

# AN ITALIAN SOJOURN



CEVILLE

TRIO SETTECENTO

*Producer:* James Ginsburg

*Engineer:* Bill Maylone

*Graphic Design:* Melanie Germond

*Cover Painting: The Walk*, c.1791 (oil on canvas) by Giandomenico (Giovanni Domenico) Tiepolo (1727–1804). Ca' Rezzonico, Museo del Settecento, Venice, Alinari. © The Bridgeman Art Library International

Recorded December 18, 19, 21 & 22, 2006 in Nichols Concert Hall at the Music Institute of Chicago in Evanston, IL

#### Instrument Credits:

*Violin:* Nicola Gagliano, 1770, in original, unaltered condition

*Violin Strings:* Damian Dlugolecki

*Violin Bows:* Harry Grabenstein, replica of early 17<sup>th</sup> Century model (Castello, Stradella, Marini) / Louis Begin, replica of 18<sup>th</sup> Century model (Locatelli, Corelli, Tartini, Handel, Veracini)

*Cello:* Unknown Tyrolean maker, 18<sup>th</sup> century

*Cello Bows:* Louis Begin (Castello, Marini, Stradella) / Julian Clarke (Corelli, Handel, Locatelli, Tartini, Veracini)

*Harpsichord:* Willard Martin, Bethlehem, Pennsylvania, 1997. Single-manual instrument after a concept by Marin Mersenne (1617), strung throughout in brass wire with a range of GG-d3.

*Tuning:* Unequal temperament by David Schrader, based on Werckmeister III.

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DARIO CASTELLO (fl. 1621–1636)

☐ Sonata ottava in D minor (4:38)

ALESSANDRO STRADELLA (1644–1682)

☒ Sinfonia in D minor (7:27)

BIAGIO MARINI (1678–1741)

☓ Sonata a due in D minor (3:55)

PIETRO ANTONIO LOCATELLI (1695–1764)

Sonata da camera, Op. 6, No. 2 in F Major (16:31)

☒ Andante (5:33) ☓ Allegro (4:44) ☓ Aria (6:09)

ARCANGELO CORELLI (1653–1713)

Sonata in C Major, Op. 5, No. 3 (10:02)

☒ Adagio (2:15) ☓ Allegro (1:42) ☓ Adagio (2:50) ☓ Allegro (0:53) ☓ Allegro (2:14)

GIUSEPPE TARTINI (1692–1770)

Sonata Pastorale in A Major (9:09)

☒ Grave (3:19) ☓ Allegro (2:37) ☒ Largo (3:13)

GEORGE FRIDERIC HANDEL (1685–1756)

Sonata in G minor, HWV 364a (5:31)

☓ Larghetto (1:23) ☓ Allegro (1:32) ☒ Adagio (0:44) ☓ Allegro (1:48)

FRANCESCO VERACINI (1690–1750)

Sonata in D minor, Op. 2, No. 12 (13:02)

☓ Passagallo (Largo) (3:22) ☓ Capriccio Cromatico (Allegro, ma non presto) (2:51)

☒ Adagio — Ciaccona (Allegro, ma non Presto) (6:43)

## TRIO SETTECENTO

Rachel Barton Pine, violin

John Mark Rozendaal, cello

David Schrader, harpsichord

TT: (70:51)

# A PERSONAL NOTE

by Rachel Barton Pine

What a difference a decade makes! In 1996, John Mark Rozendaal, David Schrader, and I collaborated on a recording of Handel's Violin Sonatas. We enjoyed working together so much that in 1997, we formed Trio Settecento. This album, *An Italian Sojourn*, represents the culmination of ten years' growth for us as individuals and as an ensemble.

In 1996, I recorded Handel using a modernized 1617 Amati and a baroque bow. My interpretations on that album combined a historically-informed approach to phrasing and ornamentation with a contemporary application of vibrato. This continues to be my approach when performing a Baroque sonata alongside Romantic and 20<sup>th</sup>/21<sup>st</sup> Century works on my 1742 Guarneri del Gesù.

However, my exploration of the sound world of the 17<sup>th</sup> and 18<sup>th</sup> Centuries has evolved significantly. In 2002, I began performing this music on a 1770 Nicola Gagliano in original

condition. This beautiful instrument has had a remarkable effect on my capability to be faithful to the early composers' intents and to bring their music most fully to life.

I am so grateful for the opportunity to collaborate with John Mark and David. Their passion for music, boundless thirst for knowledge, and mastery of their instruments makes our time together an exciting musical adventure and increasingly rewarding. The longer we play together, the more we breathe as one, anticipate each others' nuances, and discover increased freedom and spontaneity in our improvisations. And through all these years of intense rehearsing, we remain the best of friends!

Baroque music holds the power to delight and astonish. We chose the pieces on this album for their profound beauty and sometimes startling originality, even eccentricity. I hope that you are as excited to discover this music as we always are to play it.

# AN ITALIAN SOJOURN

Notes by John Mark Rozendaal

Historians in the fields of the sciences, social and political studies, psychology, philosophy, religion, literature, and the arts all note an important shift in some core aspect of social and human consciousness — indeed in the basic ways of human beings — in Europe dating from about 1600. From this moment, Westerners began to adopt a new, more complex attitude towards the “self,” fundamentally redefining personhood. In the field of music, the new paradigm was signaled by the development of an entirely new voice. This new voice of the seventeenth century included a new technique of vocal production; an analogous new “voice” for instruments (the voice having long been regarded as a type of instrument, and instruments as stand-ins for voices); a powerful new persona for the individual performer; and a cultural phenomenon encompassing a new concept of “audience,” including new institutions through which audiences and performers could meet one another. The birthplace of the new voice was, of course, in the

land of music, Italy; the conception occurred quietly in Florence and then vociferously in Venice. While the first embodiment of the new voice was the opera singer, the violinist was a not-too-distant second. In Trio Settecento's “Italian Sojourn” program we follow the voice of the Cremona violin to hear what that voice could say: what tales of mystery, joy, or tragedy it could tell in Venice and Rome, and even as an expat in Dresden or Amsterdam.

We first learn of the poetic story-telling violinist in Venice. There is a likely reason that the art of the wordless voice made its early appearance in this location. Historians of Baroque music point to the spatial and temporal patterning of the concerto (both sacred with voices and instrumental) as Venice's special contribution to the evolution of 17<sup>th</sup>-century music. Given Venice's close cultural ties with the East and the pride with which Venetian nobles and institutions acquired Islamic art, one wonders whether the virtuosic refine-

ment of abstract decoration found in Turkish, Arab, and Persian design played a role in shaping European instrumental music. In a Persian carpet or Turkish tile decoration one finds abstract motifs repeated, varied, developed, and placed in a coherent structure with a beginning, middle, and end; and main themes developed by repetition, fragmentation, and variation, and punctuated by episodes. Does this not describe precisely the concerto format through which J. S. Bach claimed to have learned “musical thinking” from the compositions of Vivaldi? This particularly Venetian musical pattern thinking is the technique that Biagio Marini and Dario Castello develop and deploy to structure the rhetoric of the newly vocalized violin. To hear these pieces in their richest context we may imagine them performed in the opulence of the Basilica of San Marco or a palazzo on the Grand Canal, replete with ornate window traceries, vessels of damascene and draperies of damask from Damascus, gilded icons from Byzantium, gleaming glass objects from Egypt, and, of course, carpets from Persia and Turkey.

The next stop on our Italian sojourn is Rome, whither Allessandro Stradella, Arcangelo Corelli, and the youthful Georg Friedrich Handel all traveled to enjoy the unique possibilities for inspiration and prestigious patronage available only in the Eternal City.

Allessandro Stradella’s work in Rome was supported by that notorious legend-in-her-own-time, Queen Christina of Sweden, bringing him to the center of Catholic Europe’s most exclusive set of beautiful people. Stradella’s short and scandalous life would provide enough interesting material to fill this essay. Here it will suffice to note that, like Mozart and Purcell, this prodigy produced in fewer than four decades hundreds of works in all musical genres whose poetic beauty caused him to be remembered with romantic regret for generations after his untimely demise. The Sinfonia on our program is a rich amalgam of quasi-improvisatory passages, carefully worked counterpoint, and dance elements.

To assess the achievement of Arcangelo Corelli, we can do no better than to quote the great

English connoisseur Charles Burney, whose judgment, recounted in his *General History of Music* (1789), remains insightful today:

“We are now arrived at a memorable era for the *violin*, *tenor* [viola], and *violoncello*; when the works and performance of the admirable Arcangelo Corelli (1653–1713), rendered them respectable, and fixed their use and reputation, in all probability, as long as the present system of Music shall continue to delight the ears of mankind. Indeed, this most excellent master had the happiness of enjoying part of his fame during his mortality; for scarce a contemporary musical writer, historian, or poet neglected to celebrate his genius and talents; and his productions have contributed longer to charm the lovers of Music by mere powers of the bow, without the assistance of the human voice, than those of any composer that has yet existed. Haydn, indeed, with more varied abilities, and a much more creative genius, when instruments of all kinds are better understood, has captured the

musical world in, perhaps, a still higher degree; but whether the duration of his favour will be equal to that of Corelli, who reigned supreme in all concerts, and excited undiminished rapture full half a century, must be left to the determination of time, and the encreased rage of depraved appetites for novelty.”

Of Corelli’s Opus V, Burney wrote:

“Corelli’s *Solos*, as a classical book for forming the hand of a young practitioner on the violin, has ever been regarded as a most useful and valuable work, by the greatest masters of the instrument. I was told by Mr. Wiseman at Rome, that when he first arrived in the city, about twenty years after Corelli’s decease, he was informed by several persons who had been acquainted with him that his *opera quinta*, on which all good schools for the violin have been founded, cost him three years to revise and correct. Tartini formed all his scholars on these solos; and Signor Giardini has told me,

that of any two pupils of equal age and disposition, if one was to begin his studies by Corelli, and the other by Geminiani, or any other eminent master whatever, he is sure that the first would become the best performer.”

Burney’s recognition of Corelli’s importance as a pedagogical resource and model is no less true today, more than two centuries later, as evidenced by the musical inheritance that Rachel Barton Pine shares with many of today’s finest violinists: Ms. Pine studied with Almita Vamos whose violinistic lineage can be traced back in an unbroken thread through Louis Persinger, Eugène Ysaÿe, Henri Vieuxtemps, Charles-Auguste de Bériot, G. B. Viotti, Gaetano Pugnani, and G. B. Somis to Corelli himself.

In 1706, the Academy of the Arcadians, the famous Roman group of musicians, poets, and prelates, relaxed its usual rules for membership to admit a young foreigner of uncommon talent. G. F. Handel was nick-named “Il Sassone” (the Saxon) by the Romans who enjoyed the exquisite early cantatas and oratorios of the

man who would become the most celebrated composer of the era. Corelli collaborated with Handel in important projects including the oratorio “Il Resurrezione.” Corelli’s model for the sonata and for the voice of the violin is clearly the template and inspiration for Handel’s violin sonatas.

Eighteenth-century virtuosi expanded and embellished Corelli’s violinistic language to an incredible extent, thrilling their audiences with hair-raising difficulties: complex multiple-stopping, high notes and higher notes, special bowing techniques requiring agility and years of practice, and ornaments and divisions of staggering complexity. Francesco Veracini, Giuseppe Tartini, and Pietro Locatelli all participated in this trend. Yet for all of the impressive instrumental gymnastics these performer/composers created, their sonatas are not mere flash. On the contrary, these were musicians of substance with considerable compositional technique and intellectual ambition. Veracini’s interests included serious exploration of alchemy, still a significant line of inquiry in the eighteenth century. Tartini is

remembered in the history of musical theory for his writings relating harmony to geometry and arithmetic. Pietro Locatelli spent the better part of his career in residence in Amsterdam, directing an ensemble of amateur instrumentalists (excluding those whose motives might be clouded by professional ambition) and amassing an extensive library whose inventory attests to his interest in history, theology, philosophy, topography, and ornithology. Veracini, Locatelli, and Tartini hold in common a cosmopolitan international posture; all were active in carrying the music of the Italian violin into northern Europe, and each shows the influence of German and French music in his compositions.

Locatelli’s Opus VII violin sonatas eschew the traditional slow-fast-slow-fast format in favor of a more modern arrangement in which a single slow-fast pair of movements is followed by an air with variations, often (as here) a minuet.

Tartini’s music shows the clear influence of the Prussian *empfindsamer stil* (expressive style). He may have learned this style from “Padre

Boemo” (a.k.a. Bohuslav Cernuhorsky), with whom he studied at a monastic retreat in Assisi while hiding from the wrath of the Bishop of Padua. (Tartini had married without revealing that, by virtue of his monastic education, he was a candidate for the priesthood.)

Tartini’s Sonata Pastorale is a splendid example of a large sub-genre in baroque string music in which drone effects are used to evoke the traditional bagpipe music of shepherds. The conceit is associated with both the pastoral idiom in classical and renaissance poetry, and with the band of shepherds who were the first to pay their respects to the infant Jesus. (Corelli’s Christmas Concerto and the Pastoral Symphony section of Handel’s *Messiah* are two of the most famous of examples.) In the eighteenth century, it is likely that even urban dwellers regularly heard the sounds of farm animals and the voices, songs, and dances of the people who tended them. (At this time the Roman forum was still referred to as the *Campo vaccino* because of the cows pastured there.) Thus, these pieces may well have been inspired by actual folk music of the time. The

final movement of Tartini's sonata treats this convention with exceptional vigor and variety, depicting the shepherds alternately dancing for joy and becalmed in rustic tranquility.

Veracini's Sonata in D-minor offers the twin thrills of a passacaglia and a chaconne. These genres both originated in the vaguely Spanish/Italian repertoires of dance music for the vihuela (early guitar) and, after effective appearances on the Italian operatic stage, developed into works of remarkable formal and emotional complexity in the ballets and operas of Lully. The two forms are extremely similar on paper: Both are triple-time dances, through-composed, based on repeating harmonic progressions, with special emphasis on the second beat of the bar. But in their theatrical context they have quite distinct characters and functions that Veracini clearly recalls. The passacaglia is the lament in which the operatic heroine pines for her lost love. The chaconne is the party piece in which all of the courtiers, nymphs, and shepherds celebrate the happy union of the lovers. Appearing in baroque chamber music works, these large dance

movements are always suggestive of the theatrical. Veracini evokes a remarkable personal drama, opening the sonata with a powerfully tragic lament, detouring for a complex and peculiar fugue with two subjects, continuing with an incredibly developed ecstatic dance, and finishing with a cruel surprise return to the anguished passacaglia.



Founded in 1931, The Music Institute of Chicago offers the finest instruction in all instruments and voice to students of all ages and levels of interest. In addition to offering high quality music education, the Music Institute provides a foundation for a lifelong enjoyment of music and offers an array of cultural events to further enrich the musical lives of students and the community it serves. The Music Institute of Chicago's Evanston campus houses the organization's premier performance facility, Nichols Concert Hall. After opening in May 2003, it quickly established itself as one of Chicago's lead venues for chamber music performance. Originally designed as a First Church of Christ, Scientist in 1912 by renowned Chicago architect Solon S. Beman, the building has been sensitively restored as a state-of-the-art, 550-seat concert hall and music education center. The converted building received the prestigious Richard H. Driehaus Award for best adaptive use by the Landmarks Preservation Council of Illinois. Music critics, audiences and performers have hailed the excellent acoustics and elegant, vaulted beauty of Nichols Concert Hall.

TRIO SETTECENTO  
*(from left to right):*

John Mark Rozendaal  
Rachel Barton Pine  
David Schrader

Photo by J. Henry Fair



## ABOUT THE ARTISTS

**Trio Settecento** formed in 1996 to record the complete violin sonatas of George Frideric Handel. The critical acclaim for that disc led to period-instrument recitals throughout the U.S., including their New York debut at the Frick Collection in 2006 and their debut at the Boston Early Music Festival in 2007. Performing on antique instruments of rare beauty and expressive power, the three virtuosos breathe life into musical masterpieces that capture the dramatic intensity of the Italians, the poetic gestures of the French school, and the profound humanism of J. S. Bach, Mozart, and Beethoven. Trio Settecento's passionate and authoritative interpretations renew the pleasures of hearing beloved music from the Age of Enlightenment while also revealing the delights of new discoveries. Their imagination, vigor, technical polish, and historical insight have made the Trio's performances appealing to audiences and critics alike.

For more about Trio Settecento please visit [www.myspace.com/triosettecento](http://www.myspace.com/triosettecento).

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 Welsler-Möst and made her Salzburg Festival debut in the summer of 2001. Her U.S. 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*, Ms. Pine performed the world premiere of Augusta Read Thomas's *Rush*, written for the artist.

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. 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 has been involved in historically informed performances of baroque and classical repertoire since age 14, including collaborations with David Douglass, Elizabeth Wright, Marilyn McDonald, Gesa Kordes, Temple of Apollo, and the Chicago Baroque Ensemble. In 2007, she made her debut on viola d'amore with the period instrument ensemble Ars Antigua. She will perform on the rebec as a guest artist with the Newberry Consort during the 2008-2009 season.

This is Ms. Pine's ninth recording for Cedille Records. Her most recent Cedille releases are *American Virtuosa: Tribute to Maud Powell*, with pianist Matthew Hagle; *Scottish Fantasies for Violin and Orchestra*, with the Scottish Chamber Orchestra; *Brahms & Joachim Violin Concertos* with the Chicago Symphony Orchestra; and *Solo Baroque*, which presents two J. S. Bach masterpieces for unaccompanied violin, along with key works by Bach predecessors and contemporaries Heinrich Biber, Johann Paul von Westhoff, and Johann Georg Pisendel. 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*.

*"Pine delivers one of the most appealing baroque violin tones I've ever heard. . . . She shows extraordinary mastery of ornamentation and obviously has worked out the most subtle expressive mannerisms with great care."* (ClassicsToday.com)

*"One of the rare mainstream performers with a total grasp of Baroque style and embellishment."* (Fanfare)

For more about Rachel Barton Pine please visit [www.rachelbartonpine.com](http://www.rachelbartonpine.com).

**John Mark Rozendaal** specializes in performing and teaching stringed instrument music from the Baroque and Renaissance eras. As founding Artistic Director of the Chicago Baroque Ensemble, Mr. Rozendaal performed and led seven seasons of subscription concerts, educational programs, radio broadcasts, and recordings for the Cedille and Centaur labels. Mr. Rozendaal has served as principal 'cellist of The City Musick and Basically Bach, and has performed solo and continuo roles with many period instrument ensembles, including the Newberry Consort, Orpheus Band, the King's Noyse/Boston Early Music Festival Violin Band, Parthenia, The New York Consort of Viols, Repast, Four Nations Ensemble, and the Catacoustic Consort.

Mr. Rozendaal's viola da gamba playing has been praised as "splendid" (*Chicago Tribune*), and "breathtaking" (*Chicago Sun-Times*). He is founder and director of the Viola da Gamba Dojo classes, based in Manhattan.

John Mark Rozendaal's first solo album, *Breaking the Ground*, includes divisions and preludes by English composer Christopher Simpson (c.1605–1669), performed with harpsichordist David Schrader, and is scheduled for fall 2007 release on Centaur Records.

This is John Mark Rozendaal's sixth recording for Cedille Records.

For more about John Mark Rozendaal please visit [www.jmrozendaal.com](http://www.jmrozendaal.com).

Equally at home in front of a harpsichord, organ, piano, or fortepiano, **David Schrader** is "truly an extraordinary musician . . . (who) brings not only the unfailing right technical approach to each of these different instruments, but always an imaginative, fascinating musicality to all of them" (Norman Pelligrini, WFMT, Chicago). A performer of wide ranging interests and accomplishments, Mr. Schrader has appeared with the Chicago, Dallas, San Francisco, and Colorado Symphonies, and appeared as a soloist at four national conventions of the American Guild of Organists (1984, 1994, 1998, and 2006). He has also performed at the prestigious Irving Gilmore Keyboard Festival (playing separate concerts on organ, harpsichord, and clavichord) and at the Ravinia Festival; Aspen Music Festival; Oulunsalo Soi Music Festival in Oulu, Finland; Michigan Mozartfest; Boston Early Music Festival; Santa Fe Chamber Music Festival; Connecticut Early Music Festival; Manitou Music Festival; and as soloist and conductor at the Woodstock (Illinois) Mozart Festival.

A resident of Chicago, Mr. Schrader performs regularly with Music of the Baroque, the Newberry Consort, and Bach Week in Evanston. He has also appeared with The Chicago Chamber Musicians, Contempo (f.k.a. the Contemporary Chamber Players), the Chicago Baroque Ensemble, and The City Musick. He is a frequent guest on WFMT's "Live From WFMT" series of broadcast in-studio performances and a founding member of Baroque Band, Chicago's new period-instrument orchestra.

Mr. Schrader is on the faculty of Roosevelt University's Chicago College of Performing Arts. For twenty-seven years, he has been the organist of Chicago's Church of the Ascension. This is Mr. Schrader's eighteenth recording for Cedille Records.

For more about David Schrader please visit [www.davidschrader.com](http://www.davidschrader.com).

# BAROQUE MUSIC ON CEDILLE RECORDS



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Rachel Barton Pine, vn  
David Schrader,  
harpsichord  
John Mark Rozendaal,  
'cello

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



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Chicago Baroque Ens.

*"The Chicago Baroque Ensemble performs [this] delightful collection of vocal and instrumental chamber music... The accompanying musicians... are steeped in baroque performance practices, and they play period instruments expertly. Completing the album is a charming sonata playfully performed by harpsichordist David Schrader and viola da gamba player John Mark Rozendaal, the ensemble's versatile director."* (Cleveland Plain Dealer)

# WITH TRIO SETTECENTO AND ITS MEMBERS



CDR 90000 043

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Patrice Michaels, sop.  
Chicago Baroque Ens.

*"This recording of Lully works and tribute pieces from his students is a treasure... Individually and collectively, the Chicago Baroque Ensemble's passionate playing fills these stately pieces with invigorating spirit. These performances showcase Lully's well-constructed, elegant, and melodious compositions... The operatic pieces [are] enhanced by Patrice Michaels['] sensuous warm-toned, luxuriant voice... All this virtuosity invites repeated listening."* (Early Music America)



CDR 90000 025

## **A Vivaldi Concert**

Patrice Michaels, sop.  
Chicago Baroque Ens.

*"The Chicago Baroque Ensemble chooses a bright mix of Vivaldi motets, cantatas, concertos, and a sonata for its brilliant debut recording. Formed in 1993, the seven-member group performs on period instruments at a stellar level of artistry and scholarship... Cellist [John] Mark Rozendaal shapes a beautifully expressive sonata performance... Though the catalog overflows with historically informed performances of baroque music, the Chicago [Baroque] Ensemble's recording stands out."* (Cleveland Plain Dealer)



CDR 90000 020

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CDR 90000 006

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David Schrader, organ

*"Cedille... has scored a success with Chicagoan Schrader, whose minute rhythmic innovations turn these familiar Bach works into a vivid listening experience."* (San Jose Mercury News)

*"[Schrader plays] with nimble-fingered panache... on one of the finest German-style organs in the nation... The recording has admirable focus and clarity... yet there is no lack of ambiance. Essential for Bach organ fans."* (Chicago Tribune)

