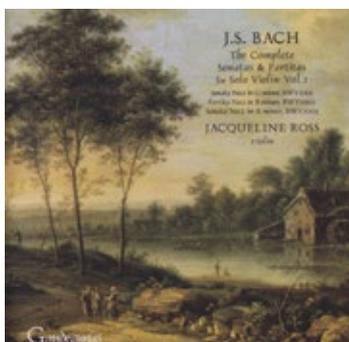


J A C O U E L I N E R O S S

Violinist



JS Bach: The Complete Sonatas and Partitas for Solo Violin, vol. I

JACQUELINE ROSS : VIOLIN

Goldberg, The early music portal, April 2007

“This CD presents superb readings of three of Bach’s works for unaccompanied violin.”

“I found myself admiring the graceful melodic quality; her sensitive phrasing of the Second Sonata’s Andante is a high point. In the Partita, Ross’s airy style is particularly successful, nowhere more so than in the opening Allemanda, whose stately dotted rhythms and awkward chords often sound like hard work, but which fall into place here as part of an elegant, poised piece...her view is an individual and appealing one. The character of Jacqueline Ross’s performances may relate to the violin she plays, an Andrea Amati from 1570. Whether due to the instrument’s age, the way it’s set up, or how it’s played (or a combination of these) the sound is most distinctive.”

GRAMOPHONE (MARCH 2007)

“This CD presents superb readings of three of Bach’s works for unaccompanied violin. Jacqueline Ross’s performances are eloquent and natural sounding, detailed yet spontaneous. Ross is keenly aware of the delicate complexities of Bach’s writings...She performs his music with speech-like flexibility, with subtle inflections of dynamics, articulation, timbre and tempo...She responds movingly to the expressive breadth of Bach’s music, communicating, where appropriate, a sense of virtuoso brilliance, dance-like elegance or elegiac depth.”

GOLDBERG, THE EARLY MUSIC PORTAL (APRIL 2007)

“Keen, sharp and focused, Jacqueline Ross’ first volume of Bach’s sonatas and partitas for solo violin is an instant winner...violinist Ross has it all...one has to acknowledge Ross’ mastery of her instrument and of the music. Preserved in Gaudeamus’ crisp and clear, but warm and round sound, this disc deserves to be heard by anyone who loves Bach’s sonatas and partitas”

ALLMUSIC (MARCH 2007)

“These performances exude a subtle understanding of baroque style and musical manners. For example, the way that Ross articulates the repeated semiquaver motifs within Bach’s fugal textures could hardly be more effective, and her handling of fast tempi is also particularly well judged. Ross has perhaps the best recorded sound to support her interpretations...she offers abundant rewards, including a willingness to adopt searching tone and phrasing in slower movements.”

MUSICWEB-INTERNATIONAL (APRIL 2007)