



Scottish Fantasies

for Violin and Orchestra

Rachel Barton Pine, violin

Alasdair Fraser, fiddle

Scottish Chamber Orchestra

Alexander Platt, conductor



*This album is dedicated to the memory of Sam Sanders,
beloved pianist and mentor, who once shared with me that
Bruch's Scottish Fantasy was his favorite piece in the violin literature.
I think of him and miss him every time I play it.*

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Kilchurn Castle and surrounding hills beside Loch Awe
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Violin
"ex-Soldat" Guarneri del Gesù, Cremona, 1742

Luthier (violin technician)
Whitney Osterud

Video Documentary

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Scottish Fantasies for Violin and Orchestra

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†Alasdair Fraser, fiddle
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CD1

Max Bruch (1838–1920): **Scottish Fantasy, Op. 46** (31:03)

- 1 Introduction: Grave — (3:36)
- 2 I. Adagio cantabile (4:37)
- 3 II. Scherzo: Allegro — (6:17)
- 4 III. Andante sostenuto (6:52)
- 5 IV. Finale: Allegro guerriero (9:35)

6 **Pablo de Sarasate** (1844–1908): **Airs écossais, Op. 34** (7:30)*

CD2

Sir Alexander Campbell Mackenzie (1847–1935): **Pibroch Suite, Op. 42** (23:36)

- 1 I. Rhapsody: Lento (8:38)
- 2 II. Caprice: Allegretto — (10:14)
- 3 III. Dance: Allegro vivace (4:42)

4 **Sir John Blackwood McEwen** (1868–1948): **Scottish Rhapsody "Prince Charlie"** (12:58)*

5 **Rachel Barton Pine / Alasdair Fraser: Medley of Scots Tunes** (5:56)†*

*World Premiere Recording

Total Time: (81:30)

Video Documentary: "The Making of Scottish Fantasies"

Place the CD in the CD-ROM drive of your computer. The presentation should open automatically on Windows Platforms (if it does not, go to the "Start Menu", select "Run", find your CD-ROM drive and select "Run_Me.exe"); for Mac, depending on the operating system, double-click on either the "Run Me OS9" or "Run Me OSX" icons which appear in the CD-ROM Window.

The pictures seen on pp. 4–18 of this booklet are stills from the documentary.

A Personal Note

It all started in Little Rock, Arkansas. In 2001, the Wildwood Festival invited me to give a recital built on the theme of “Scotland.” Works like Bruch’s *Scottish Fantasy* and Beethoven’s *Variations on National Airs* came immediately to mind, but I wasn’t sure that there would be enough classical repertoire for a complete program. Searching for hidden gems at Chicago’s Newberry Library, I quickly found enough music to fill at least 10 recitals. The challenge was choosing what *not* to play.

Wonderful books by David Johnson and John Purser not only discussed classical music, but exposed me to the connections between Scotland’s classical and folk music. It was fascinating to learn about the influence of classical violin playing on traditional fiddling in the 18th century. In turn, Scottish folk music has inspired numerous classical compositions throughout the last three centuries.

19th century Spanish violin virtuoso Pablo de Sarasate’s great affinity for Scotland and its folk music is well documented. Bruch dedicated his *Scottish Fantasy* to Sarasate. At Sarasate’s request, Mackenzie wrote his *Pibroch Suite*.

Sarasate himself wrote a piece called *Scottish Airs*. Each of these pieces utilizes traditional Scottish folk tunes — a wonderful theme for a recording project.

As the project evolved, it was suggested that I collaborate with the renowned Scottish fiddler Alasdair Fraser on a short twin fiddle piece. Alasdair and I first met in 2003, when he headlined Chicago’s Celtic Fest. I’ll never forget playing a melody from the *Prince Charlie Rhapsody* and hearing Alasdair pick up his violin and improvise a beautiful descant. Our approach to music was so similar; I was thrilled by the possibility of working together.



Alasdair’s contribution to this album goes far beyond our twin fiddle medley. He helped me identify each folk tune in the classical pieces. He acted as a “dialect coach,” showing me how the original versions would be played by an authentic fiddler and identifying spots in the music where the limitations of 19th century notation failed to capture an effect accurately. By incorporating as much traditional Scottish flavor as I could, I have tried to bring out the roots of these sophisticated symphonic works.

Given Sarasate’s familiarity with Scottish fiddling, I suspect that he also may have added “gaelicisms” to these pieces when he performed them. This raises an intriguing question: If the *Scottish Fantasy* had been composed in the 21st century, would it be considered a “crossover” fiddle concerto rather than a German classical violin concerto?

I hope that this recording expands your appreciation of Scottish folk music and that you enjoy the glorious works for violin and orchestra that bring these beautiful fiddle tunes into the realm of high art.

Rachel Barton Pine

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Scottish Fantasies

by Rachel Barton Pine

In Scotland, the cross-fertilization between classical violin music and traditional fiddle tunes began in the 18th century, more than a hundred years before the pieces featured on this album were written. Musical Societies which presented classical concerts flourished throughout the country. Legendary fiddlers such as Robert Mackintosh, William McGibbon, Charles McLean, and James Oswald were respected also as classical performers and composers. The same violinists who performed in a Handel *Oratorio* or a Corelli *Concerto Grosso* one night might be playing for a dance the next evening.

Because fiddle players in Scotland had an unusually high rate of musical literacy, their folk music, unlike that in other countries, was often learned and transmitted in writing. As a result, hundreds of printed and manuscript collections were created between the 1740s and the end of the century. Within these collections, baroque sonatas mingle with simple tunes and their cello accompaniments. Some sonatas were Italian in style, often with Scottish embellishments. Others were Scottish tunes transformed into suites of baroque dance movements. Virtuoso variations on folk tunes were yet another genre, giving



Scottish fiddlers an opportunity to demonstrate many of the innovative techniques being developed by classical violinists on the continent.

Reciprocally, continental composers such as Geminiani, Veracini, J.C. Bach, Haydn, Weber, Beethoven, Berlioz, Bruch, and Sarasate arranged Scots tunes or incorporated them into their compositions. Purcell and Brahms wrote imitation Scottish songs. Mendelssohn's *Symphony No. 3* ("*Scottish*") and *Hebrides Overture* were inspired by a visit to Scotland, although those works' connection to Scottish folk music is tenuous at best.

The best known classical violin piece based on Scottish fiddle tunes comes from a German composer, **Max Christian Friedrich Bruch** (1838–1920). He wrote the *Scottish Fantasy, Op. 46* in Berlin in 1879–80 at the request of the Spanish violin virtuoso Pablo de Sarasate, to whom the work is dedicated. Although Bruch began conducting in England in 1878, he did not make his first visit to Scotland (Glasgow, Aberdeen, and Edinburgh) until 1882, more than a year after the *Scottish Fantasy's* premiere.

Bruch and Sarasate met in 1871 while both were returning from Zurich. In 1877, Bruch conducted his *Violin Concerto No. 1 in G Minor, Op. 26*, with Sarasate as soloist. The public's response was the most enthusiastic Bruch had ever received. Enraptured with Sarasate's playing and wishing to compose something for him, Bruch quickly wrote his *Violin Concerto No. 2 in D Minor, Op. 44*. The two musicians premiered it together in London in November of the same year.

In 1879, Bruch wrote to pianist Otto Goldschmidt, "Yesterday, when I thought vividly about Sarasate, the marvelous artistry of his playing re-emerged in me. I was lifted anew and I was able to write, in one night, almost half of the *Scottish Fantasy* that has been so long in my head." Bruch asked Sarasate for a meeting to collaborate on the new piece. Then, feeling that the

Spaniard was unresponsive, the easily offended Bruch turned to Joseph Joachim for advice. Joachim premiered the piece in Liverpool on February 22, 1881. According to Bruch, Joachim "annihilated it" by performing with insufficient technique and a lack of proper feeling. Two months later, Bruch reconciled with Sarasate.

Sarasate first performed the *Scottish Fantasy* on March 15, 1883, with the London Philharmonic in a memorial concert for Wagner. His interpretations of the piece were among his most successful performances. A few other violinists of the day, including American Maud Powell, incorporated the *Scottish Fantasy* into their touring repertoires. In the first half of the 20th century, however, the work all but disappeared. Then, in 1947, it was recorded for the first time. Jascha Heifetz's brilliant interpretation single-handedly re-established the piece and renewed the public's affection for it. Bruch's *Scottish Fantasy* is now a fixture in the repertoire of most concert violinists.

The *Scottish Fantasy's* original title was *Fantasie für Violine mit Orchester und Harfe unter freier Benutzung schottischer Volksmelodien* ("Fantasy for Violin with Orchestra and Harp, freely using Scottish folk melodies"). The role of the harp, an instrument associated with Scotland's earliest traditional music, is nearly as prominent as that

of the violin soloist. The work's dark and brooding *Introduction* was inspired by the writings of Sir Walter Scott describing "an old bard contemplating the ruins of a castle, and lamenting the glorious times of old."



Each of the *Scottish Fantasy's* four movements is based on a different Scottish folk tune. Bruch found some of them in a copy of *Scottish Musical Museum* by James Johnson (Edinburgh 1787–1789) during a visit to the Munich Library in 1862.

The first movement, *Adagio cantabile*, comes from the popular 18th century tune, "Through the Wood Laddie," possibly McGibbon's version. The original tune has a typical baroque flavor, using the old pentatonic scale. Bruch transforms it into a lush, romantic melody by

employing double stops and the key of E-flat major. This tune is often misidentified as "Auld Rob Morris," one of the traditional tunes Bruch arranged for voice and piano in his *Twelve Scottish Songs* of 1863.

The second movement, *Allegro*, is based on "The Dusty Miller," a lively, cheerful tune that first appeared in the early 1700s. The entrance of the solo violin over a bagpipe-like drone is marked *Tanz* (dance). "Through the Wood Laddie" is revisited in the transition to the third movement. The main theme of the *Andante sostenuto*, the emotional heart of the work, is derived from the 19th century song, "I'm A' Doun for Lack O' Johnnie." Bruch's beautiful voice-like treatment of the solo violin's opening statement of the theme was no doubt informed by his skill and experience in writing for singers.

The main theme of the *Finale* is the unofficial Scottish national anthem, "Scots, Wha Hae," Robert Burns' tribute to the 1314 Battle of Bannockburn. This ancient tune has taken on many different titles and sets of lyrics, dating at least to the 15th century. Interestingly, Bruch sets the same tune in his *Scottish Songs*, using an earlier set of lyrics and the accompanying title, "Hei Tuti Teti." While the tunes used in the *Scottish Fantasy* are not identified, the extro-

verted character of the triple stops in the movement's opening and the marking *Allegro guerriero* (fast and war-like) make a solid argument in favor of "Scots, Wha Hae." Variations on this tune are interspersed with a contrasting lyrical melody. After one last appearance of a phrase from "Through the Wood Laddie," the *Scottish Fantasy* concludes triumphantly.

A stubborn anti-modernist, Bruch wrote of the "feeling, power, originality, and beauty of folk-song being a salvation in unmelodic times." Although he also drew from Swedish, Russian, Welsh, and Hebrew folk melodies for many compositions, he was particularly fond of Scotland's music. He said that the Scots tunes "pulled me into their magical circle" and that they were more beautiful and original than folk tunes from Germany. He once wrote, "Whoever bases a



composition on folk melodies, his work can never become old and wizened." Bruch claimed to know over 400 Scotch songs.

The following recollections from Mackenzie's autobiography, *A Musician's Narrative*, published in 1927, are illustrative.

With him [Max Bruch] I conversed much and was sharply questioned about the state of music in London . . . When he assured me of his intense interest in Scottish folksong, saying "*Es hat mich eigentlich zum komponieren veranlasst*" (It really incited me to compose), I hardly realized how much truth the statement contained until I heard the once popular prelude to his own *Lorelei*. A prominent subject in that piece consists of four bars of the second part of "Lochaber no more." As a wide distance separates the Rhine and the Highland moor, the connexion seems a remote one.

And the opening bars of the often sung *Ave Maria* in *Das Feuerkreuz* are clearly recognizable as our old song, "Will ye gang to the ewebuchts, Marion." . . .

Apart from his great ability as a conductor, the impression created by Bruch's personality upon me was that of a highly-cultured, musically-gifted man, somewhat cynical of speech and brusque of manner.

It is commonly believed that the greatest work for violin and orchestra based on Scottish folk melodies was written by Bruch, a non-Scot. However, **Sir Alexander Campbell Mackenzie's** (1847–1935) *Pibroch Suite* might easily be considered its equal. And yet, this masterpiece by an important composer is virtually unknown — in Scotland and in the rest of the world. Perhaps its neglect can be attributed to the Scots' notorious dismissal of their own composers, especially when comparing them to England's.

Nevertheless, Mackenzie is recognized as one of the greatest British composers of his time. His extensive output includes many operas, oratorios, orchestral works, chamber music, and instrumental compositions, including many for violin. Franz Liszt, Hans von Bülow, and Sir Edward Elgar were among his many fans and supporters. After playing the violin at the premiere of one of Mackenzie's cantatas, Elgar declared that meeting Mackenzie was the event of his musical life.

Like his father and grandfather before him, Mackenzie started out as a violinist and Scots fiddler. Although he played in the violin sections of local orchestras, he did not want to remain a professional violinist. The limited music scene in Scotland led to his studying in Germany and traveling to London to extend his career. He

began composing while in his early teens and was composing fulltime by age 32.

"I realized that, following in my parent's footsteps, a careful study of our national music would be the shortest, indeed the only way to win any degree of popularity at the start," Mackenzie states in his autobiography. "On my own inclinations no tax was needed, for its touching verse and melody always had a fascinating hold upon me, and the results of the preparation soon justified the resolve." Thus, like his three *Scottish Rhapsodies for Orchestra* and his *Scottish Concerto for Piano* (written for Paderewski), many of Mackenzie's compositions have a programmatic or nationalistic character.

He compiled and arranged Scots tunes for published collections, and even composed original tunes. "A tune of my own, evidently so racy of the soil as to have been accepted as a genuine antique of long forgotten parentage, was innocently reproduced as such, and for some years I have enjoyed the pleasure of hearing myself played and whistled 'incog.'"

In 1888, Mackenzie became Principal of the Royal Academy of Music. During his 36-year tenure, he co-founded the Associated Board of the Royal Schools of Music, and was active as a conductor, teacher, and lecturer.

Mackenzie began his *Violin Concerto in C-Sharp Minor, Op. 32*, in 1884. It was to be performed at the 1885 Birmingham Festival with Joachim as soloist. Because the work was written with Joachim in mind, its character is decidedly Germanic. At the last minute, Joachim backed out, possibly because of his ongoing divorce proceedings. Sarasate agreed to take on the challenge, even though he and Mackenzie had only met in passing after an 1881 concert in London.

Sarasate enjoyed Mackenzie's concerto and performed it often. After successful concerts in Edinburgh and Glasgow in 1885, he asked Mackenzie to write a piece for violin and orchestra that had the flavor of the composer's native country. The *Pibroch Suite, Op. 42* was dedicated to Sarasate, who premiered it at the Leeds Festival in 1889 under the composer's baton.



Sarasate subsequently performed the *Pibroch Suite* on tour throughout Europe, America, and Mexico. Mackenzie also dedicated his *Highland Ballad, Op. 47, No. 1*, to Sarasate in 1893.

In his autobiography, Mackenzie affectionately describes his "dear friend" Sarasate and the first performance of the *Pibroch Suite*:

To know Sarasate was to love a simple-minded, unaffectedly modest and generous artist. There cannot be many with a greater claim to speak of his gifts and character, for I enjoyed an intimacy which revealed the estimable qualities of the musician and man.

Easily pleased as a child, in spite of all temptations quite free from vanity, living for his violin alone, he disliked "Society," and his joy was to entertain a circle of congenial friends and compatriots; the more the merrier.

A very much more cultured musician than some of those who dubbed him "Prima Donna" were capable of judging, his favourite recreation was chamber music and quartet playing; but, aware of limitations and his own métier, these pleasures were mostly reserved for private enjoyment. In my opinion, Sarasate left a deeper mark upon violin playing than any other performer of his day.

The more laboured style of the North German school at times provoked gentle ridicule from one whose outstanding qualities were an entire absence of effort, a fascinating natural grace, and unfailing certitude of intonation. . . . An opportunity of realizing the phenomenal ease with which all this was achieved was mine when, at his invitation, we enjoyed a fortnight's companionship at Frankfort, where he introduced my *Pibroch* to Germany under the composer's direction. Occupying a couple of bedrooms leading to a circular sitting-room, we were so constantly together that there could be no question of practice without my knowledge. During the two weeks his violin-case was only opened twice: once to put on a new E string before leaving for rehearsal, and again to assure himself that all was well on the evening of the performance. Five minutes sufficed on each occasion; serious study and practice were confined to the leisure of his summer holidays at San Sebastian. A method not to be recommended for adoption by less agile-fingered instrumentalists.

Mackenzie had related this story previously as part of his eloquent tribute to his recently deceased friend in *The Musical Times* in November, 1908. Also included in that article is a quote from a letter Sarasate wrote a few days before the *Pibroch Suite's* premiere.

I was pleased to show myself on this occasion a true-blooded Scot — with the exception of costume — and to prove that your national music is some of the most beautiful and poetic that exists in the world: you know that I'm a great fan.

The first movement of the *Pibroch Suite, Rhapsody*, has a free-form style. While not quite a full-fledged movement in its own right, it is more substantive than just an extended introduction. After two cadenza-like statements from the soloist, the main theme first appears, accompanied by a harp. This Celtic-flavored melody of Mackenzie's own creation could almost be a traditional fiddle tune until it flows into an obviously 19th century world of harmony. The structure and orchestral colors of this movement create a world of sound very similar to the



opening of Bruch's *Scottish Fantasy*, but Mackenzie uses many more "gaelicisms," such as Scotch snaps and turns, in his original material.

The second movement, *Caprice*, is an introduction, theme, and variations on the traditional tune, "There's Three Good Fellows Down in Yon Glen." This tune appeared in printed collections from the 1740s by McGibbon, Oswald, and others. Melodic interludes are inserted after variation 6 and the final variation 9. The movement ends with an unaccompanied cadenza that leads into the last movement.

At first glance, it would appear that the *Caprice* accounts for the work's title, *Pibroch*. The repertoire of the Great Highland bagpipe is divided into two categories: *ceòl beag* ("small music"), which includes lighter airs and dance music, and *ceòl mòr* ("large music"), also called *piobaireachd* ("piping"). *Piobaireachds* are a ceremonial form often written to celebrate or lament events such as a battle or the death of a hero. After beginning with a painstakingly slow statement of the theme or *ùrlar* ("ground"), an extended set of variations build upon one another, not unlike today's minimalist music. The work ends with a repetition of the *ùrlar*, which may also appear as a reference point once or twice throughout the piece. *Piobaireachd* is an acquired taste, and listeners and performers

who truly appreciate it describe the experience as being almost spiritual.

There are some key differences between Mackenzie's *Caprice* and a real *piobaireachd*. "There's Three Good Fellows..." is a charming tune, but clearly in the *ceòl beag* category. Each variation has its own separate character. Together they form a typical 19th century showcase of a virtuoso's catalogue of pyrotechnical tricks (false harmonics, arpeggios, playing on the G string alone, fingered octaves, left-hand pizzicato, etc.). The slower melodic interludes are reminiscent of appearances of the *ùrlar*, but the melody is entirely different from that of the variations.

In his autobiography, Mackenzie writes, "Years ago a Highland piper at Blair Athol enlightened my ignorance by describing a pibroch as 'Just a sumphony, Surr.' Not far wrong." It is doubtful that Mackenzie titled his *Pibroch Suite* in error. Rather, the title was probably in homage to the bagpipe's "classical" music, not a description of his own composition's architecture.

The short, flashy last movement, *Dance*, incorporates two traditional tunes. The major-key "Leslie's Lilt" is from the Skene manuscript (c.1625), which Mackenzie knew through its publication in Daune's *Ancient Scottish Melodies*. The contrasting minor-key tune, "The

Humours of [the] Glen,” appeared in many notable 18th century collections such as the *Flores Musicæ* and fiddler Neil Gow’s *Complete Repository*. The two brief moments of slow melody towards the end of the movement are taken from the B section of this tune.

Pablo Martín Melitón de Sarasate y Navascuéz (1844–1908) was a Spanish violin virtuoso and composer trained at the Paris Conservatoire. One of the greatest soloists of his era, he was renowned for his facile technique, pure tone, and impeccable phrasing. He inclined towards the lighter virtuoso repertoire. This leaning is also reflected in his own compositions, which include many Spanish dances, opera fantasies, and early pieces in the French style. His *Airs écossais*, *Op. 34* could be grouped with his more famous foray into the arranging of fiddle tunes, *Zigunerweisen*, *Op. 20* (Gypsy Airs).

Many composers were inspired by Sarasate’s playing and dedicated works to him. Among these were Bruch, Mackenzie, Saint-Saëns (*Concertos Nos. 1 and 3; Introduction et Rondo capriccioso*), Lalo (*Concerto in F Minor and Symphonie espagnole*), Joachim (*Variations for Violin and Orchestra*), Wieniawski (*Concerto No. 2*), and Dvořák (*Mazurek*). Scott Skinner, the greatest Scottish fiddler of the time, dedicated his virtuoso piece for violin and piano entitled *Will O’ the*

Wisp to “the eminent violinist.” It is not known whether Sarasate and Skinner ever met.

Sarasate spent a significant amount of his career touring in Great Britain, where he was very popular and successful. In December 1893, he performed in Glasgow and at Balmoral Castle at the invitation of Queen Victoria. Upon returning to London, he started writing *Airs écossais*, and continued to work on it in Paris during Christmas. For the orchestration, he consulted with Mackenzie. The work’s premiere in London’s St. James Hall on May 28, 1894, generated one of the most enthusiastic responses Sarasate had ever received. He dedicated *Airs écossais* to the great Belgian violinist and composer, Eugène Ysaÿe.

Unlike the more serious *Scottish Fantasy and Pibroch Suite*, *Airs écossais* is an unapologetic virtuoso showpiece. The orchestration displays great skill and taste, but unlike Bruch and Mackenzie, Sarasate relegates the orchestra to a purely accompanying role.

The piece is a medley of six traditional tunes. The first, a march, remains unidentified despite efforts to discover its source. (If you are able to “name that tune,” please let me know.) Next, Sarasate uses “Bog of Gight,” also known as “Lady Augusta Murray’s Strathspey.” In this section, he

stretches virtuoso pyrotechnics to their utmost. A quick run through the B section of the reel “The Mason’s Apron” is followed by a brief, unaccompanied cadenza. The next slow, minor-key air is “(Oh) Open the Door, Lord Gregory.” The final two tunes are jigs: “Johnny McGill” or “Come Under My Plaidie” (also known by many other names) and “The New Water Kettle.” This last tune appears only in Gow’s *Complete Repository* among the 18th century collections. The *Repository*’s inclusion of two of the other tunes in the same order as they appear in Sarasate’s medley suggests that Gow must have been one of Sarasate’s sources. Sarasate’s wickedly difficult pyrotechnics continue to the end.

Sarasate also wrote a version of *Airs écossais* for violin and piano. This is the first recording of his version for violin and orchestra.

Sir John Blackwood McEwen (1868–1948), who succeeded Mackenzie as Principal of the Royal Academy of Music, is considered one of the finest Scottish composers of the 20th century. In addition to orchestral works, nineteen string quartets, seven sonatas for violin and piano, and many works for solo piano, he also authored several books on harmony, aesthetics, and performance. His organic style melds influences of Scottish folk music, late romanticism, and impressionism. Lacking opportunities to



have his larger works performed, he devoted his later life to writing chamber music. A co-founder of the Society of British Composers, he left his estate to Glasgow University to fund the commissioning and promotion of Scottish chamber music.

McEwen’s *Prince Charlie Rhapsody for Violin and Piano* was written in 1915 and published in 1924. When McEwen orchestrated the work in 1941, he added a lengthy cadenza. The orchestral score exists only in manuscript and without any orchestra parts. A very private man, McEwen wrote very little about his music or his thoughts. Therefore, one can only guess why he chose to orchestrate this piece without the motivation of a commission or an opportunity to present it in concert. The orchestration is appealing and imaginative, but it is likely that

McEwen would have made some practical alterations had he heard the piece played. This recording marks the first performance of the 1941 version.

The *Rhapsody* takes its name from Bonnie Prince Charlie (Charles Edward Stuart), who led a Scottish Highland army in the doomed rebellion of 1745. The subject of numerous traditional tunes, Prince Charlie remains a heroic and romantic figure to present-day Scots. McEwen's work uses three of these tunes: "Charlie is My Darling," "Wae's me for Prince Charlie" (or "Charles Lilt," "The Gypsy Laddie," "Johnnie Faa," etc.), and "Hey Johnny Cope." All appear in various 18th century collections; the second tune is also included in the earlier Skene manuscript. Sir John Cope, the subject of the last famous satirical song, was among the first to flee when his forces were overpowered by the Jacobites in the battle of Prestonpans.

The *Prince Charlie Rhapsody* opens with an extended introduction, with the solo violin utilizing the old Scottish pentatonic scale over a drone in the orchestra. Shortened versions of this introduction return between each tune and at the very end of the piece.

The violin and fiddle parts of the *Medley of Scots Tunes* were arranged for this recording in 2004

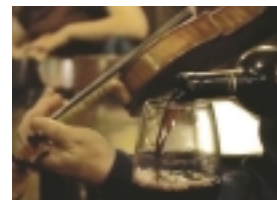
by **Alasdair Fraser** and **Rachel Barton Pine**; the orchestration was composed by Rachel Barton Pine. The medley begins with a slow air, "Lament of Flora MacDonald." Flora MacDonald was imprisoned in the Tower of London after smuggling Bonnie Prince Charlie to safety on the Isle of Skye, dressed as a woman. This beautiful song is played first by Alasdair, then by Rachel with Alasdair playing descant, and then by a woodwind quartet. The bassoon's base line is taken from the cello accompaniment by Neil Gow. The next tune is "The Waukin of the Fauld," a strathspey in which the melody is passed among the soloists and various instruments of the orchestra. A minor-key reel, "Miss Lyall or Mrs. Grant of Laggan," gives each soloist a brief moment of improvisation over an orchestral vamp. It serves as a bridge into the final major-key reel, "Timour the Tartar."



Thank You

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About Rachel Barton Pine



A passionate and dedicated musician, American violinist Rachel Barton Pine is an inspiration to audiences everywhere. She has received worldwide acclaim for her profound and thoughtful interpretations delivered with tremendous enthusiasm and intensity, which she applies to extremely diverse repertoire.

Ms. Pine has appeared as soloist with many of the world's most prestigious ensembles, including the Philadelphia Orchestra, and the Chicago, Atlanta, St. Louis, Dallas, Baltimore, San Diego, Montreal, Vienna, New Zealand,

Iceland, and Budapest Symphonies. She has worked closely with such renowned conductors as Charles Dutoit, Zubin Mehta, Erich Leinsdorf, Neeme Järvi, and Semyon Bychkov. Ms. Pine participated in the January 2000 Mozartwoche in Salzburg at the invitation of Franz Welser-Möst and made her Salzburg Festival debut in the summer of 2001. Her US festival appearances include engagements at the Marlboro, Ravinia, and Grant Park Music Festivals. Notable collaborations include pairings with Daniel Barenboim, Christoph Eschenbach, and Mark O'Connor, and performances with the Pacifica String Quartet. As a recitalist, Ms. Pine's appearances have included live broadcast performances of the complete Paganini Caprices and of all six Bach Sonatas and Partitas. In January 2005, Chicago's WFMT broadcast three live performances comprising Beethoven's complete works for violin and piano, including all ten sonatas and the world premiere of the fragment in A. On Minnesota Public Radio's *Saint Paul Sunday Morning*, Ms. Pine performed the world premiere of Augusta Read Thomas's *Rush*, written for the artist. She is a member of Trio Settecento, with cellist / viola da gamba player John Mark Rozendaal and keyboardist David Schrader.

Ms. Pine holds prizes from several of the world's leading competitions, including a gold medal at the 1992 J.S. Bach International Violin Competition in Leipzig, Germany, making her the first American and youngest performer to win this honor. Other top awards came from the Queen Elisabeth (Brussels,

1993), Kreisler (Vienna, 1992), Szigeti (Budapest, 1992), and Montreal (1991) international violin competitions, as well as many national and regional competitions. She won the prize for interpretation of the Paganini Caprices at both the 1993 Paganini International Violin Competition in Genoa and the Szigeti Competition.

In June 1996, Ms. Pine was one of the torchbearers in the Olympic torch relay and appeared later that summer as soloist for the opening ceremonies of the Paralympic Games at Centennial Olympic Stadium. She performed her own virtuoso solo arrangement of the national anthem at Chicago Bulls playoff games in 1995 and 1996, and at the 1996 Democratic National Convention in Chicago. Also in 1996, *Chicago* magazine selected Ms. Pine as a "Chicagoan of the Year" and *Today's Chicago Woman* magazine selected her as a "Woman of the Year." She was featured on *CBS Sunday Morning* and has twice appeared on NBC's *Today*. She was named "Classical Entertainer of the Year" at the annual Chicago Music Awards in 2003 and 2004.

Ms. Pine is President of the Rachel Elizabeth Barton Foundation and serves on the board of trustees at the Music Institute of Chicago. Since 1997, she has served as instructor for Mark O'Connor's Fiddle Camp. In October 2004, she was named Artistic Director of Massachusetts' MUSICORDA Summer Music Festival. Ms. Pine often coaches chamber music, leads sectionals for youth orchestras, and gives master classes. Along with touring activities, she enjoys giving special programs and demonstrations for children and often incorporates spoken program notes or pre-concert conversations into her appearances. Her efforts to reach younger audiences have included frequent interviews and performances on rock music radio stations. Charitable performances include an annual appearance on the Jerry Lewis Telethon.

This is Ms. Pine's seventh recording for Cedille Records. She also has two CDs on the Dorian label featuring, respectively, violin and piano music of Sarasate and Liszt, and a disc on Cacophony Records titled *Storming the Citadel*.

For more about Rachel Barton Pine, including reviews of past performances and information regarding upcoming activities, please visit her website at www.rachelbartonpine.com



Photo: Marc Marnie

About Alasdair Fraser

Hailed as “the Michael Jordan of Scottish fiddling” by the *San Francisco Examiner*, master Scottish fiddler Alasdair Fraser is a consummate performer. His dynamic fiddling, engaging stage presence, and deep understanding of Scotland’s music have created international demand for his solo appearances and concerts with a variety of ensembles. Alasdair has been a major force behind the resurgence of traditional Scottish fiddling in his homeland and the US, inspiring legions of listeners and learners through his recordings, annual fiddle courses, and concerts. He has represented Scotland internationally through performances sponsored by the British Council and has been awarded touring support by the California Arts Council, with the ranking of “highest priority for inclusion on the roster; considered ‘model’ in stature.” In the spring of 2004, he was awarded The Scottish Heritage Center Service Award for outstanding contributions to the preservation and perpetuation of Scottish history, culture and traditions.

Fraser has been featured on over 100 television and radio shows in the UK and on several national-broadcast programs in the US. Alasdair’s film credits include feature performances on the soundtracks of several major films, including *Titanic*. His 2004 release *Fire and Grace* with Natalie Haas on the Culburnie Label won the Scots Trad Album of the Year award.

For more about Alasdair Fraser
please visit his web site at www.alasdairfraser.com



Photo: Jennifer Girard

About Alexander Platt

Born in New York City and raised in Connecticut, Alexander Platt was educated at Yale College, where he was resident conductor at the Yale Center for British Art and graduated winning most of the major music prizes. Awarded a British Marshall Scholarship, he spent three years at King's College Cambridge, where he led all of the important university musical societies, made his professional conducting debut at Aldeburgh, reconstructed the lost chamber version of Mahler's Fourth Symphony (now published by Josef Weinberger in London), and received high praise in the London press for his revival of Benjamin Britten's late opera *Owen Wingrave*. During this time he was also a Conducting Fellow at both the Aspen Festival and Tanglewood, studying with Oliver Knussen, Gustav Meier, and Simon Rattle. After leaving Cambridge he served as apprentice conductor of the Minnesota Orchestra, the Saint Paul Chamber Orchestra, and the Minnesota Opera.

Mr. Platt is Resident Conductor and Music Advisor at Chicago Opera Theater and Music Director of the Racine and Waukesha Symphonies in Wisconsin and the Marion Indiana Philharmonic, all three of which he has completely transformed. He also serves as Music Director at the Maverick Concerts in Woodstock, New York, the oldest summer chamber music festival in the United States, and as Conductor-in-Residence at Carthage College in Wisconsin. He has guest-conducted the Houston, Charlotte, and Columbus Symphonies, the Freiburg Philharmonic in Germany, and the Aalborg Symphony in Denmark. He has led the U.S. premieres of works by Britten, Rorem, Shostakovich, and Judith Weir; has recorded for National Public Radio, South-West German Radio, and the BBC; and has earned acclaim for his work in *Opera News*, *The New York Times*, *The Financial Times*, *The Wall Street Journal*, and the *Chicago Tribune*.

An American conductor of Scots-Irish descent, Alexander Platt's forbears hail from the Clan Murray, whose seat is Blair Castle in Perthshire, the ancestral home of the Dukes of Atholl. Neil Gow, the celebrated Scots fiddler whose collection of tunes served as the inspiration for much of the music on this recording, served as fiddler and composer to the 2nd, 3rd, and 4th Dukes.

About the Scottish Chamber Orchestra

The Scottish Chamber Orchestra is internationally recognised for its innovative approach to music-making and programme planning. Formed in 1974 with a commitment to serve the Scottish community, it is also one of the country's foremost cultural ambassadors. The Orchestra performs throughout Scotland, including an annual tour of the Highlands and Islands, and appears regularly at the Edinburgh, St. Magnus, and Aldeburgh Festivals and the BBC Proms. Its busy international schedule has recently included the USA, Germany, Austria, Switzerland, Spain, Portugal, The Netherlands, Sweden, and Hong Kong.

From September 2005, Joseph Swensen is the Orchestra's first-ever Conductor Emeritus, following his highly successful nine-year tenure as Principal Conductor. The Orchestra also enjoys a close relationship with Conductor Laureate Sir Charles Mackerras, and works regularly with guest conductors including Nicholas McGegan, Andrew Litton, John Storgårds, Frans Brüggen and Emmanuel Krivine.

The Orchestra enjoys close relationships with many leading composers, including Composer Laureate Sir Peter Maxwell Davies and Affiliate Composer James MacMillan. The SCO also collaborated with the Swedish Chamber Orchestra in a three-year programme of joint commissions from Sally Beamish and Karin Rehnqvist.

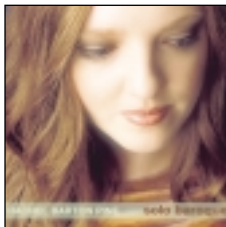
The SCO has led the way in the development of music education, with a unique programme of projects, providing workshops for children and adults across Scotland.

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Photo: Paul Hampton, The Picture House UK

Also with Rachel Barton Pine on Cedille Records



Solo Baroque
(CDR 90000 078)

“The clarity of the presentation is quite special. Rachel Barton Pine is a musician who can grasp a composer’s flash of inspiration in a work and boil it down to performance. . . . Pine delights us with the wizardry of the composer, more than her own technique (which is nonetheless astonishing).”

— Early Music America



**Brahms & Joachim
Violin Concertos**
(CDR 90000 068)



“Recordings don’t get any better than this. Rachel Barton, conductor Carlos Kalmar, and Cedille deserve your enthusiastic support for putting this project together and executing it with such perfectionist zeal and consummate musicianship. . . . Astounding!”

— ClassicsToday.com



**Double Play: Great Duos
for Violin and Cello**
(CDR 90000 047)

“One runs out of superlatives for a CD such as this. . . . It is a joy to hear [these pieces] played with such a compelling mixture of discipline, intelligence and excitement. Barton and Warner[s] . . . electric playing puts this CD in a class of its own.”

— International
Record Review



**Instrument
of the Devil**
(CDR 90000 041)

“What scares me most about this demonic-themed recording is Rachel Barton’s almost inhuman violin playing. . . . Don’t miss this recording.”

— American
Record Guide



**Violin Concertos by
Black Composers
of the 18th and
19th Centuries**
(CDR 90000 035)



“Compelling scores by four little-known composers. . . . Barton handles the concertos’ varied demands with unaffected aplomb, performing this music lovingly.”

— The New York Times



**Handel: The Sonatas
for Violin and Continuo**
(CDR 90000 032)

“★★★★★ [Barton’s] playing is splendid on all levels — lovely tone, wonderfully expressive phrasing, secure technique and strong involvement with the music.”

— Classical Pulse!