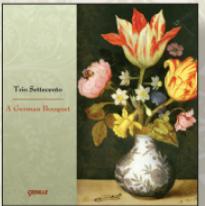


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## Trio Settecento

### AN ENGLISH FANCY

CEDILLE



**Producer** James Ginsburg

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Evanston, Illinois

#### Instruments

Violin Jason Viseltear, 1999, renaissance treble violin based on models of Gasparo da Salò  
(1542–1609), generously loaned by David Douglass.

Violin Strings Natural gut by Daniel Larson at Gamut Music, Inc.

Violin Bow Harry Grabenstein, replica of early 17th Century model.

Bass Viola da Gamba William Turner, London, 1650.

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 James Louder, Montreal, 2009. Five stops.

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## Trio Settecento

1 WILLIAM BYRD (1539–1623)  
*Sellinger's Rownde* (5:31)

2 TOBIAS HUME (c. 1569–1645)  
*Captaine Hume's Lamentation* (6:38)

WILLIAM LAWES (1605–1645)

Suite No. 8 in D Major (11:37)

3 Fantazia (5:51)

4 Almaine "la goutte" (3:20)

5 Galliard (2:25)

JOHN JENKINS (1592–1678)

Suite No. 2 in G Minor (11:21)

6 Fantasia (5:29)

7 Air (3:39)

8 Corant (2:13)

CHRISTOPHER SIMPSON (c. 1605–1669)

"The Little Consort," Suite in G Minor/  
Major (12:50)

9 Pavan (3:22) 13 Alman (1:59)

10 Corant (1:19) 14 Corant (1:43)

11 Ayre (2:15) 15 Saraband (0:39)

12 Corant (1:31)

## AN ENGLISH FANCY

16 THOMAS BALTZAR (c. 1631–1663)  
*John Come Kiss Me Now* (5:02)

MATTHEW LOCKE (c. 1621–1677)

"For Several Friends," Suite in B-flat Major  
(7:51)

17 Fantazie (1:15)

20 Courante (1:01)

18 Pavan (2:43)

21 Saraband (0:39)

19 Ayre (1:00)

22 Jigg (1:11)

HENRY PURCELL (1659–1695)

Aires for the Theatre (11:42)

23 Overture (from *Bonduca*) (4:22)

24 Slow Air (from *Distressed Innocence*) (2:04)

25 Air (from *The Virtuous Wife*) (0:36)

26 Hornpipe on a Ground  
(from *The Married Beau*) (2:00)

27 Dance for the Chinese Man and Woman  
(from *The Fairy Queen*) (2:39)

28 HENRY PURCELL  
Pavan in B-flat Major (3:34)

29 HENRY PURCELL  
Hornpipe from *Abdelazer*,  
"Hole in the Wall" (3:04)

TT: (79:50)

Rachel Barton Pine, violin

John Mark Rozendaal, viola da gamba

David Schrader, harpsichord/positiv organ



An additional track, Henry Butler's (d. 1652)  
Sonata in F, is available as a download on  
iTunes.

# A Personal Note

by Rachel Barton Pine

Trio Settecento's *An English Fancy* is the fourth and last album in our series surveying 17th and 18th Century music from different European regions. Throughout these CDs (previous discs in this series are: *An Italian Sojourn*, *A German Bouquet*, and *A French Soirée*, respectively), we have chosen instruments that are historically informed to best capture the spirit of the compositions. John Mark Rozendaal's bowed bass instruments have included a baroque violoncello, a six-string viola da gamba, and a seven-string basse de viole. David Schrader has used a variety of keyboard instruments: single and double manual harpsichords and a positiv organ. Until now, however, I have played only on my baroque violin (Nicola Gagliano, 1770, in original, unaltered condition).

For *An English Fancy*, I play on a modern replica of a renaissance violin. Just as the construction and setup of the baroque violin differs significantly from that of the modern violin, the violin in its earliest form is quite distinct from the same instrument in the later High Baroque era. The neck and fingerboard are shorter, the bass bar and sound post are thinner, and all four strings are made of raw gut. Needless to say, the renaissance violin has a special voice, easily distinguishable from its successors. But that is just the beginning.

Not only are the baroque and modern violin (or violoncello) very different equipment, their use demands very different technique from both the right and left arms and hands. Many excellent modern violinists have had the experience of being "all thumbs" when first attempting to wield a baroque violin. Similarly, skill on the baroque violin does not guarantee easy competency on the renaissance violin. The renaissance violin is held on the arm and supported by the left hand. The left wrist must be bent backwards, a position considered a terrible bad habit in later styles of violin playing! Second and third position notes are reached by changing the angle of the fingers' joints instead of by shifting. My first few weeks

attempting to find notes on the renaissance violin were the most out-of-tune I have played since my first Suzuki lessons at age three!

So why not make things easier by holding the renaissance violin on the shoulder? First of all, the arm-held position is not inherently any more difficult than the shoulder-held position. In fact, the latter is less natural to our bodies; we feel more comfortable only because it is more familiar. Second and more important, the bow arm's relationship to the body is radically different when the violin is lower. Rather than being lifted up, which creates tension and dissipation, the arm swings freely, using gravity to great effect in dance tunes and music derived therefrom. Thus, while the sound of a renaissance violin played on the shoulder certainly won't be mistaken for a baroque violin, its tonal capabilities will only be fully realized when properly played on the arm.

As a woman, I confess that I have enjoyed an additional benefit to playing the renaissance violin: I can finally wear a necklace and dangling earrings while performing!

Special thanks goes to David Douglass for helping me realize that playing Byrd and Butler on a baroque violin is just as historically uninformed as playing Bach and Buxtehude on a modern violin. I am very grateful for David's mentorship and generosity in helping me learn how to play the renaissance violin, inviting me to perform on it with him, and loaning me one of his instruments for this recording. For further discussion of the violin in its earliest incarnation, please see David's articles: "The Violin" in *A Performer's Guide to Renaissance Music* (Jeffrey T. Kite-Powell, ed., Indiana University Press) and "The Violin: Technique and Style" in *A Performer's Guide to Seventeenth-Century Music* (Stewart Carter, ed. Indiana University Press).

What's next for Trio Settecento? We have lots of plans and ideas, including complete sets of sonatas by single composers and collaborations with guest artists. I hope that you will enjoy this album and those to follow. Meanwhile, if we are not performing in your town, you can always see us in concert by visiting [YouTube.com/TrioSettecento](https://www.youtube.com/TrioSettecento).

# AN ENGLISH FANCY

Notes by John Mark Rozendaal

The most principal and chiefest kind of music which is made without a ditty is the Fantasy, that is when a musician taketh a point at his pleasure and wresteth and turneth it as he list, making either much or little of it according as shall seem best to his own conceit. In this may more art be shown than in any other music because the composer is tied to nothing, but may add, diminish, and alter at his pleasure. And this kind will bear any allowances whatsoever tolerable in other music except changing the air and leaving the key, which in Fantasie may never be suffered. Other things you may use at your pleasure, as bindings with discords, quick motions, slow motions, Proportions, and what you list. Likewise this kind of music is, with them who practise instruments of parts, in the greatest use, but for voices it is but seldom used.

— Thomas Morley  
from *A Plaine and Easier Introduction to Practicall Musick*, London, 1597.

*Of Musick design'd for Instruments . . . the chief and most excellent, for Art and Contrivance are Fancies, of 6, 5, 4, and 3 parts, intended for Viols. In this sort of Musick the Composer (being not limited to words) doth employ all his Art and Invention about the bringing in and carrying on of . . . Fuges, according to the Order and Method formerly shewed. When he has tried all the several wayes which he thinks fit to be used therein; he takes some other point, and does the like with it; or else, for variety, introduces some Chromatick Notes, with Bindings and Intermixtures of Discords; or, falls into some lighter humour like a Madrigal, or what else his own fancy shall lead him to; but still concluding with something that hath Art and excellency in it.*

— Christopher Simpson  
from *The Division Viol*, London, 1659.

All European nations developed musical genres with the name (in one form or another) "fantasy." But only the country that gave the world William Blake, Lewis Carroll, and Monty

Python — only the English — had the extravagant turn of mind to adopt the Fantasy as its primary vehicle for instrumental chamber music for a full century. English composers of the 16th and 17th centuries gave wing to their flights of fantasy with daring experiments in musical form, melody, harmony, counterpoint, decoration, instrumental techniques, gestures, colors, combinations, and even spiritual exploration. Trio Settecento's recital of English music includes forays into all of these realms of sonic imagination.

A feature of this repertoire is the prominent role of the viola da gamba. At the turn of the 17th century, the lute was giving way to the viola da gamba as the preëminent vehicle for stringed-instrument virtuosity in England; the viol (as the English economically refer to it) held that status until the Restoration, when new continental styles of violin playing came to Britain. Five of the composers represented here were themselves virtuoso viol players, renowned in their day for

their performing as much as for their compositions. Solo performers on the bass viol in England developed two distinct modes of execution. The "lyra viol" and the "divisions viol" seem not to have been two different musical instruments (although a particular viol may be designed to suit one idiom better than the other) but two ways of performing on and composing for the viol. In playing "divisions" the violist takes a tune or bass line written in slow note values and creates variations by dividing those long notes into smaller, faster ones. Henry Butler developed the technique to a pinnacle of virtuosity in which those very long notes may be rendered as lyric melody, glittering cascades of scales, leaping and turning figures, or tortured passages of simulated counterpoint exploiting the instrument's entire four-octave range.

The lyra viol, on the other hand, was a viol played in the manner of a bowed lute. Lyra viol repertoire is notated in lute tablature, a sort of graphic notation that facilitates writing and reading

of dense or airy chordal textures in a variety of tunings. Tobias Hume, William Lawes, John Jenkins, and Christopher Simpson all used both manners of writing for the viol. In the works presented here, we find these virtuosos exploring a variety of approaches to integrating these specific instrumental idioms into ensemble textures.

One time-honored format for expression of a musician's fancy is variations on a theme. Britain's vast repertoire of traditional tunes for ballads and dances provided a rich source of material, including many melodies whose beauty led to sustained popularity both at home and abroad. William Byrd seems to have had a special love for this music, for traditional tunes frequently appear embedded in various ways in his solo keyboard and chamber music. In such works, one hears a brilliant composer of art music both receiving inspiration from and paying tribute to his nation's native lyric genius. Trio Settecento has adapted Byrd's nine solo keyboard variations on *Sellinger's Rownde* for ensemble performance.

The remarkable composition, *Captaine Hume's Lamentation*, is found in the 1605 print *Captaine Hume's Musicall Humors*, dedicated to King James I. Tobias Hume was the model for the character of Sir Toby Belch in Shakespeare's *Twelfth Night*. Like Sir Toby, Tobias was a mercenary soldier gone to seed at court. Sir Toby also mentions his admiration for Sir Andrew's playing on the "viol de gamboys." The biggest giveaway, however, is Shakespeare's pun on the name of Hume's book, *Captaine Hume's Musicall Humors*, so titled to indicate the rich variety of moods in the music. Hume's use of the word *humors* refers to the renaissance conceit that human emotions result from the balancing of four fluids in our bodies: blood (for the sanguine mood); black bile (melancholy); yellow bile (choler); and phlegm (self-explanatory). Thus the pun: Hume – humor – bodily fluid – Belch. Buffoon though he may have been, Hume was capable of writing deeply serious music, including a meditation on "Deth," [sic] several

profound pavans, and a heart-wrenching portrait of the ill-fated Lady Arabella Stuart. *Captaine Hume's Lamentation* is unique in several respects. Composed for a lyra viol in "normal" tuning accompanied by a single, unspecified treble instrument, the seven-minute piece is a through-composed emotional odyssey transporting performers and listeners through regions of grief, despair, rapture, tranquility, and mystery. This is music worthy of the age that gave us Shakespeare.

The term *fantasy suite* has been coined to describe a genre invented by Giovanni Coprario (aka John Cooper, the Italian-trained dean of English composers who tutored William Lawes and Prince Charles (later King Charles I) in music and mentored a generation of English composers). The form consists of a fantasy followed by a pair of dances scored for two or three instruments (combinations of bass viols and treble instruments) accompanied by elaborate obbligato organ parts.

Often the second dance is completed or followed by a slow section referring back to the opening fantasy. These perorations make it clear that the pieces are not just collections of individual movements but truly integrated multi-movement works. These were the first such works ever composed — created decades before the Italian sonata and French dance suite achieved a similar balance of articulation and integration. Coprario's suites are of such simplicity that one can easily imagine the prince playing the bass viol parts himself, as legend has it he did. The fantasy suites of Lawes and John Jenkins are another matter, featuring brilliant virtuoso passagework for all instruments.

The wonderfully strange and passionate sound world of William Lawes defies description. Lawes's fantasia sets for four, five, and six viols have achieved cult status due to their remarkable combination of musical beauty, emotional intensity, and sheer weirdness. These qualities are likewise present in his works for smaller ensembles.

In the Almaine, subtitled "la goutte," the instrumental delivery of a single tone is a musical event capable of development by imitation, repetition, extension, sequence, stretto, and so on, creating a sort of proto-minimalism.

If Lawes was the Mozart of his day in England, John Jenkins was the corresponding Haydn figure for that time and place. Like Haydn, Jenkins worked mainly in the country homes of music-loving aristocrats and produced, throughout a long career, a steady stream of innovative work characterized by wit, infinite melodic invention, craftsmanship, and generous good nature. Also like Haydn, Jenkins seems to have been content to watch his younger, more romantic colleague shine in the more brilliant and dangerous orbit of the court. Where Lawes's music continuously flirts with contrapuntal and affective disaster, involving performers and listeners in a sort of musico-emotional brinksmanship, Jenkins's art depicts strong passions and serene pleasures

with unfailing aplomb. In the Suite in G Minor, Jenkins gives extra scope to his fancy by writing out the repeats of his dances with elaborate, transformative ornamentation. These differences notwithstanding, the music of Jenkins and Lawes (again, like that of Haydn and Mozart) gives evidence of a fruitful dialogue wherein the two composers traded inspirations as they explored different possible realizations of a set of musical genres.

While Christopher Simpson is best remembered for his works for the divisions viol, he also composed music for the lyra viol. The suites in Simpson's collection *The Little Consort* are scored for treble viol or violin, lyra viol, and basso. Here the lyra viol contributes modestly to the filling out of the harmony, but its main function is that of a second melodic instrument in dialogue with the violin, creating a true trio-sonata texture.

We have chosen movements from Simpson's lengthy suites in G minor and G major to create a more condensed

set, taking a cue from the tendency of Lawes, Simpson, and Locke to group more or less closely related sets in minor/major key pairings. The suite opens with a pavan. Thomas Morley, directly after his description of the fantasy quoted at the start of these notes, tells us that, "The next [kind of music] in goodness and grace unto this is called the Pavan." In Morley's time, the pavan had evolved from a straightforward court processional into an imposing vehicle for carrying substantial and complex emotional material. In the consort sets of Simpson and Matthew Locke, a briefer, lighter type of pavan appears, relying less on harmonic drama and more on melodic gesture, and sometimes taking the honored position usually reserved for the fantasy, at the opening of a set.

The Lübeck-born violinist Thomas Baltzar's advent on England's musical scene in 1655 was a sensation colorfully recorded by diarist John Evelyn and music chronicler Anthony Wood. Evelyn heard Baltzar at the London house of

Nicholas L'Estrange and relates that he "plaide on that single Instrument a full Consort, so as the rest, flung-downe their Instruments, as acknowledging a victory." Wood describes a musical meeting in Oxford at which Baltzar

[P]layed to the wonder of all the auditory; and exercising his finger upon the instrument several wayes to the utmost of his power. Wilson, thereupon, the public professor, the greatest judge of Musick that ever was, did, after his humoursome way, stoop down to Baltzar's feet, to see whether or not he had a huff on, that is to say, to see whether he was a devil or not, because he acted beyond the parts of a man.

Baltzar's famous multi-stopping and agility in passage work are in evidence in the exciting variations on "John Come Kiss Me Now," published in John Playford's *The Division Violin* of 1684. Not in evidence here or in any surviving work of Baltzar is his use of high positions, remarkable and remarked upon in his day. In recognition of

Baltzar's pioneering achievement, Rachel Barton Pine has adapted this piece to include passages up to the seventh position.

In his later years, Matthew Locke, the finest English composer of his generation, revised his important corpus of chamber music and copied it into a fair manuscript now housed at the British Library. The book contains six groups of suites, each for a different scoring. The works for treble and bass in the group charmingly titled *For Several Friends* are prime examples of Locke's genius for leading the listener through a refined series of affective states using only a small number of miraculously entwined melodic voices (two here, never more than four).

Between 1680 and 1695, Henry Purcell composed music for more than 50 theatrical productions — a flood of lyric inspiration comparable to the achievements of Mozart or Gershwin. In this music, Purcell grafts his native melodic gift and mastery of classic English counterpoint onto French

overture and dance forms and Italian vocal styles. The result is music whose immediate attractiveness, enduring freshness, and satisfying complexity have never been surpassed in the history of English music. Like all popular theater music, Purcell's show tunes were immediately adapted and published for domestic use. We have drawn our suite from the 1697 publication *A Collection of Ayres, Compos'd for the Theatre, and Upon Other Occasions*, freely arranging for our own combination of instruments.

Transcriptions of theater music for performance as keyboard solos were as popular in the 17th century as they are now. Following this practice, David Schrader has made his own arrangement of the Overture from *Bonduca* for this program. Listeners will certainly notice the harsh dissonances that occur when this piece is performed on a keyboard tuned in a mean-tone tuning. This effect is intentional. The keyboard repertoire of the period exploits the variety of sounds available

in these tunings to intensify expressions of desire and anguish on the one hand, and fulfillment and repose on the other when the shrill clashes yield to purest harmony.

Purcell's Pavan in B-flat Major is one of a group of four pavans scored for two violins, bass viol, and organ, an archaic scoring recalling the fantasia suites of Jenkins and Lawes. Here, however, the ostentatious busy-ness of the cavalier virtuosi is replaced by a more modern, simple, and poignant flow of melodic gesture.

Our program ends as it began, with variations on a beloved English tune. Purcell's music for the 1695 revival of Aphra Behn's 1676 play, *Abdelazer*, contains two hornpipes. One appears in the 1698 edition of John Playford's collection, *The English Dancing Master*, under the title "Hole in the Wall," and achieved lasting fame in country dance circles under that name. (The other hornpipe for *Abdelazer* is Purcell's most famous tune, thanks to Benjamin Britten's *The Young Person's Guide to*

*the Orchestra.*) The variations on "Hole in the Wall" heard here are our own, fashioned following the instructions of Christopher Simpson in his 1659 book, *The Division Viol*.

#### **A note on performance practice:**

The question of pitch — whether musicians choose to tune their instruments starting at A=440, or A=415, or some other standard — is a vexed one that historically minded performers prefer to consider with care and an open mind. Trio Settecento usually performs at A=415, a pitch close to some of the common standards recorded in the Europe in the 18th century. The trio has performed and recorded French music at A=392, a low pitch known to have been used in France, and one that produced the sweet sound sought in the style *précieuse*. For this recording we have chosen to play at A=440, a higher pitch than usual for us. Evidence suggests that music may have been performed at this pitch (or possibly even as high as A=460) in early 17th-century England. What is certain is

that string players of the period were instructed to tune their highest strings as high (i.e., as tight) as possible without breaking. (It is possible to tell before the string actually breaks.) This high tension produces a quick response and brilliant sound ideal for the quickly running and leaping passage work found in this repertoire. So for this project we have adopted what is for us a high, if not string-breaking, pitch level, not out of a slavish devotion to authenticity but simply attending to the advice of our forebears in our attempt to best serve the music.

An additional track, Henry Butler's (d. 1652) *Sonata in F*, is available as a download on iTunes. Henry Butler was a viol virtuoso who spent his career at the court of Philip IV of Spain. According to James Wadsworth, author of *The English Spanish Pilgrim* (1629), Butler "teacheth his Catholike Majesty to play on the Violl, a man very fantasticall, but one who hath his pension truly paid for his fingers sake." To perform what he wrote, Butler must have been "fantasticall" indeed, and the pension earned by those fingers should have been a very good one.

## 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 disclosed 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, these three virtuosi 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. 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 [triosettecento.com](http://triosettecento.com).



Trio Settecento from left to right:  
John Mark Rozendaal,  
Rachel Barton Pine, David Schrader

Photo by Janette Beckman

## Rachel Barton Pine

Violinist Rachel Barton Pine has an extraordinary gift for connecting with people. Recognized as a great interpreter of classical works, her performances combine a scholarly fascination with research with an innate gift in communicating emotional nuances. Audiences are thrilled and uplifted by her dazzling technique, lustrous tone, and infectious joy in music-making. She plays with passion and conviction and her work as a philanthropist continues to inspire the next generation of artists.

Pine has appeared as soloist with many of the most prestigious orchestras, including the Chicago, Montreal, Atlanta, and Baltimore Symphonies, and the Philadelphia Orchestra. Overseas, she has performed with the Vienna, New Zealand, Iceland, and Budapest Symphonies; the Royal Scottish and Belgian National Orchestras; the Mozarteum, Scottish, and Israel Chamber Orchestras; the Royal, Calgary, and Russian Philharmonics; and the Netherlands Radio Kamer Filharmonie. She has worked with renowned conductors Charles Dutoit, John Nelson, Zubin Mehta, Erich Leinsdorf, Neeme Järvi, Marin Alsop, Placido Domingo, and Semyon Bychkov. Her festival appearances include Marlboro, Ravinia, and Salzburg.

Pine holds prizes from 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.

"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. 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 14th recording for Cedille Records. Her most recent releases include *Trio Settecento's A French Soirée*; *Capricho Latino*, solo violin music on Spanish and Latin themes; *Trio Settecento's A German Bouquet*; *Beethoven & Clement Violin Concertos*, recorded with the Royal Philharmonic Orchestra conducted by José 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 conducted by Alexander Platt; and *Brahms & Joachim Violin Concertos*, with the Chicago Symphony Orchestra conducted by Carlos Kalmar.

Pine writes her own cadenzas and often performs her own arrangements. With the release of *The Rachel Barton Pine Collection of Original Compositions, Arrangements, Cadenzas and Editions*, she became the only living artist and first woman to join the ranks of great musicians like Fritz Kreisler and Jascha Heifetz by having her compositions and arrangements published as 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 compositions closely associated with Powell.

Pine is committed to encouraging the next generation of artists and audiences. Her Rachel Elizabeth Barton Foundation assists young artists through various projects including the Instrument Loan Program, Grants for Education and Career, Global Heart Strings, and a curricular series developed in conjunction with the University of Michigan: *The String Student's Library of Music by Black Composers*. She is a Life Trustee of the Music Institute of Chicago, which named the "Rachel Barton Pine Violin Chair" in her honor.

For more information, please visit [rachelbartonpine.com](http://rachelbartonpine.com).

## John Mark Rozendaal

John Mark Rozendaal specializes in teaching and performing stringed instrument music from the Baroque and Renaissance eras. As founding Artistic Director of the Chicago Baroque Ensemble, Rozendaal performed and led seven seasons of subscription concerts, educational programs, radio broadcasts, and recordings for the Cedille and Centaur labels. Rozendaal served as principal 'cellist of The City Musick, and Basically Bach, and has performed both solo and continuo roles with many period instrument ensembles, including the Newberry Consort, Orpheus Band, King's Noyse, Boston Early Music Festival Orchestra, and Soli Deo Gloria's Chicago Bach Project. In addition to his work with Trio Settecento, Rozendaal performs as a member of Repast Baroque Ensemble and the viol consort, Sonnambula. Rozendaal's viola da gamba playing has been praised as "splendid" (*Chicago Tribune*) and "breathtaking" (*Sun-Times*).

Highlights of Rozendaal's 2012–2013 season include appearances with Brandywine Baroque (Delaware) and participation in Indiana University/Purdue University-Fort Wayne's Cagefest, a centennial celebration of the work of John Cage.

A dedicated teacher, Rozendaal is in demand as a workshop instructor and often joins the faculties of the Viola da Gamba Society of America Conclave, Viols West's annual workshop, Amherst Early Music, Madison Early Music Festival, and the Music Institute of Chicago's annual Baroque Festival. Rozendaal teaches private lessons and Viola da Gamba Dojo classes at his studio in Manhattan.

This is Rozendaal's tenth recording for Cedille Records.

For more about John Mark Rozendaal, please visit [jmrozendaal.com](http://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, 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, 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 period-instrument orchestra.

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 Schrader's 21<sup>st</sup> recording for Cedille Records.

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