

CEDILLE



*American Virtuosa*

Tribute to Maud Powell

Rachel Barton Pine *violin*  
Matthew Hagle *piano*

# American Virtuosa

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Matthew Hagle, piano

- [1] Amy Beach (1867–1944): Romance for Violin and Piano, Op. 23 (1893) (7:31)  
*Dedicated to Maud Powell*
- [2] Percy Aldridge Grainger (1882–1961): Molly on the Shore (1914) (3:15)  
*Transcribed for Maud Powell / Revised by Maud Powell in 1914*
- [3] Antonín Dvořák (1841–1904): Songs My Mother Sang (*Als die alte Mutter*) (1880) (1:49)  
*Arranged by Maud Powell in 1916*
- [4] Jean Sibelius (1865–1957): *Musette* from the Orchestral Suite *King Christian II* (1898) (1:45)  
*Arranged by Maud Powell in 1914*
- [5] Marion Eugénie Bauer (1882–1955): Up the Ocklawaha, Tone Picture for Violin, Op. 6 (1912) (5:30)  
*Dedicated to Maud Powell*
- [6] Frederic Chopin (1810–1849): “Minute” Waltz, Op. 64, No. 1 (1847) (2:00)  
*Arranged by Maud Powell in 1888*
- [7] Carl Venth (1860–1938): Aria (1911) (5:05)  
*Dedicated to Maud Powell*
- [8] Selim Palmgren (1878–1951): May Night (1907) (2:14)  
*Arranged by Maud Powell in 1918 / Dedicated to Harry M. Gilbert*
- [9] Samuel Coleridge-Taylor (1875–1912): Deep River, Op. 59, No. 10 (1904) (4:46)  
*Arranged by Maud Powell in 1910*
- [10] Antonín Dvořák: *Humoreske*, Op. 101, No. 7 (1894) (3:42)  
*Arranged by Fritz Kreisler in 1905 / Revised and Adapted by Maud Powell in 1906*
- [11] H.P. Danks (1834–1903): *Silver Threads Among the Gold* (Song) (1873) (3:06)  
*Arranged by Maud Powell in 1914*
- [12] Herman Bellstedt, Jr. (1858–1926): Caprice on Dixie for Unaccompanied Violin (1905) (3:41)  
*Dedicated to Maud Powell / Revised and adapted by Rachel Barton Pine in 1998*
- [13] Henry Holden Huss (1862–1953): Romance (1906?) (5:19)  
*Dedicated to Maud Powell*
- [14] Harry Mathena Gilbert (1879–1964): Marionettes (Scherzo) (1911) (3:00)  
*Dedicated to Maud Powell*
- Cecil Burleigh (1885–1980): Four Rocky Mountain Sketches, Op. 11 (1913) (9:56)  
*Dedicated to Maud Powell*
- [15] At Sunset (2:50) [16] The Rapids (1:28) [17] Up the Canyon (3:51) [18] The Avalanche (1:40)
- [19] Jules Massenet (1842–1912): Twilight (*Crépuscule*) from *Poèmes Pastorale* (1870–72) (2:22)  
*Arranged by Maud Powell in 1891*
- [20] Max Liebling (1845–1927): Fantasia on Sousa Themes (1905) (7:46)  
*Dedicated to Maud Powell*
- [21] J. Rosamond Johnson (1873–1954): Nobody Knows the Trouble I See (American Negro Melody) (1917) (4:43) *Arranged by Maud Powell in 1919 / Dedicated to H. Godfrey Turner*

TT: (78:45)

*To my husband, with love.  
Thank you for being my Godfrey “Sunny” Turner  
on our many journeys and musical adventures.*

Producer: Judith Sherman

Engineer: Bill Maylone

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Photos of Rachel Barton Pine by Andrew Eccles

Photos of Maud Powell courtesy of the Maud Powell Society for Music and Education

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Violin: “ex-Soldat” Guarneri del Gesu, Cremona, 1742

Strings: Vision by Thomastik-Infeld

Luthier (violin technician): Paul Becker

Steinway Piano

Piano Technician: Charles Terr

Mutes used on the recording:

*La Fleurie* by François Couperin\* (wooden mute), *Twilight* by Jules Massenet (rubber “Spector” mute), *Musette* by Jean Sibelius (leather mute). All mutes from the collection of Fred Spector.

\**La Fleurie* is not on the CD but is available for download from web sites including iTunes, eMusic, Napster and other major digital distributors.

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# *A Personal Note*

by Rachel Barton Pine

I'm frequently asked to name my favorite violinist. It's virtually impossible — each of us has strengths and weaknesses. I admire certain performances and certain aspects of many players, and I draw inspiration from many violinists past and present. However, the violinist I most admire is definitely Maud Powell.

Despite being an avid researcher of violin music and history, I had never heard of Maud Powell until Karen Shaffer sent me a copy of Maud's biography in 1995. I was fascinated to read about her remarkable and inspirational life. Reading on planes and in hotel rooms, I learned how she became the greatest American violinist in the late 1800s and early 1900s while also breaking so many social stereotypes: choosing to dedicate her life to her career; leading a string quartet of men; championing music by contemporary composers, American composers, women composers, and Black composers; and introducing classical music to numerous new listeners. She is often in the back of my mind today as I perform works by contemporary, women, and Black composers; as I



perform rock and classical music in non-traditional venues; and as I give benefit concerts, support young string players, and strive for improvement and greater understanding in all of my interpretations.

Why is Maud Powell not better known today? I believe there are several contributing factors. Unlike Leopold Auer, she didn't leave a pedagogical legacy. While Maud was committed to music education and encouraged every young violinist who came to her for advice, her touring schedule was too intense to maintain a teaching studio. Unlike Heifetz, she didn't live into the electric recording era. And, unlike Wieniawski or Kreisler, she never wrote any original compositions.

After finishing her biography, I began learning some of her repertoire — works that she premiered, arranged, or recorded, and works written for her. Many of these gems have become staples of my recital programs. At the end of my recent performance in Washington, DC, Leonard Slatkin commented, “This music is wonderful! Maud Powell really was the female Fritz Kreisler.” Had I thought more quickly, I should have responded, “Actually, Kreisler was the male Maud Powell.” After all, Maud came

first and was admired by Kreisler and all of his generation.

This album represents a slice of late Nineteenth–early Twentieth Century repertoire rarely heard these days. Miniature jewels like *Humoreske*, *May Night*, or *Minute Waltz* have an individual character that must be defined and demand a significant investment of the performer's personality. Slower melodic works, such as those by Venth, Huss, and Johnson, call for indulgence in expressive shifts and creative rubato. The tone-painting of Burleigh and Bauer still sounds fresh a century later, and the *Sousa Airs* and *Caprice on Dixie* are brilliant American alternatives to the usual Carmen Fantasies and Paganini Caprices.

I hope this recording will open your ears to some masterful compositions, beautiful arrangements, and the art of one of the greatest violinists ever. I also hope that through this CD, the forthcoming printed collection of Maud's music, the second edition of her biography, the reissues of her own recordings, and information posted on [www.maudpowell.org](http://www.maudpowell.org), Maud Powell will finally receive the recognition she deserves as an artist and role model.



*For more information about Maud Powell:*

The Maud Powell Society  
for Music and Education  
[www.maudpowell.org](http://www.maudpowell.org)

The Fox Valley Arts Hall of Fame  
[www.foxvalleyarts.org](http://www.foxvalleyarts.org)

The Maud Powell Music Festival  
[www.powellfest.com](http://www.powellfest.com)

*Photo:*

Rachel Barton Pine and the  
statue of Maud Powell by  
Joseph Heyd, O.S.B. (1995)  
in Peru, Illinois.

# American Virtuosa

Tribute to Maud Powell

Notes by Karen A. Shaffer



As the first great American violinist, Maud Powell (1867–1920) was a catalyst in the development of classical music throughout North America in the late 19<sup>th</sup> and early 20<sup>th</sup> centuries. Born on the edge of the western frontier in Peru, Illinois, Powell carried the pioneering spirit in her blood. Her uncle John Wesley Powell, famed explorer of the Grand Canyon, organized the scientific study of the western lands and of the native American Indians as the powerful director of the U.S. Geological Survey and Bureau of Ethnology and founder of the National Geographic Society. Throughout her short life, Maud Powell boldly challenged convention, opened new avenues for others to explore, and left a legacy that endures to this day.

At a time when much of North America was still a vast wilderness and travel was dangerous and difficult, Maud Powell braved conditions that few would tolerate today in order to bring classical music to people who had never heard a concert. In the process, she pioneered the violin recital in America, inspired tens of thousands with her musical message, and set a new standard for violin playing.

Faced with audiences in remote hamlets and small towns who did not know what to expect from one of her recitals, Maud Powell understood that her ability to entertain was as important as her mission to educate. Powell possessed the largest repertoire of any violinist in her day. With a wealth of music in her fingertips, she won over unsophisticated audiences through her bold and engaging programming. On one tour in 1907–08, she opened with Grieg’s Sonata in G major, Op. 13, followed it with Vieuxtemps’s Concerto, Op. 31, and later played a group of smaller numbers; at other times, she began with the Schütt Suite, played the Arensky Concerto, and then smaller numbers. Her program included arrangements of *St. Patrick’s Day*, *The Arkansas Traveler*, and *Dixie*, which she used as encores. Powell grouped together smaller pieces to demonstrate musical qualities such as melody, rhythm, atmosphere, humor, coquetry, or dazzling technical display. Sonatas and concertos were received with appreciation, while with her short solos, she made her “most intimate and personal appeal to her audience.” (*Miami Metropolis*, February 22, 1912.)

Maud Powell believed it is the artist’s “duty” to reach her audience, even if they were only on

the first rung of the ladder of understanding. “[H]er playing appealed to everyone,” wrote one critic. “Not only the musicians were lifted into ecstasies. In her last group she played a number of lighter compositions, exquisitely . . . and one listener said, ‘I know she did everything splendidly, but so much of it was above me; but the way she played [Schumann’s] ‘Traumerei,’ which I could understand, was the most wonderful thing I ever heard. I shall never forget it.’”

Powell understood that the key to educating the public to appreciate higher forms of classical music depended on her programming. “It’s largely a question of putting them in the right mood . . . things must be led up to properly; creating the proper contrasts and so on,” she noted. At a time when encores were demanded after each number on the program, she used short encore pieces to set the mood for the sonata or concerto that was to follow. “Before audiences in western cities I have played an old familiar Scotch melody and then swept into the best of Arensky. And the latter has always been appreciated,” Powell explained. In this way, Powell built a bridge of understanding spanning from the simplest melodies to the large, complex sonata forms. She asserted: “If

I can have an audience of rag-time listeners to start with, I almost always feel sure that I can help educate them to love the other and higher forms of music. . . .”

As the first instrumentalist to record for the Victor Company’s Celebrity Artist series (Red Seal label) in 1904, Powell popularized classical music through her recordings. However, she refused to record “popular” music, arguing that people would find the tunes of the masters to be “just as pleasure-giving and vastly more interesting while their charm sinks deeper and lasts longer” once they became familiar with them.

The one exception was Powell’s recording of Hart Pease Danks’s “Silver Threads Among the Gold,” a sheet-music best-seller in the 1870s. After two years of prodding by the Victor Company, Powell agreed to transcribe and record it, saying: “I can square myself with the musician by saying — this is not for you but for the old people on ranches miles from a railroad.” Powell never allowed her transcription to be published and never played the piece in concert.

Maud Powell knew transcriptions were “wrong theoretically” but they fulfilled a purpose on her programs. She felt that “some songs, like Rimsky-Korsakov’s ‘Song of India’ and some piano pieces, like Dvořák’s *Humoresque*,’ are so obviously effective on the violin that a transcription justifies itself.” Her transcriptions not only charmed her audiences, they introduced composers whose works they might not otherwise hear.



*Maud Powell autographing her phonograph records, 1917*

The pieces Maud Powell chose to transcribe are musical gems, illustrative of each composer’s musical character, period, style, and nationality in distilled form. Often, these were contemporary composers whom she knew personally, including Jules Massenet and

Percy Grainger, along with Jean Sibelius and Antonín Dvořák, whose violin concertos she premiered in America.

Among Powell’s transcriptions featured in Rachel Barton Pine’s “American Virtuosa — Tribute to Maud Powell,” we can hear Massenet’s masterful ability to create a mood, to paint a scene with color, atmosphere, and fragrance; Sibelius’s humorous and characteristically unexpected pauses; Dvořák’s gift for rhythmic, unforgettable dance melodies and deeply emotional songs of haunting beauty; Grainger’s affinity with Irish dances — spirited, fun-filled, light, and joyous; Palmgren’s delicate tone-painting; and Chopin’s mastery of the piano and genius for miniatures.



*Playing “Molly on the Shore” by Percy Grainger to the Irish well-digger at her summer home, 1919*

In addition to music by European composers, Powell focused a great deal of attention on new works by American composers, then in a gestational period of development. “We have no distinctive utterance in invention or style. Speaking broadly

of the nation at large, we are still in the ragtime stage — the first rung of the ladder of our musical expression,” she observed in 1913. Powell recognized that it would take time for American composers to transform the American experience into higher musical art forms and it would unfold as they realized the value of the material afforded by

American history, literature, folklore, and its “wonderful natural beauties.” Composers felt honored by her attention, aware that her performances of their works brought with them significant public recognition. Many American composers dedicated works to her or sent her their recently published music or manuscripts in hopes of securing a public hearing. She included those she found of value in her concert programs.

Although few American composers had attempted writing violin concertos or even sonatas, Powell recognized that their smaller violin works meant progress in the evolution of American music. In her annual New York

recital on October 21, 1913, Powell presented five works by American composers Marion Bauer, Edwin Grasse, Cecil Burleigh, Arthur Bergh, and Harry M. Gilbert as a group, four of which were dedicated to her.

When asked why she played so many American works, the violinist replied: “I have been criticized for this . . . but I invariably say that American artists owe it to their country to play the best examples of American music. How can we expect to have any national music, if someone does not play these works publicly? Foreign artists come over here and take enormous sums of money out of the country. They have not really served us vitally. They are not in sympathy with our institutions. They rarely play works by American composers. I must try to do what I can for American music.”

The music dedicated to Maud Powell by American composers and her own transcriptions of music by Americans, including African-Americans, nearly chronicles the evolution of American music.

It begins with relatively unsophisticated minstrel songs spanning the period 1850s to 1870s. This period embraces Dan Emmett’s toe-tap-

ping “Dixie,” a minstrel song taken up by Civil War soldiers, which Herman Bellstedt, Jr., a cornet virtuoso in the Sousa Band, turned into a blistering solo violin showpiece for Maud Powell in 1905. Although she revised it substantially, Powell called *Dixie* “quite worthy of Paganini” and said she would not hesitate to play it anywhere. Ms. Pine has further enhanced this virtuosic piece with her own introduction along with some minor revisions.

H. P. Danks’s post-Civil War sentimental hearth-and-home song “Silver Threads Among the Gold” from 1873 presages the full-blown romanticism that marked the decades immediately before and after the turn of the 19th century. Expressive of this later era are the Romances for violin and piano composed by two of Powell’s earliest colleagues and friends Amy Beach and Henry Holden Huss, both pianists, and the *Aria* by Carl Venth, a violinist.

Powell and Beach first met and performed Beach’s evocative *Romance* in 1893 at the Women’s Musical Congress held at the World’s Columbian Exposition in Chicago. Both musicians, at only 25 years of age, symbolized the rising influence of women in music. Beach

went on to become one of America’s leading composers, while Powell became the leading American violinist.

Although Henry H. Huss and Powell were temperamentally quite different, Huss became Powell’s sounding board as she prepared works for performance, while he sought her opinion of his compositions. Powell’s first documented performance of this *Romance* was in her New York recital on January 11, 1906. New York critic Henry Krehbiel received the *Romance* as “a piece of sustained, emotionalized melody . . . with a rich and varied harmonic basis.”



Maud Powell at Carnegie Hall with Henry Holden Huss, circa 1906

Carl Venth’s *Aria* is the second of two pieces he dedicated to Maud Powell. Venth com-

posed it around 1911 in Texas, where he made his mark as a violinist, conductor, composer, and teacher. Powell performed the *Aria* for Venth during her 1914 recital in Fort Worth. Venth admired Powell for possessing “every attribute of greatness, a warm tone, capable of every degree of shading, from the most dramatic intensity to the most joyful brightness, any amount of temperament and a big brain.” He claimed that her programming made her “perhaps the greatest of the great” because she ran “the whole gamut of the really worth while compositions, from the classics to the most modern.”

American patriotic fervor at the turn of the 19th century is mirrored in John Philip Sousa’s stirring marches. These were turned into the virtuosic “Fantasia on Sousa Themes” by pianist and vocal coach Emil Liebling for Powell to play as an encore following her violin solos with the Sousa Band on its 1905 tour of the British Isles. The *Fantasia*’s themes are drawn largely from Sousa’s operettas *El Capitan* and *The Bride Elect*, which were incorporated in his marches by the same names. The *Fantasia* ends with an excerpt from Sousa’s most famous march, “The Stars and Stripes Forever.”

In the second decade of the 20<sup>th</sup> century, violinist and composer Cecil Burleigh's tone paintings of scenes from the American West in his "Rocky Mountain Sketches" explored new inspirational landscapes for composing uniquely American music. Maud Powell played "The Avalanche" from manuscript at her New York recital on October 2, 1913, where it was hailed for its emotional power and character. Powell visited Burleigh in his New York home to discuss his first violin concerto (which she performed) and "The Avalanche," from "Rocky Mountain Sketches." He considered it a "great honor" coming from "one of the truly great violinists of her time." Powell shared Burleigh's love for the American West, believing that the future of American music lay in that direction.

Harry M. Gilbert's delicate Scherzo, "Marionettes," reflected the humor and playfulness of American Broadway musicals, vaudeville, and operetta at the time. Gilbert, a native of Kentucky who held prestigious church organist posts in New York City, was as much at home with vaudevillians as he was as a piano soloist or as an accompanist for American opera singer David Bispham, cellist Pablo Casals, and violinists Kathleen Parlow

and Maud Powell. Powell introduced Gilbert's "vivacious" Scherzo in New York in 1911, describing it as "a quaint conceit, picturing in tone the antics of tiny marionettes." A New York critic hailed the music as "thoroughly spontaneous and musical" and Powell happily recorded the work in 1912.

Perhaps Powell's most satisfying experience in providing inspiration for an American composer occurred with Marion Bauer's "Up the Ocklawaha." Powell had repeatedly urged Bauer to write something for her, wanting Bauer to "do for the American composer what I have tried to do for the American woman violinist." In early 1912, upon her return to New York City after a tour, Powell met Bauer in the street, took Bauer to her apartment and described her night trip through the Florida Everglades. Powell depicted the eerie boat journey through the swamp forest of gaunt, giant cypresses shrouded in Spanish moss. "She described it with such earnestness that I was deeply impressed with the picture which had been forming itself into the musical images in my mind ever since she had begun to talk," Bauer recalled. "I went to my rooms and immediately set to work at the piece, having a theme knocking insistently at my head. And

so, a few hours later, I went back to her and showed her the almost completed sketches. There were tears in her eyes when she handed it back to me and said, 'It is just as though you had been there.' So she played it and it was really hers."

Bauer's piece is the most advanced and forward-looking of all the compositions dedicated to Powell, distinctly of the 20<sup>th</sup> century — a highly sophisticated, impressionistic, evocative tone-painting that still sounds modern to the ear. Powell commented that she had "never experienced a more remarkable expression of color and picture drawing in music than this work" and noted that it is "so individual in its musical speech, penned with such sure intent, that it must hold a unique place in violin literature."

Near the dawn of the 20<sup>th</sup> century, the music of African-Americans began to appear in classical music art forms. Maud Powell knew the Black composers trained in classical music who were involved in transforming their own heritage into popular song, musical theater, operetta, and classical music art forms — including Henry Thacker Burleigh, Samuel Coleridge-Taylor, and James Rosamond

Johnson — all of whom were involved in the momentous discussion about the development of a distinctly "American" music within the context of European art forms.

Powell moved to fully integrate African-American music and musicians into the emerging American tradition of classical music. She dared to cross the color line by performing African-American spirituals in recital and by championing the violin concerto and other works of Afro-English composer Samuel Coleridge-Taylor. Her advocacy helped gain legitimacy for the place of music by Black composers in classical music concerts in America.



*Maud Powell with Samuel Coleridge-Taylor  
and tenor George Hamlin, 1910*

“Deep River” was included in the collection of *Twenty-Four Negro Melodies* transcribed for piano by Samuel Coleridge-Taylor and published by Oliver Ditson in 1905. Coleridge-Taylor transformed earlier Black melodies and rhythms into a more classical art form for piano. In fact, in his “Deep River,” only the four bars immediately following the opening measure of rolling chords are true to the original spiritual.

In 1910, Powell was inspired to transcribe “Deep River.” She knew that Coleridge-Taylor considered “Deep River” “the most beautiful and touching melody of the whole series.” Powell attributed the effectiveness of her transcription to the beauty of his setting, which she said she “only recast . . . in great haste.” When she performed “Deep River” during her New York recital in October 1911, critic Henry Krehbiel hailed it as “far and away the most effective bit of music based on American folk song which has yet been offered to the public, and the audience heard it with delight not unmixed with surprise.”

It was the first time a White solo concert artist trained in the European classical music tradition had performed an African-American

spiritual in concert. Previous to this time, primarily Black ensembles and soloists had presented spirituals in concert. Powell recorded “Deep River” for the Victor Company on June 15, 1911, the first version ever recorded, giving it world renown.

J. Rosamond Johnson’s arrangement of “Nobody Knows the Trouble I See” for voice and piano was published in 1917. At that time, he was the director of the New York Music School Settlement for Colored People and was well known as an excellent singer and pianist and a successful composer who broke the color barrier with his popular songs written for musicals, operetta, and vaudeville. When Maud Powell knew him, Johnson was compiling and arranging two collections of African-American spirituals and folk tunes that were eventually published as *The Book of American Negro-Spirituals* and *The Second Book of Negro-Spirituals* in 1925 and 1926. Powell discussed with him his arrangement of “Nobody Knows the Trouble I See” and he expressed the hope that she might transcribe it for violin and piano. She did so in June 1919 as a surprise for Johnson in response to his request that she give an emergency benefit concert for the school. Powell’s full recital program concluded with her rendition

of “Deep River” during which “faces took on a visible emotion.” She then played “Nobody Knows the Trouble I See” to the intense delight of everyone. She included this transcription in her fall 1919 programs, and it became the last piece she ever played in concert, just before she collapsed on stage of a heart attack in St. Louis in November. She dedicated her transcription to H. Godfrey Turner, her congenial, devoted husband and enterprising manager who fully shared her vision.

Rachel Barton Pine, a musical explorer in her own right, is among the first to perform Maud Powell’s transcriptions and music dedicated to her since Powell herself played them. She has performed many of these pieces in concert tributes to Maud Powell in Illinois and Washington, D.C. while also including them in her regular recital programs, to the delight of her audiences. Combining music with narrative, Ms. Pine’s special recital program, “A Tribute to Maud Powell,” offers an excellent perspective on the pivotal role and achievements of Maud Powell in American music history. As an inspiring performer and educator in the broadest sense, Ms. Pine is admirably carrying forward Maud Powell’s musical legacy with her very own special gifts.

Ms. Pine was the music advisor and editor for the forthcoming sheet music collection *Maud Powell Favourites* from which the music on this recording was drawn. The four-volume collection, to be published by HNH International Limited, contains extensive, detailed notes on all of Maud Powell’s transcriptions and music commissioned by or dedicated to her. For further information about the collection, please visit the Maud Powell Society’s web site at [www.maudpowell.org](http://www.maudpowell.org). *Maud Powell Favourites* can be ordered through the Artaria website [www.artaria.com](http://www.artaria.com).

Maud Powell’s own recordings include a number of selections found in *Maud Powell Favourites*. All four volumes of *Maud Powell, The Complete Recordings, 1904–1917*, Naxos Historical Series, Great Violinists, Vols. 1–4, Naxos 8.110961, 8.110962, 8.110963, 8.110993, can be ordered from [www.naxos.com](http://www.naxos.com), [www.amazon.com](http://www.amazon.com), or [www.amazon.co.uk.com](http://www.amazon.co.uk.com).

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*Karen A. Shaffer is the president and founder of The Maud Powell Society for Music and Education. She is the author of Maud Powell, Pioneer American Violinist and compiled the forthcoming sheet music collection Maud Powell Favourites.*

# 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, Plácido Domingo, 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, William Warfield, Christopher O'Riley and Mark O'Connor. 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 "Chicagooan 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, 2004, and 2007.

Ms. Pine is President of the Rachel Elizabeth Barton Foundation which assists young artists through various projects including the Instrument Loan Program, Grants for Education and Career, and The String Students' Library of Music by Black Composers. She serves on the boards of the Music Institute of Chicago, the Chicago Chapter of the National Academy of Recording Arts and Sciences, the Chicago School of Violin Making, and The Chicago Classical Recording Foundation. Ms. Pine's pedagogical activities include giving frequent master classes and serving as an instructor for Mark O'Connor's Fiddle Camp. 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 numerous appearances on the Jerry Lewis Telethon.

This is Ms. Pine's eighth 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 *Stringendo: 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](http://www.rachelbartonpine.com)

# Matthew Hagle

Pianist Matthew Hagle lives and works in the Chicago area. He has performed at the Ravinia Festival's Martin Theater, Symphony Center, the Chicago Cultural Center, and "live" on radio station WFMT, among other venues. He has performed in England, Australia, and Japan, as well as throughout the United States. His recent solo performances have explored often neglected masterpieces of the 20th-century piano repertoire and connections between newer and older music, including pieces by Copland, Carter, Ives, Schönberg, Messaien, Ligeti, and Takemitsu. Since 1999, he has been principal collaborator to violinist Rachel Barton Pine, joining her for performances around the United States including a recent recital at the U.S. Supreme Court, as well as appearances on National Public Radio's Performance Today, St. Paul Sunday, and the Jerry Lewis Telethon. In 2005, he collaborated with Ms. Pine on a series of performances of the complete works for violin and piano by Beethoven, broadcasted live on WFMT. He also performs with members of the Chicago Symphony and as a piano duo with his wife Mio.

Clavier Magazine has praised the "rare clarity and sweetness" of Mr. Hagle's playing,

which has been described by both Piano and Keyboard and the *New Haven Register* as "outstanding." The *Charleston Post and Courier* commented on his "unusual sensitivity," and the *Springfield (MA) Union News* applauded his "unaffected brilliance and profound understanding," "elegant phrases and majestic expostulations," and "rhythmic dependability, guarded exuberance, and a glorious fourth and fifth-finger legato with which to sing gleaming upper-octave melodies."

A dedicated teacher of piano, chamber music, music theory, and composition, Mr. Hagle is currently on the faculty of the Music Institute of Chicago. His students in piano and composition have won prizes in local and national competitions. He has also taught at the University of Notre Dame, Elmhurst College, and the International Institute for Young Musicians at the Universities of Kansas and California at Santa Barbara. In addition to teaching composition, Mr. Hagle has composed pieces for solo flute and piano that have been performed in Germany and Japan. He was a laureate of the 1997 American Pianists Association Competition and one of 36 pianists chosen to compete in the 2000 Sydney International Piano Competition.

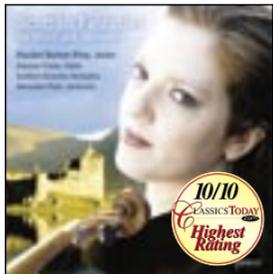
Matthew Hagle is a graduate of the Peabody Conservatory (B.M.) and Yale University (M.M., M.M.A., D.M.A), receiving faculty prizes in piano, accompanying, and music

theory. He also won a Fulbright Grant to study piano privately in London. His teachers were Claude Frank, Robert Weirich, Donald Currier, and Maria Curcio Diamond.



Maud Powell on tour with her pianist Arthur Loesser, c. 1915-17

## Also with Rachel Barton Pine on Cedille Records



CDR 90000 083

*Scottish Fantasies for Violin & Orchestra*  
Rachel Barton Pine, violin  
Alasdair Fraser, fiddle  
Scottish Chamber Orchestra  
Alexander Platt, conductor  
2 CDs at a Single CD price

“Everything about this release by violinist Rachel Barton Pine is exceptional, from the selection of couplings to the performances themselves. . . . This collaboration between Barton Pine, Fraser, Platt, and the SCO is a triumph on all counts, a model of what a themed release ought to be. . . . Without a doubt, this is one of the smartest and most purely lovable releases of the year.”  
(*ClassicsToday.com*)



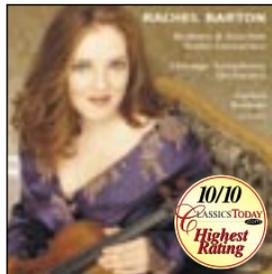
CDR 90000 078

*Solo Baroque*; Bach: Sonata No. 1, Partita No. 2; plus works by Biber, Westhoff, and Pisendel  
Rachel Barton Pine, violin

The first recording to showcase two of Bach’s masterpieces for unaccompanied violin in the context of the long-standing tradition from which they arose.

“Pine’s crisp articulation and rhythmic élan make these passages sparkle as though set with brilliant stones.” (*Fanfare*)

“This is a first-rate recital — ideally recorded — that shows an extraordinary young artist at work, offering insights and interpretations that welcome repeated listening and signal a major career in progress.” (*ClassicsToday.com*)

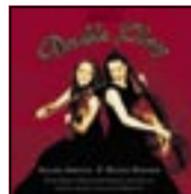


CDR 90000 068

*Brahms & Joachim Violin Concertos*  
Chicago Symphony Orchestra  
Carlos Kalmar, conductor

“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*)

“With the best complete version of Joachim’s concerto, with a monumental performance of the Brahms concerto . . . and finally with stunning recorded sound, Cedille’s two CDs deserve an urgent recommendation for their extraordinary merit and equally extraordinary appeal.” (*Fanfare*)



CDR 90000 047

*Double Play: Great Duos for Violin and Cello*  
Rachel Barton Pine, vn  
Wendy Warner, cello

“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*)

“[Barton and Warner] possess both power and warmth. . . . Their collaboration already represents musicianship of mature insight, hair-raising electricity, and intense involvement. . . . Unhesitatingly recommended.” (*Fanfare*)



CDR 90000 041

*Instrument of the Devil*  
Saint-Saëns: *Danse Macabre*  
Liszt/Milstein: *Mephisto Waltz*  
Bazzini: *Round of the Goblins*  
Sarasate: *Faust Fantasy*, etc.  
Rachel Barton Pine, vn  
Patrick Sinozich, piano

“Deserves a place in every violinist’s library. A frightfully good, thoroughly entertaining fire and brimstone recital, warmly (or, in keeping with the theme, hotly) recommended.” (*Fanfare*)

“This disc is simply one of the finest violin recordings I’ve heard in the last five years.”  
(*Audiophile Audition*)

“A unique and wonderful disc, not to be missed by any lover of the violin.”  
(*Amazon.com*)



CDR 90000 035

*Violin Concertos by Black Composers of the 18th and 19th Centuries*  
Rachel Barton Pine, vn  
Encore Chamber Orch.  
Daniel Hege, cond.

“Compelling scores by four little-known composers . . . Barton handles the concertos’ varied demands with unaffected aplomb, performing this music lovingly.”  
(*The New York Times*)

“Barton has recorded a gem. . . . [This CD] offers an enchanting look at four virtuosic composers. Barton’s playing is delicate but formidable.”  
(*Playboy*)

“Rachel Barton . . . gives radiant new life to each forgotten composition.”  
(*Cleveland Plain Dealer*)



CDR 90000 032

*Handel: The Sonatas for Violin and Continuo*  
Rachel Barton Pine, vn  
David Schrader, harpsichord  
John Mark Rozendaal, cello

“Rachel Barton’s wonderfully vital Handel performances bring us some of the most refreshing, life-enhancing Baroque playing heard in years.”  
(*Chicago Tribune*)

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

