
Jennifer Pike

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Wigmore Hall Residency: 'Soul Strings' with Amaan and Ayaan Ali Bangash January 2023

"On stage were the brothers Amaan and Ayaan Ali Bangash, two great performers on the sarod...on their right perched on a chair was violinist Jennifer Pike, who won the BBC Young Musician of the Year in 2002 and has since blossomed into a soloist of searching musical intelligence – as was evidenced by this concert, in which she played alongside the three Indian musicians.

To prepare the ground for this meeting of two playing styles, Pike gave a pleasingly light, effortless performance of the opening Preludio from Bach's 3rd Partita. She then absented herself from the stage, to allow the three Indian musicians to perform folk melodies from Bengal and Assam, as well as a song by the Nobel Prize-winning poet Rabindranath Tagore. This allowed us to savour the essentially vocal aesthetic shaping those rich twanging notes. The melodic line would aspire upward to a note via a slide, or sink down with graceful melancholy, the tuning wavering expressively – all so different to the cool, clear Western way of shaping a tune.

When Pike joined them to perform two compositions by the brothers' father and "guru" Amjad Ali Khan, perhaps the best-known sarod player alive, we heard that contrast projected with startling clarity. This isn't to say Pike hasn't immersed herself deeply in their style, and doesn't capture the wayward, spontaneously unfolding nature of Indian melodies. But there was something about her sweetly focussed vibrato and cleanly articulated notes that was miles away from the ecstatic flights of the two brothers. In its modest graceful way Pike's contribution felt touchingly sincere, and it certainly brought a genuinely singing, sustained quality to the evening." – **Ivan Hewett, *The Telegraph***

"Mixing different styles is now a standard musical game, as players borrow alien techniques to freshen up their own. But blending entire classical traditions is an altogether more demanding proposition...Initially Pike [performed] a delicately inflected account of the prelude from Bach's third Partita. Then it was Amaan and Ayaan's turn, aided by a tabla player, to do theirs in the form of a composition that started gently, and worked its way up to a fine frenzy. Then, gingerly at first, the four musicians went into what you might call a bi-cultural jam session. There was a certain amount of echoing, as melodies were exchanged between plucked and bowed strings– **Michael Church, *iNews* *******

Deborah Pritchard 'Calandra' WP and 'The Lark Ascending' BBC Symphony Orchestra (December 2022)

"Jumping back 20 years, we landed in 1920 with the revised version of Vaughan Williams's The Lark Ascending, that haunting pastoral romance conceived on the other side of the First World War... nothing prevented the fragile beauty of the bird's high-flying song from scoring its usual poignant effect. Pike remained airborne for the premiere of the British composer Deborah Pritchard's BBC commission Calandra, named after a robust lark of the Mediterranean and further east, and in progress when Russia invaded Ukraine...over 18 minutes Pritchard's fierce sense of the colour of individual notes offered plenty of other points of interest. Pike's lark tumbled down into darker textures before soaring back into balm and calm." – **Geoff Brown, *The Times* *******

The Polish Violin; Volume Two Chandos Records (2021)

"Volume two of Pike's Polish odyssey hits the mark with magical playing...Jennifer Pike and Petr Limonov really come into their own, discovering a magical interpretive path that indulges [Szymanowski's] luxuriant tendency with exquisite subtlety and musical focus. This becomes still more revelatory in the three Paganini caprice realisations, in which Pike refocuses her glistering virtuosity to

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create a dream world of haunting reminiscences. So musically entwined are Pike's and Limonov's fine-tuned responses to La Berceuse d'Aitacho Enia, that one wishes this trance-like miniature would go on unfurling indefinitely.

The real discovery, however, is the D minor Sonata by Wieniawski's daughter Poldowski (pseudonym of Irène Régine Wieniawska, later Lady Irène Dean Paul), whose delicious Tango (also included here) was famously recorded by Jascha Heifetz and Emanuel Bay. Composed only a few years after Szymanowski's Sonata, 'Poldowski' demonstrates at this stage an even surer absorption of late Romantic creative tendencies. In between comes a dazzlingly playful performance of Bacewicz's solo violin Kaprys polski from Pike, who nonchalantly negotiates its pyrotechnical hurdles" – **Julian Haylock, *The Strad***

"As in her first volume, Jennifer Pike (herself half-Polish) has chosen to anchor her survey to a substantial helping of Szymanowski, and she and pianist Petr Limonov open with a sweeping performance of the early Violin Sonata. It's a conventional work in many ways, but a compelling one...[she gives] a sweeping performance of [Szymanowski's] early Violin Sonata [...and] the haunting Berceuse d'Aitacho Enia inspires a subtle palette of colours from Pike"

– **John Allison, *BBC Music Magazine* - performance **** recording ******

"Pike brings real late-Romantic sweep and panache to all works, as well as to Grażyna Bacewicz's little solo Caprice, and a tango by Poldowski that closes the disc" – **Andrew Clements, *The Guardian***

"Full of the personality, sensuality and security that characterised the earlier disc... Pike's tone is a rich caramel, with a good hit of salt to bring out the full effect of the complex flavours of Szymanowski's remarkably confident student sonata...This follow-up is just as ravishing as its predecessor" – **David Thresher, *Gramophone***

"Pike again infuses her intense relationship with the music into her violin playing, so that all the works show a lot of energy. She maintains a balance between fleshing out the lines of musical development and passages that also require virtuosic mastery. The latter are found especially in the caprices, of which there are a greater number in Polish violin music"

– **Uwe Krsuch, *Pizzicato.lu* ******

Digital recital with Petr Limonov Polyphonic Concert Club (March 2021)

"Jennifer Pike is a captivating performer, whose thoughtful repertoire choices and breadth of musical interest are matched by impeccable technique. Here, reunited with Petr Limonov, her duo partner from 2019's *The Polish Violin*, she was in her element in the shimmering, elusive sound-world of Szymanowski. His eerily beautiful Lullaby is less a song than the ghostly memory of one. Pike emphasised its ambiguity in the soft, velvety rasp of the low opening, supported by Limonov's hypnotic piano, before releasing us into an otherworldly fantasy of fluttering harmonics... It's as a collaborator that she's really in her element, as heard here in the sunny interplay between violin and piano of Mozart's Violin Sonata in G major. A programmed encore of Massenet's "Meditation" from *Thais* was an exercise in restraint – a musical bonbon to send us home happy, but never oversugared."

– **Alexandra Coghlan, *i Magazine***

"a nicely balanced programme of some of the most beautiful music written for violin... the Mozart [Violin Sonata in G] was superbly judged; Petr Limonov's transparency, light sound and beautifully sparing use of the sustaining pedal formed the perfect partnership to Jennifer Pike's beautifully eloquent violin..."

[In Szymanowski's Violin Sonata] Pike and Limonov allow the music the perfect space to breathe. The central Andantino tranquillo e dolce is a dream, and was in this performance, the tranquil and sweet indicators fully realised. It is perhaps the most appealing

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movement, with its lovely alternations between pizzicato and arco (bowed) on the violin, its aching melodies for both violin and piano (some superbly even ascents here from Pike). By far the most muscular and gestural movement, the finale (an Allegro molto, quasi presto) still oozes clouds of perfume whilst maintaining a new-found level of excitement that later verges on frenzy in this sterling performance...

[In the Paganini/Szymanowski Caprice] Pike's incisiveness is something else, that lovely sense of live performance coupled with the encountering of huge technical challenges creating a magnificent alternation between virtuosity and plateaux of calm. Pike's highest register sings so sweetly...

The famous Méditation from Massenet's Thaïs played absolutely to Pike's strengths, a programmed encore of exquisite expression, the long lines delivered by Pike's 'endless bow'. A superb way to launch this captivating, beautifully produced series"

– **Colin Clarke, *Seen and Heard International***

"Pike and Limonov began with Mozart's Violin Sonata in G major K301 [and gave a] full blooded yet elegant performance, with Pike displaying a lovely sense of line but there were some finely perky rhythms too, ending in a delightful Allegro...Pike produced some lovely singing tone in the slow movement [of Szymanowski's Violin Sonata], and both performers collaborated throughout ending with a passionately vivid Allegro molto presto." – **Planet Hugill**

Elgar; The Lark Ascending CHAN 20156 (August 2020)

"Jennifer Pike's individual reading of the first movement [Elgar's Violin Sonata] is of well-defined character elements: drama for the first subject ... and a spellbinding tranquility for the main secondary idea... The exotic Romance is delicate and refined ... Pike seems very much at home in the modal world of Vaughan Williams's late Violin Sonata in A minor (1954), and she and Martin Roscoe negotiate the imaginative Fantasia structure of the first movement with verve and vigour. The intonation of the multiple-stopping is well-nigh flawless and the execution of the long melodic passages is carefully balanced and nuanced"

– **Jeremy Dibble, *Gramophone Magazine* *******

"This is a very interesting look at Vaughan Williams in a guise we haven't heard him before" – **BBC Radio 3 In Tune**

"Pike and Roscoe's detailed characterisations of [Vaughan Williams's sonata]'s themes ensures it coheres into a substantial and very personal drama...Pike, launching into this work with sturdy tone, shows a remarkable range of colour, whether in her impassioned yet true-sounding double stopping, or using grit and cutting tone one moment before switching to a beguiling, tender lyricism"

– **Daniel Jaffé, *BBC Music Magazine*, performance ***** recording ******

"This latest recording is very fine and enlightening on its own terms" – **Jonathan Woolf, *Music Web International* *******

"Rare and well-known repertoire with a twist combine in an irresistible release...Pike and Roscoe perform [Elgar's Violin Sonata] with vigour and entrancing sensitivity. They launch into the first movement with red-blooded energy, following which Pike's tender, small voice is the more affecting. In the central Romance she moves from light caprice to deep reverie; the grand rhetoric and limpid subtleties of the finale complete a tremendous performance. Pike and Roscoe give a persuasive demonstration of why Vaughan Williams's A minor Sonata, a stark and beautiful work, deserves more attention...The Lark Ascending which follows, given a gentle, rippling performance" – **Tim Homfray, *The Strad***

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"[In Vaughan Williams' *Violin Sonata*] both musicians throw themselves into the second movement's *Allegro Furioso* with beautifully controlled abandon... Pike's lark soars with confident ardour. A benchmark recording of the two sonatas is that from 1978 by Yehudi and Hephzibah Menuhin. Yehudi had a strong affinity for this music and is highly expressive, but his intonation is neither as secure nor his tone as pure as Pike's, while Roscoe is the more imaginative pianist. This new recording is a must if you don't know these great pieces" – **Phillip Scott, *Limelight Magazine* *******

"The strong forward motion of Pike's playing is ideal in bringing out Vaughan Williams' line of thought...It's a fresh recital of British chamber music, beautifully recorded by Chandos at Potton Hall, and it demands attention" – **James Manheim, *All Music***

Radio 3 Lunchtime Concert with Martin Roscoe Wigmore Hall (January 2020)

"Pike and pianist Martin Roscoe had the full measure of Elgar's restless mood-swings, and shaped both the dramatic contrasts of character and the more subtle fluctuations of tempo and phrasing with assurance. The incessant tug and pull of tension, climax and release were handled masterfully. A fine balance between the two instruments was sustained... Each variation [of Rozsa's Variations on a Hungarian Peasant Song] was played with incredible care and nuance in order to capture its individual spirit: nostalgic or forthright, delicate or pugnacious. The unaccompanied violin statement of the theme was beautifully soulful, and then richly harmonised by Roscoe. It takes enormous skill and discipline not just to play Rózsa's intricacies and fancies with such precision but also to make the music sound so spontaneous and free. Pike and Roscoe danced their way through the spiky pizzicato jauntiness, luxuriated in the melodising and breezed through the rhythmic fun. In the demanding double-stops Pike's tone was unfailingly warm and she raced through the precipitous passages crisply" – **Claire Seymour, *Seen and Heard International***

Like to the Lark CHAN 5255 (November 2019)

"The centrepiece of the recording is the arrangement by Paul Drayton of Vaughan Williams's *The Lark Ascending* for violin and chamber choir... Jennifer Pike's gives a perceptive reading of the solo violin part in what is a surprisingly convincing and warm representation of the work" – **Jeremy Dibble, *Gramophone***

"The stand-out track in this anthology is Vaughan Williams's *The Lark Ascending*, performed in an ingenious arrangement by Paul Drayton for violin and chamber choir...the lark's 'accompaniment' becomes much more otherworldly, while the solo violin part – given a particularly rhapsodic spin by Pike – shines with a brighter aura" – **Geoff Brown, *BBC Music Magazine*, performance **** recording ******

"Disc of the week" – **Andrew McGregor, *BBC Radio 3***

"Fascinating and convincing choral approach to a violin concerto favourite. The otherworldly effect created by integrating the violin (the most naturally 'vocal' of all instruments) with the magical, floated sonorities produced by the Swedish Chamber Choir under the highly gifted Simon Phipps is nothing short of entrancing. Indeed, hearing VW's stunning invention hoisted gently and seamlessly aloft as if on warm summer breezes feels like a realisation of sounds and sensations at which the orchestral version seems poignantly to hint... All of this could have been for nothing, were it not for the ravishing sounds produced by Pike at the peak of her powers, playing a glorious Guarneri 'del Gesù' loaned to her by Beare's International Violin Society. As she alternately weaves in and out of and flutters above the choral textures, it feels as though one were somehow miraculously listening to a lark in flight. No less unforgettable is her delectably golden-toned contribution to Ola Gjeilo's luminous *Serenity* of 2010."

– **Julian Haylock, *The Strad* - **The Strad Recommends** January 2020**

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"This performance makes one sit up and listen to the piece with renewed interest; the experience is helped by the quality of the singing and violin playing and the very effective transcription...The last work on the CD is Ola Gjeilo's *Serenity*, his 2010 setting of the ancient text *O magnum mysterium*, for mixed chorus with violin. Like the RVW piece, the combination works beautifully, with the solo violin soaring above the intense choral sounds" – **Jim Westhead, MusicWeb-International.com**

The Polish Violin CHAN 20082 (January 2019)

"Jennifer Pike's exceptional sensitivity to tonal inflection and temporal flexibility works wonders in Symanowski's *Mythes* ... No less bewitching is the Op. 28 *Nocturne and Tarantella*, in which Pike intoxicates the senses ... Pike proves no less winning in Moszkowski's enchanting *Guitarre* and smoulders seductively in Wieniawski's Op. 17 *Légende*. In his famous Op. 4 Polonaise she relishes the music's dancing contours in a way that more headlong accounts tend to skate over. Petr Limonov partners her devotedly with great skill and sensitivity, captured in exemplary sound."

– Julian Haylock, **BBC Music Magazine - Chamber Choice *******

"...what a climax! Jennifer Pike approaches the *Mythes* with a tone of glistening, succulent sweetness, coupled to a generous vibrato, swooping, sensuous phrasing and intense, often dazzling radiance. Her intonation even in harmonics and double-stops, is superbly assured. Then it's on to the *Nocturne and Tarantella*: by turns smouldering and positively incendiary. With virtuoso playing of ferocious bravura, it almost felt like a fourth *Mythe*...a simply ravishing disc, thrillingly played."

– Richard Bratby, **Gramophone Magazine**

"Brilliant and personal exploration of a violinist's cultural heritage...Jennifer Pike has a bloodline to this repertoire via her Polish mother but hasn't simply rested on genealogy, absorbing Polish culture and travelling to the Tatra mountains for this disc. Her affinity with Polish expressionistic melancholy is evidenced by deep, personal playing at low registers and a striking harbouring of the sort of ecstatic rapture Szymanowski brings to the high ones. Pike's engagement with his scented world is made more of rapt rather than neurotic intensity, with touches of fragility, idiosyncratic little glissandos and some exceptional instances of focus. There is every challenge in the book...but in none of those technical challenges does Pike sound anything other than lost in the music."

– Andrew Mellor, **The Strad**

"Pike performs with beautiful colours and stylish elegance [and she] discovers something magical [in this recording]...Szymanowski's compositions in Pike's interpretation are full of colours and have something very attractive in them." – **Cooltura Poland**

Mozart Violin Concerto No. 5 Rheinische Philharmonie (March 2018)

"Pike's playing is characterised by a natural virtuosity that doesn't lack on impact" – **Julia Heinrich, Rhein-Zeitung**

Polish Music Day: Jennifer Pike and Friends Wigmore Hall (October 2017)

"Most music-lovers would be hard-pressed to name more than a handful of Polish composers, so one of the joys of Polish Music Day, presented by Jennifer Pike and Friends at Wigmore Hall, was the sheer scope of the programme. Around 20 composers were

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featured, and had stamina permitted we could have heard the same number again without ideas running dry. Still, the range was wide, stretching back nearly 600 years to the keyboard anthology assembled by Jan of Lublin and up to a world premiere by Paulina Załubska – both in the morning concert, where works ancient and modern were anchored by the versatile harpsichordist Mahan Esfahani.

Yet the violin dominated – rightly so, and not only because Pike, herself half-Polish, was in charge. With the exception of Chopin and his single-minded focus on the piano, Polish composers since the time of Karol Lipiński, Poland's answer to Paganini, have contributed richly to the violin repertoire, and it was rewarding to hear Pike in Szymanowski's Sonata for Violin and Piano and Karłowicz's Impromptu, both impassioned early works that showed off her warm, quicksilver tone. With its dizzying harmonics, Wieniawski's famous Polonaise No. 1 in D is often relegated to encore status, yet here Pike gave the music its full due in a bold, bravura performance. Her two excellent pianists, Petr Limonov and Tom Poster, got the afternoon's encore: exhilarating four-handed Paderewski from his Tatra Album.

The evening concert was equally wide in its scope and imagination, opening with Maria Szymanowska – no relation of the great 20th-century composer, but a musician idolised by many including Goethe and also the mother-in-law of the Poland's arch-poet Adam Mickiewicz. Tom Poster's account of her Polonaise in F minor caught all its noble melancholy. Eugeniusz Knapik's challenging Partita for violin and piano, composed in 1980 against the backdrop of Solidarity flexing its muscles in Gdańsk, proved a major work, using Baroque form to package fascinating sonorities.

Chopin featured in his often overlooked chamber music guise, and Pike and Poster were joined by the cellist Guy Johnston to play his early Piano Trio in G minor with sweeping high spirits. Chopin's affinity with Bellini comes through in the slow movement, and the finale has all the excitement of his works for piano and orchestra. Here the encore (appropriately, in a trio arrangement by the violinist's father Jeremy Pike, a one-time student of Gorecki) was Michał Ogiński's celebrated Farewell to the Homeland Polonaise.”
- **John Allison, *The Telegraph* *******

Dvořák Violin Concerto Royal Stockholm Philharmonic (January 2017)

“Jennifer Pike shaped the lyrical sections with vocal quality and grace... There was a lively beauty to the fiery finale. She showed clarity and poise throughout technical passages and was very well received by her audience.” – **Lars Hedblad, *Svenska Dagbladet***

The Lark Ascending Chamber Orchestra of New York (Naxos)

“Pike's soaring Lark is a masterclass in expressive free flight. Jennifer Pike opens The Lark Ascending with delicacy and grace, her vibrato contained and expressive. As she moves into the first melody, that vibrato occasionally stops altogether, leaving pure, expressive notes within the exquisite soundscape. This whole first section is a masterclass in how to structure an extended musical

paragraph. The young players of the Chamber Orchestra of New York then come into their own with some fine solo playing, particularly from the flute, as Pike pirouettes lissomly around them (the recording is clear and well balanced). Her

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playing is clean and fluent, each note perfectly focused and placed. Her double-stopped allargando phrases weaving down in 5ths (mostly) are magical. She has the gift of making time stand still, even as the music flows forwards. The final cadenza is sublime, as the Lark ascends to top B and disappears." – **Tim Homfray, *The Strad Magazine* (The Strad Recommends)**

"With so many recordings of *The Lark Ascending* available, a new one has to offer something special to soar clear of the crowd. Jennifer Pike's playing – at once forthright and beautifully yearning, with technique to match – puts her contribution into that category." – **Malcolm Hayes, *BBC Music Magazine* *******

"In *The Lark Ascending* Jennifer Pike soars aloft most bewitchingly." – **Andrew Achenbach, *Gramophone Magazine***

Tchaikovsky Violin Concerto – BBC Concert Orchestra William Alwyn Festival, Aldeburgh (October 2016)

"The concert also included a wonderfully fluent performance of Tchaikovsky's Violin Concerto by Jennifer Pike. Still only 26, the British violinist has turned from child prodigy to superbly graceful virtuoso without airs or affectation." – **Richard Morrison, *The Times* *******

David Bednall Stabat Mater Benenden Chapel Choir (Regent Records)

"The violin [has a] sense of rhapsodic lament – played with passionate intensity by the superb Jennifer Pike." – **Malcolm Riley, *Gramophone Magazine***

Mendelssohn Violin Concerto City of Birmingham Symphony Orchestra (January 2016)

"Jennifer Pike allies the luminous beauty of her tone to her innate musicality and mercurial technique to produce an exceptionally lyrical interpretation of the evergreen Violin Concerto in E minor." – **Stephen Pritchard, *The Observer***

"I'm tempted to have an open-hearted rave-up about the latest disc (Volume Four) in Chandos' Mendelssohn in Birmingham series... There is no concerto more-loved than Mendelssohn's Violin Concerto. It is one of the most-familiar of early Romantic Violin Concertos, multiply-recorded and staple fare in the repertoire. It is so familiar it has become almost hackneyed. Edward Gardner and Jennifer Pike have given it a re-think and complete re-fit... I felt I was hearing it for the first time. Pike's playing sings the concerto: it is breathtakingly beautiful, and the sophistication of orchestral thinking and playing is out of this world." – **Michael Tumelty, *Sunday Herald***

"With her sweet, singing tone and graceful phrasing, (Jennifer Pike) walks in the footsteps of many illustrious predecessors." – **Roger Nichols, *BBC Music Magazine***

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"Superb new recording....Pike's lyrical performance clearly demonstrates that she has been performing this piece for many years. Her phrasing shows she knows this work inside out and has discovered all of its ethereal subtlety and beauty." - **Classic FM**

"Jennifer Pike's interpretation is dramatic, passionate and always nuanced....This performance is certain to become one of the great standard recordings." – **John France, Music Web International**

Sibelius Violin Concerto Bergen Philharmonic (March 2014)

"One of the finest ever actual recordings, the richness and clarity of SACD sound revealing a wealth of detail and scale from the superb Bergen orchestra, and giving Jennifer Pike's violin a tremendous sense of presence. And she plays it with impressive mastery." – **Michael Scott Rohan, BBC Music Magazine *******

"This is an exceptionally fine reading of a testing concerto from a young British prodigy who has been unfussily maturing into a compelling violinist. She catches the sinuous ethereality of Sibelius's vision, and the loneliness as well, but there's plenty of passion where it matters and tremendous technical skill. The Bergen Philharmonic and Andrew Davis also offer a kind of Your Hundred Best Sibelius Tunes, including Karelia and Finlandia." – **Richard Morrison, The Times**

"Here is an absolute whopper of a disc from Chandos. If you are an addict of Sibelius's Violin Concerto, you might already possess many recorded versions. Do not doubt and do not hesitate to add this one to your collection. Jennifer Pike plays it with all the urgency, passion and immediacy of the young woman she is. In the great slow movement, this translates into a kind of molten intensity which - at the end, as the violin curls skyward while the magnificent strings of the Bergen Philharmonic softly pulse away - will break your heart... Get it now." – **Michael Tumelty, The Herald**

"Of special note here is a gripping interpretation of the Violin Concerto by Jennifer Pike. The concerto's technical hurdles are surmounted consummately, but, even more important, Pike delves into the substance of the music to project its distinctive traits of emotional expression. The chill rhapsodising start gives way to shifts of darkness and light... Intensity, strength and malleability of tone, breadth of line and firmly focused bravura coalesce in the central Adagio and in the fearsome virtuosity of the finale, always underpinned by secure, stylistically aware musicianship." – **Geoffrey Norris, The Telegraph *******

"This sequence of unashamed Sibelius classics deserves the success it is sure to receive. Aged only 24, Jennifer Pike has an unwavering command of the Concerto and a keen grasp of its elemental power. The long climax that closes the first movement is driven by both Pike and Davis with inexorable momentum. The first theme of the slow movement is played is a huge melodic outpouring, richly vibrant at the lower end with subtle but telling portamentos. Pike finds a range of colours across the violin's register and lovingly voices her double-stops, no matter what the speed. Her gliding harmonics in the finale are both pristinely in tune and deftly elided... a gutsy and mature reading. A disk with popular appeal and unquestionable substance." - **Edward Bhesania, The Strad (The Strad Recommends)**

"CD of the Week. Jennifer + Sibelius = violin genius... Her remarkable progress continues with her beautifully poised account of the Sibelius Violin Concerto... she draws a gleaming silvery tone of great purity." – **David Mellor, The Mail on Sunday *******

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Miklós Rózsa Violin Concerto BBC Philharmonic (December 2012)

"Jennifer Pike immediately evokes memories of Heifetz with her silver purity of sound and quicksilver agility, inflected by a narrow, medium-fast vibrato. What sets her apart, however, is the gentle cushioning of her lifted strokes, her enhanced dynamic range and radiantly seductive playing during the more lyrical episodes. Where Heifetz verges on the relentless in his virtuoso intensity and brilliance, Pike gives us more light and shade, especially welcome in the finale's playful dance rhythms, making this her finest recording yet." – **Julian Haylock, BBC Music Magazine *******

"This brand-new version in sumptuous modern sound has the gifted young British soloist Jennifer Pike with the BBC Philharmonic and Rumon Gamba. Pike plays with an ideal blend of lyricism and technical assurance – her sense of singing lines brings out the rhapsodic eloquence of Rozsa's writing in this work most winningly and she's very well partnered by the BBC orchestra and Gamba. Any collector looking for a thoroughly persuasive modern version of this lovely concerto need to look no further... Pike's way with this music is exceptionally satisfying." - **International Record Review**

"This new interpretation by the young British violinist Jennifer Pike is the most appealing I have heard since Heifetz. Pike is terrific with the opening movement fireworks and tender in the gorgeous Lento movement. The furious Hungarian rhythms of the finale belong to Bartok, whom Rózsa knew well. At times, the concerto feels like the work of an equal master." - **Norman Lebrecht, Open letters monthly (CD of the Week)**

"The playing requires and here receives virtuosity and a dazzling display of instrumental colouring. The soloist, Jennifer Pike - who is an exclusive artist to Chandos - plays a stunning concerto. We will surely hear much more from her." - **Music Web International**