with an elegance, a charm, and a flamboyance that never forget rhythmic effervescence or a liberty of tone that is difficult to resist. His playing truly corresponds to the title of this CD, The Golden Violin, and with his mastery, it proves for this performer blessed by the gods to be the start of a captivating career."*

Michel Le Naour, Classica (May 2018) - 5\*

*"His playing speaks for itself, virtuoso, certainly, yet imbued with such musicality that the most amazing pieces captivate more through naturalness of expression than technical prowess. The sound too is enhanced with great artistry, with a violin caressing at one moment like a breeze, whistling at another like a lure. Sober in the ballet of the bow and fingers, Andrey Baranov is also sober in the projection of feeling. He can also show a sense of imagination, one could say a wildness, like a juggling number magnificently performed over the support of his sister's piano."*

Pierre Gervasoni, Le Monde (2 February 2018)