

Chicago Tribune

Sunday, January 25, 1998

Chaconne: Harpsichord works by Frescobaldi, Storace, F. and L. Couperin, Muffat, Handel, Duphy, Ligeti and others

Jory Vinikour, harpsichord (Consonance)

Originally dance forms, the chaconne and passacaglia enjoyed great popularity among musicians throughout the Baroque era and beyond, inspiring numerous composers to test their creative powers against the principle of continuous variation that is common to both. Here we have a recital of harpsichord pieces in both forms spanning the early Baroque to the present. The music is of sufficient variety and contrast to guarantee that one's ears are never bored. This imaginative, 72-minute program is splendidly performed by the young Chicago-born harpsichordist Jory Vinikour, based in Paris, where he performs regularly with Marc Minkowski's *Les Musiciens du Louvre* ensemble.

Vinikour divides the dozen pieces among three excellent modern reproductions of 17th and 18th Century harpsichords, two of them the property of museums in Boston and Paris. Conspicuous care seems to have been taken to match the music to the most tonally appropriate instrument. His subtle rhythmic inflections and boldness of ornamentation over a firm metrical pulse triumphs in every respect.

After all this fiendishly virtuosic Baroque keyboard music Gyorgy Ligeti's 1971 "*Passacaglia ungherese*" and "*Hungarian Rock (Chaconne)*" make a nicely clattery, modern coda. First-rate sonics.

John von Rhein