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— Gramophone

Trio Settecento

A German Bouquet



ÇEDILLE

Producer: James Ginsburg

Engineer: Bill Maylone

Art Direction: Adam Fleishman /
www.adamfleishman.com

Cover Painting: *Still Life with a Wan'li Vase of Flowers* (oil on copper),
Bosschaert, Ambrosius the Elder (1573-1621) / Private Collection / Johnny Van Haefen Ltd., London / The Bridgeman Art Library

Recorded June 16, 17, 19, 23, and 24,
2008 in Nichols Hall at the Music Institute
of Chicago, Evanston, Illinois

Instruments

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

Violin Strings: Damian Dlugolecki

Violin Bows: Harry Grabenstein, replica
of early 17th Century model (Schop and

Schmelzer) / Louis Begin, replica of 18th
Century model (rest of program)

Bass Viola da Gamba: William Turner,
London, 1650

'Cello: Unknown Tyrolean maker, 18th
century (Piesendel)

Viola da Gamba and 'Cello Bow: Julian
Clarke

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.

Positiv Organ: Gerrit Klop, Netherlands
(Schmelzer, Krieger, Bach Fugue, Erlebach
I and VI)

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

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Trio Settecento

1 Johann Schop (d. 1667): Nobleman (1:56)

2 Johann Heinrich Schmelzer (c. 1620–1680)
Sonata in D minor (5:49)

Georg Muffat (1653–1704)
Sonata in D major (11:33)

3 I. Adagio (2:34)

4 II. Allegro—Adagio—Allegro—Adagio (8:59)

Johann Philipp Krieger (1649–1725)
Sonata in D Minor Op. 2, No. 2 (10:37)

5 I. Andante—Largo (2:18)

6 II. Presto—Largo (2:56)

7 III. Aria d'inventione (5:22)

Dietrich Buxtehude (1637–1707)
Sonata in C major, Op. 1, No. 5 (8:22)

8 I. Vivace (1:29)

9 II. Solo (2:02)

10 III. Largo—Allegro (2:22)

11 IV. Adagio—Allegro (2:27)

Rachel Barton Pine, *violin*
John Mark Rozendaal, *viola da gamba / 'cello*
David Schrader, *harpsichord / positiv organ*

A German Bouquet

12 Johann Sebastian Bach (1685–1750)
Fugue in G minor, BWV 1026 (3:54)

Philipp Heinrich Erlebach (1657–1714)
Sonata No. 3 in A Major (14:06)

13 I. Adagio—Allegro—Lento (2:35)

14 II. Allemande (2:19)

15 III. Courante (1:33)

16 IV. Sarabande (1:53)

17 V. Ciaconne (3:42)

18 VI. Final: Adagio (2:03)

Johann Georg Pisendel (1687–1755)
Sonata in D Major (10:31)

19 I. Allegro (3:19)

20 II. Larghetto (2:39)

21 III. Allegro (4:29)

J.S. Bach: Sonata in E Minor,
BWV 1023 (11:00)

22 I. Solo—Adagio ma non tanto (4:10)

23 II. Allemanda (3:56)

24 III. Gigue (2:53)

Total Time: (78:30)

A Personal Note

by Rachel Barton Pine

Trio Settecento formed in 1997, after the release of our album of Italianate sonatas by Georg Frideric Handel. On that recording, and for our first few concerts consisting of mostly 18th century Italian repertoire, John Mark played 'cello and David played harpsichord. This was also the instrumentation for our most recent recording together as Trio Settecento, *An Italian Sojourn*.

As we expanded our repertoire in the late 1990s, we added music from France and Germany. Our desire for historical accuracy demanded we use different instrumentation for many of these pieces. We found that replacing the 'cello with the viola da gamba brought the music to life with a new palate of colors. I've greatly enjoyed exploring the character of the viol and how best to blend (or contrast) the violin with its beautiful cousin. Having collaborated for more than a decade with gamba players, there are always more insights to be discovered.

While Trio Settecento initially learned the entire repertoire on *A German Bouquet* with David playing harpsichord, we felt that using a variety of keyboard instruments would enhance our interpretations. We experimented extensively and carefully chose the particular instruments that were best suited to each piece (or movement). The inclusion of the positiv organ required significant adjustments. The change from a plucked instrument to a wind instrument altered everything from our tempi to our articulations and even our most fundamental ideas about mood and character.

Thank you for joining us on our musical exploration of Germany. We hope that you enjoy all of the beauties we have picked for you: Erlebach's heartbreakingly gorgeous harmonies, Pisendel's brilliance, Muffat's imagination, Buxtehude's cheerfulness, and Bach's profound mastery. We look forward to our future journeys together including visiting France and the British Isles.

Florilegium

A German Bouquet

Notes by John Mark Rozendaal

All of the nations of Northern Europe, where the winters are dark and pork fat is a foundation of the cuisine, share the ideal of *gemütlichkeit* (roughly, "coziness"): an idea of pleasant domesticity that combines modesty with luxury. The most tender personal thoughts and relationships are given play in the context of intimate interior spaces and occasions are lovingly crafted for the personal satisfaction of individuals and small circles of friends and relations. Ostentation plays no part. Thus, while the International High Baroque style formulated in the courts of Italy, France, Spain, and England strove for limitless glory and grandeur, producing palaces, cathedrals, and operas at a level of opulence that threatened to bankrupt nations, musicians employed by the princes of the Holy Roman Empire lavished some of their most loving attentions on chamber music: works of modest scale, requiring small forces to perform, yet offering listeners precious moments of emotional transport, insight, and catharsis. This music endures as one of the most potent expressions of the spirit of the land of *denker und dichter* — thinkers and poets.

The composers represented on this program worked at churches and courts in Hamburg, Lübeck, Leipzig, Vienna, Rudolstadt, Dresden, and Weissenfels, to name only a few of the German musical centers they embellished with their compositions. Each of these places had its own peculiar indigenous qualities. The cultural productions of each were shaped by different ways of assimilating the various cross-currents of Italian, French, and English cultures, Roman Catholicism, Lutheranism, and Pietism. Therefore, each of the works on this program has its own distinct terroir, every one delicious and as different from the next as Gewürztraminer is from Riesling.

In the early years of the seventeenth century, many English musicians worked in Germany and Denmark. Hence, the German virtuoso violinist and composer **Johann Schop** (d. 1667) worked closely with English viol player and composer William

Brade in Copenhagen and Hamburg. Several of Schop's surviving violin compositions are variation pieces in the English "divisions" style and based on English sources. "Nobelman," found in the 1646 Amsterdam anthology *T'Uitnemen Cabinet*, appears to be such a piece, although its source is unknown.

Four of the sonatas on this program (Schmelzer, Krieger, Buxtehude, and Erlebach) are trios scored for violin, bass viola da gamba, and keyboard. This variation on the conventional trio sonata scoring (two violins or equal treble instruments with basso continuo) enjoyed a period of popularity in German-speaking areas, and also existed in England, France, and Italy.

Johann Heinrich Schmelzer (c. 1620–1680), also a renowned violinist, was employed for many years at the Imperial court in Vienna. Here the primary influence on instrumental chamber music was Italian, notably through the presence of violinist/composers Antonio Bertali and Giovanni Battista Buonamente. Schmelzer's D-minor sonata, originally published in the 1659 collection *Duodarum selectarum sonatarum*, bears striking resemblance to the sonatas of Biagio Marini and Dario Castello in the same key (recorded on Trio Settecento's previous CD, *An Italian Sojourn*).

The cosmopolitan career of **Georg Muffat** (1653–1704) took him from his birthplace in Savoy to all of the continent's most brilliant capitals, including extended stays in Paris where he learned the Lullian orchestral style, and Rome where he entered the circle of Arcangelo Corelli. He is best remembered for his publications of orchestral suites and concerti, which disseminated the styles of Lully and Corelli in Germany. This violin sonata is Muffat's earliest surviving work, composed in Prague in 1677. Muffat, having spent the previous year in Vienna, would have been fresh from an encounter with Heinrich Biber, an original virtuoso whose violin compositions are notable for their colorful programmatic content. The Muffat sonata is *sui generis*, unlike any other piece of its period (or any other). The single unbroken sequence of fast and slow sections (a structure recalling the early Italian sonata) tells a dramatic story deploying extravagant

harmonic excursions in the manner of the German *stylus phantasticus*. The strikingly noble, serene opening melody anticipates the most memorable Apollonian creations of Corelli and Handel. In the middle sections, this poise gives way to virtuosic frenzies (possibly inspired by Biber) featuring the type of string-crossing athletics that Corelli eschewed.

Over the course of a brilliant international career, **Johann Philipp Krieger** (1649–1725) traveled to many of the German courts and Italy before settling at Weissenfels, where he served as Kapellmeister. In Italy, Krieger studied composition with Johann Rosenmüller, Antonio Maria Abbatini, and Bernardo Pasquini. Krieger's twelve sonatas for violin, viola da gamba, and basso continuo (1693) may have been inspired by Rosenmüller's identically-scored compositions. The D-Minor sonata opens with an Italianate sequence of slow and fast passages. The stately aria with variations that follows is based on a chorale-like theme clearly evoking the composer's Lutheran roots.

Dietrich Buxtehude (1637–1707) served as organist, secretary, treasurer, and business manager of the *Marienkirche* (Church of Mary) at Lübeck from 1668 until his death. Although his musical duties involved in this official position were limited to the provision of organ music for church services, Buxtehude's musical career encompassed far more varied activities. His vocal works survive mostly in manuscripts preserved in the Düben collection at Upsala. The high quality of this music suggests that the loss of his renowned Abendmusiken oratorios is a great one. Buxtehude also maintained close relationships with a number of musical friends at Hamburg, including Johann Theile and Adam Reinken. This sophisticated milieu included virtuosic instrumentalists and may have inspired the fourteen brilliant and witty sonatas Buxtehude published as Opus 1 and Opus 2 in 1694 and 1696, respectively. Surprisingly, the formats of Buxtehude's sonatas do not hew to the Corellian models already well established by this time. In fact, their multiplicity of forms, including fugal movements, dance forms, ostinato variations, and quasi-improvisatory (*stylus phantasticus*) passages arranged in richly varied sequences recalls the Italian sonatas of earlier generations. The C-Major

sonata recorded here consists of an opening fugato, a gracious menuet-like dance with a variation, and an adagio in the fantastic style smoothly transitioning into a final fugato.

Philipp Heinrich Erlebach (1657–1714) served as Kapellmeister at the court of Count Albert Anton von Schwarzburg-Rudolstadt at Rudolstadt from 1681 until his death. Erlebach's surviving works include church cantatas, organ music, a set of orchestral suites in the French manner, and an outstanding song collection which apparently includes extracts from lost theater works. His six sonatas scored for violin, viola da gamba, and continuo (1694) all share the same format. In each, an opening sequence of slow and fast sections in the manner of an Italian sonata is followed by a suite of dances in the French style. Several of these sonatas call for alternative tunings of the violin (scordatura). In the Sonata Terza the violin is tuned a-e'-a'-e", producing a brilliant and sonorous effect. This sonata is unique in the set for the inclusion of a lengthy and thrilling chaconne followed by a poignant final adagio.

Johann Georg Pisendel (1687–1755) was the finest German violinist of his generation. From 1712 he was a member of the court orchestra at Dresden, and from 1728 concertmaster of that prestigious ensemble. Pisendel's path crossed that of J.S. Bach more than once: in 1709 en route to Leipzig, Pisendel visited Bach in Weimar; and Bach would certainly have heard Pisendel perform in the course of his regular visits to Dresden to hear the opera. Pisendel traveled extensively with his employer, Dresden's electoral prince, including a lengthy trip to Italy. In 1716, Pisendel spent six months in Venice where he studied with and befriended Antonio Vivaldi. The Violin Sonata in D Major appears to date from this time and falls neatly into the three-movement format of a Vivaldi concerto. Pisendel's Northern roots show clearly, however, in the third movement, where a gracious, galant, minuet-like subject evolves into a dramatic stürm und drang episode. The sonata, with its extraordinarily advanced technical demands, is closely related to Pisendel's Concerto in D Major. The later concerto appears to be a revision of the sonata, not (as one might guess) the other way 'round.

Johann Sebastian Bach (1685–1750) is represented by two works of widely different character. The Fugue in G Minor is the earliest-surviving example of J.S. Bach's chamber music. Composed before 1712, it demonstrates the composer's genre-bending creativity. The fugue as developed by the Northern German organ school is here adapted to the medium of solo violin with basso continuo accompaniment. The transfer of idiom results in formidable technical challenges for the performers, an effect Bach seems to have relished. The Violin Sonata in E Minor, composed in Leipzig after 1723, shows the influence of Bach's encounter with the French instrumental style during his years at Cöthen. The Allemande and Gigue recall François Couperin's ideal of *les goûts réunis* (the styles reunited) as the master deploys Italianate virtuosity and Germanic harmonic invention to elevate two gracious French dance forms to a summit of poignant expressivity. It is moving to reflect that the opening movement's homage to Corelli comes from the pen of one who, unlike so many other German masters of the violin sonata (Handel, Pisendel, Muffat, Krieger), never visited Italy, in fact never left his native Germany.

About the Artists

Formed in 1996 to record the complete violin sonatas of George Frideric Handel, the performing ensemble of Rachel Barton Pine, John Mark Rozendaal, and David Schrader took the name **Trio Settecento** the next year. 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.

Rachel Barton Pine

Violinist Rachel Barton Pine has an extraordinary gift for connecting with her audiences. She has received worldwide acclaim for her virtuosic technical mastery, lustrous tone, and perceptive performances. Her passion for research allows her to bring historically-informed interpretations to her diverse repertoire, and her work as a philanthropist continues to inspire the next generation of artists.

Pine has appeared as soloist with many of the world's most prestigious orchestras, including the Chicago, Montreal, Atlanta, and Baltimore Symphonies; Buffalo and Rochester Philharmonics; and the Philadelphia and Louisville Orchestras. Overseas, she has performed with the Vienna, New Zealand, Iceland, and Budapest Symphonies; Mozarteum, Scottish, and Israel Chamber Orchestras; the Belgian National Orchestra; and the Royal Philharmonic. She has worked with such renowned conductors as Charles Dutoit, Zubin Mehta, Erich Leinsdorf, Neeme Järvi, Marin Alsop, and Plácido Domingo. Her festival appearances have included Marlboro, Ravinia, and Salzburg, and she performs regularly with New York's Jupiter Chamber Players.

Pine holds prizes from several leading competitions, including a gold medal at the 1992 J.S. Bach International Violin Competition in Leipzig, Germany, making her the first American and, at age 17, the 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. She won the prize for interpretation of the Paganini Caprices at both the 1993 Paganini International Violin Competition in Genoa and the Szigeti Competition. The annual Chicago Music Awards named her "Classical Entertainer of the Year" in 2003, 2004, and 2007.

"One of the rare mainstream performers with a total grasp of Baroque style and embellishment" (*Fanfare*) and "a most accomplished Baroque violinist, fully the equal of the foremost specialists" (*Gramophone*), Pine has been involved in historically-informed

performances of early music since age 14. Recently named to the Board of Directors of Early Music America, she has collaborated with many leading artists including David Douglass, Elizabeth Wright, Marilyn McDonald, Gesa Kordes, Temple of Apollo, and the Chicago Baroque Ensemble. She made her debut on the viola d'amore with Ars Antigua in 2007 and on the rebec in 2009 with the Newberry Consort in concert in Chicago and at the Madison Early Music Festival.

This is Pine's 11th recording for Cedille Records. Her most recent releases are *Beethoven & Clement Violin Concertos*, recorded with the Royal Philharmonic Orchestra conducted by Jose Serebrier; Trio Settecento's *An Italian Sojourn*; *American Virtuosa: Tribute to Maud Powell*, with pianist Matthew Hagle; *Scottish Fantasies for Violin and Orchestra*, with the Scottish Chamber Orchestra; and *Brahms & Joachim Violin Concertos*, with the Chicago Symphony Orchestra.

Pine writes her own cadenzas and often performs her own arrangements. With the *Rachel Barton Pine Collection of Original Compositions, Arrangements, Cadenzas and Editions*, she became the first living composer and only female to be part of Carl Fischer's "Masters Collection" series. She is Music Advisor and Editor of *Maud Powell Favorites*, the first published compilation of transcriptions, cadenzas, and music closely associated with Powell.

Pine is committed to encouraging the next generation. Her Rachel Elizabeth Barton Foundation assists young artists through various projects including the Instrument Loan Program, Grants for Education and Career, Global HeartStrings, and The String Students' Library of Music by Black Composers.

"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)

For more information visit www.rachelbartonpine.com.

John Mark Rozendaal

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 "breathhtaking" (*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*, including divisions and preludes by English composer Christopher Simpson (c.1605–1669), performed with harpsichordist David Schrader, is on Centaur Records.

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

For more about John Mark Rozendaal please visit www.jmrozendaal.com.

David Schrader

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 nearly thirty years, he has been the organist of Chicago's Church of the Ascension. This is Mr. Schrader's 19th recording for Cedille Records.

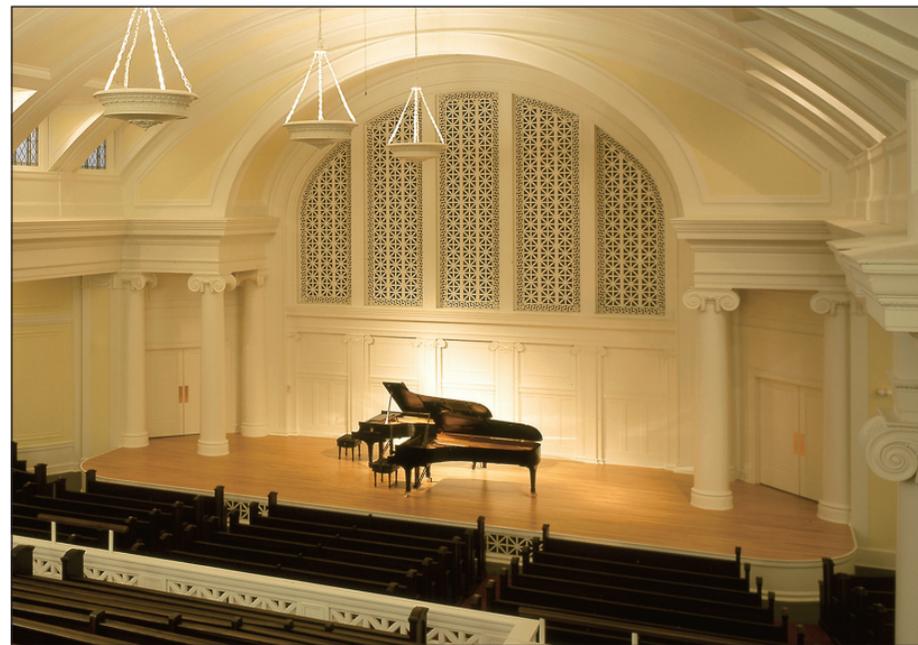
For more about David Schrader please visit www.davidschrader.com.



Photo by Janette Beckman

Trio Settecento

(from left to right) John Mark Rozendaal, Rachel Barton Pine, David Schrader



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.