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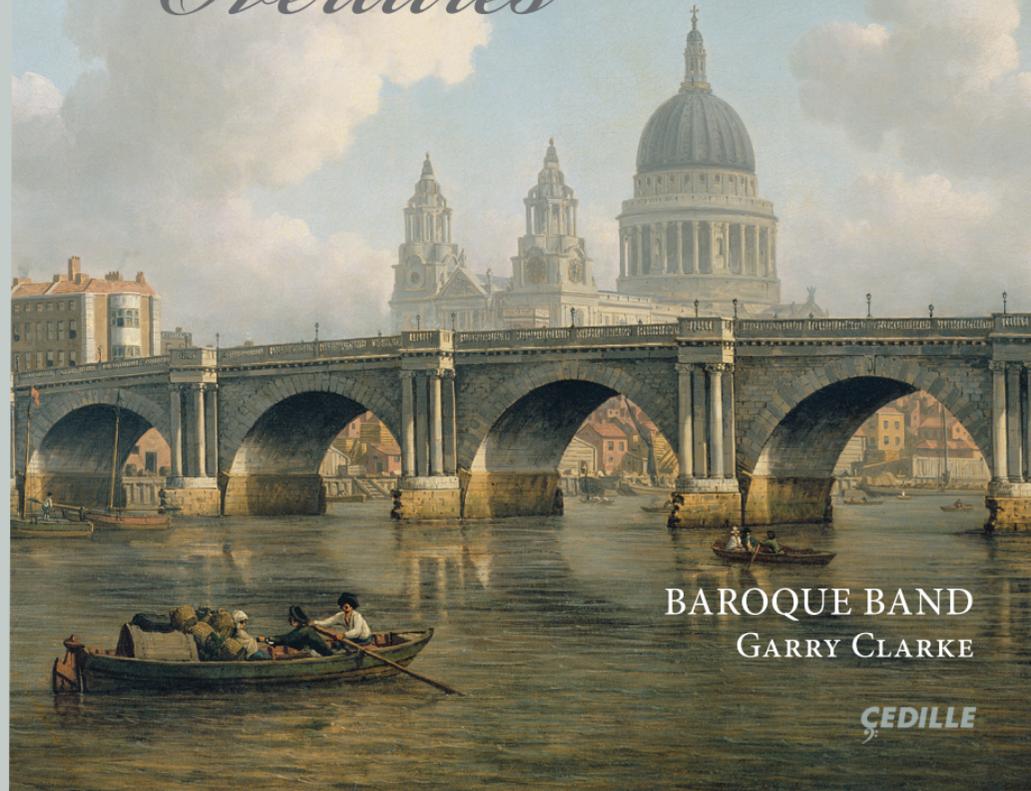
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**BAROQUE BAND
GARRY CLARKE**

CEVILLE

Producer Jim Ginsburg

Engineer Bill Maylone

Editing Jeanne Velonis

Cover Art William Marlow's *Blackfriars Bridge and St. Paul's Cathedral* c.1762, © Guildhall Art Gallery, City of London/Bridgeman Images

Recorded Overtures Nos. 1–5 in Nichols Hall at the Music Institute of Chicago in Evanston, Illinois, October 18, 20 & 21, 2010; Overture No. 6 and Overtures to Phoebe and St. Cecilia at College Church in Wheaton, Illinois, June 9 & 10, 2014; Pieces from *Lessons for the Harpsichord* in the Fay and Daniel Levin Performance Studio at 98.7 WFMT in Chicago, June 26, 2014

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CEDILLE
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**24 BIT
DIGITAL
RECORDING**

MAURICE GREENE (1696–1755)

Overtures

BAROQUE BAND

GARRY CLARKE, DIRECTOR

DAVID SCHRADER, SOLO HARPSICHORD

Six Overtures in Seven Parts

No. 1 in D major (5:45)

- 1 I. Allegro assai (2:44)
- 2 II. Andante (1:29)
- 3 III. Vivace (1:31)

No. 2 in G major (5:40)

- 4 I. [Con Spirito] (1:12)
- 5 II. Allegro — Andante (2:58)
- 6 III. Allegro (1:28)

No. 3 in C major (5:19)

- 7 I. [Con Spirito] (1:24)
- 8 II. Allegro Assai (2:20)
- 9 III. Allegro ma non troppo (1:33)

No. 4 in E major (6:30)

- 10 I. Con Spirito (1:01)
- 11 II. Allegro (2:01)
- 12 III. Moderato (1:52)
- 13 IV. Allegro (1:34)

No. 5 in D major (6:03)

- 14 I. Allegro (2:38)
- 15 II. Andante Vivace (1:36)
- 16 III. Presto (1:47)

No. 6 in E-flat major (7:22)

- 17 I. Con Spirito (1:32)
- 18 II. Allegro (2:11)
- 19 III. Moderato (1:38)
- 20 IV. Presto (1:59)

Pieces in C minor from *Lessons for the Harpsichord*

- 21 Allegro (1:10)
- 22 Gigue (1:19)
- 23 Presto (1:25)
- 24 Vivace (1:09)

Pieces in A minor from *Lessons for the Harpsichord*

- 25 Allegro (2:20)
- 26 Vivace (1:16)
- 27 Molto allegro (1:30)

Pieces in G minor from *Lessons for the Harpsichord*

- 28 Allegro (1:41)
- 29 Gavotta (1:26)
- 30 Vivace (2:14)

Overture to Phoebe (6:23)

- 31 Allegro (4:50)
- 32 Moderato (1:32)

33 Overture to St. Cecilia (3:45)

TT: (63:05)

MAURICE GREENE

Overtures

Notes by Garry D. Clarke

Alongside George Frideric Handel (1685–1759), Dr. Maurice Greene (1696–1755) was one of the most important figures in English musical history in the 18th century. Yet he is little known today and his instrumental pieces are rarely performed. But why?

Born on August 12, 1696, into a well-to-do family, Greene had been appointed to every major musical post in England before he reached the age of 40: Organist of St. Dunstan-in-the-West, Fleet Street (1714) and St. Andrews, Holborn (1718), Organist of St. Paul's Cathedral (1718), organist and composer of the Chapel Royal (1727), and Master of the King's Music (1735). On July 7, 1730, he was made a Doctor of Music and Professor of Music at Cambridge University (a primarily honorary position).

Today, Greene's claim-to-fame lies mainly in his choral music, in particular the 1743 publication of his *Forty Select Anthems* including the best known, "Lord, let me know mine end" and "Lord, how long wilt thou be angry?" This collection of verse anthems attracted 133 subscribers, with

281 print copies — a mammoth accomplishment, especially when considered alongside something like Handel's *Twelve Grand Concertos*, published in 1739, which attracted just over 100 subscribers. In his later years, Greene was also responsible for the *Cathedral Music* collection, completed by his pupil William Boyce and published in three volumes between 1760 and 1778.

First published c. 1750 by London music publisher John Walsh, Greene's *Six Overtures in Seven Parts* were probably written for performances at the Apollo Society. Greene co-founded the Apollo Society with Italian composer Giovanni Bononcini in 1731; the Society met at the Devil Tavern in Fleet Street, London. The two composers founded the Society after their much-publicized falling out with fellow members of the Academy of Ancient Music, Handel in particular. "Dr. Greene has gone to the Devil," Handel would remark, referring cheekily to the ale house in which the Apollo Society met. The dispute arose when Bononcini tried to pass off as his own a madrigal by Italian composer Antonio Lotti. Greene, having initially introduced the madrigal and sided with Bononcini, was forced to resign. The overtures were previously published in an arrangement for "harpsichord or spinet" in 1745.

For Greene, the loss of friendship with Handel was a sad blow because he was a great admirer of the German composer. In Greene's early days as organist of St. Paul's Cathedral, London, he had invited Handel to play the organ there. According to 18th-century musical historian Charles Burney (1726–1814):

from Greene's great admiration of Handel's manner of playing, he had literally condescended to become his bellows-blower, when he [Handel] went to St. Paul's to play on the organ.... Handel, after the three o'clock prayers, used frequently to get himself and young Greene locked up in the church together, and in summer often stripped unto his shirt, and played till eight or nine o'clock at night.

Greene also assumed an important role in several other areas of English musical life. Although his position of Professor of Music at Cambridge University was largely honorary, Greene counted among his pupils composers William Boyce (1711–1779), John Stanley (1712–1786), and John Travers (1703–1758). With Talbot Young (1699–1758), Greene was a founding member of the Castle Society, an assemblage for musical entertainment; in 1738 he was a leading figure in establishing the "Fund for the Support of Decayed

Musicians and their Families" that later became the Royal Society of Musicians.

Greene was appointed composer of the Chapel Royal in 1727; in 1735, on the death of John Eccles, Greene was awarded the highest musical office in England: Master of the King's Music. Despite Greene's ascent to these prestigious positions, the Hanoverian Royal Family still favored the German-born Handel, upon whom they called whenever music for royal occasions was required. This may, in part, account for the paucity of Greene's output of instrumental music.

Greene's *Six Overtures in Seven Parts* display a quintessential Englishness while recognizing the "new" Italian style being imported by composers such as Francesco Geminiani. In his book *Englishness in Music*, historian James Day describes his subject as "pathos without sentimentality, vitality without coarseness, and mockery without malice." The overtures are charming and delightful, with whistleable melodies, easy harmony, and inventive counterpoint. They conjure up the charm of the English countryside and the frivolity of the English 18th century. Composed for strings, flutes, and oboes, the overtures are very much within the conventions of the day: a suite of three or four movements, usually slow/fast, slow, fast, beginning with a French overture

with bold dotted rhythms. Any of these first movements could easily have been opera overtures, and we know, again courtesy of Burney, that Greene was “a constant attendant at the opera, and an acute observer of the improvements in composition and performance, which Handel, and the Italian singers employed in his dramas, had introduced into this country.”

The overture to *Phoebe* is taken from Greene’s charming pastoral opera (or masque) of the same name. Composed in 1747, it probably received its first performance in the late 1740s by the Apollo Society shortly before the society’s dissolution in 1750 due to Greene’s failing health. Greene’s *Ode on St. Cecilia’s Day*, from which we take the overture, was first performed on July 6, 1730, the day before Greene’s appointment as Doctor and Professor of Music at Cambridge, for the opening of the new Senate House in Cambridge. *The Daily Journal* reported on the occasion:

The University was treated with an extraordinary exhibition of musical talent. By Maurice Greene, the celebrated composer, who set to music Pope’s Ode on St. Cecilia’s Day, altered and enlarged by the poet himself for the occasion.

Greene’s *Collection of Lessons for the Harpsichord*, from which the keyboard works on this disc are taken, were published in 1750 by John Johnson “at the Harp & Crown in Cheapside.” They are charming pieces with an easy gait.

In preparing Greene’s works for recording it was necessary to examine Greene’s legacy and the circumstances around the creation of his music — the man alongside the music. He was, after all, a link from the generation of John Eccles, William Croft, and Richard Brind to that of Boyce, Stanley, John Alcock, and Thomas Arne. The original sets of part books from which we worked, both in the recording process and before, when creating scores for each overture, revealed many pleasures and nuances while also allowing us, as performers, the freedom to create these works anew and bring them to life once more.

Richard Graves, writing in the *Musical Times* in 1955, said of Maurice Greene: “So many of his works lie almost totally forgotten. When we at last turn to them, we shall find them full of unexpected beauty and charm, and as fresh as on the day they were written.” I hope that this disc will help bring Dr. Maurice Greene’s charming *Six Overtures in Seven Parts* to the public’s attention and increase awareness of Greene’s important place in the history of English music.

BAROQUE BAND

Founded in 2007 by British baroque violinist and conductor Garry Clarke, Baroque Band has rapidly established itself as a leading member of Chicago’s musical community and has gained an international reputation as one of the most exciting period-instrument ensembles in the United States. In 2010, *BBC Music Magazine* proclaimed the Band one of America’s top five baroque ensembles.

In addition to its own subscription series, including performances at Chicago’s Symphony Center, Baroque Band has been featured at the Ravinia Festival, Madison Early Music Festival, American Bach Society conference, International Viola d’amore Conference, Dame Myra Hess Concert Series, and at the Art Institute of Chicago as part of the Chicago Latino Music Festival. Baroque Band’s three-year, three-opera collaboration with Chicago Opera Theater earned the Band praise from *The Wall Street Journal* as “an excellent period-instrument orchestra.” Baroque Band is regularly invited to tour nationally, including most recently to Virginia, Ohio, Indiana, Wisconsin, Iowa, and Oregon; and to Palo Alto, Berkeley, and San Francisco as part of the San Francisco Early Music Festival. The

orchestra is also regularly heard on the airwaves, broadcasting from the studios of 98.7 WFMT Radio. In summer 2008, WFMT appointed Baroque Band as the station’s first-ever Resident Ensemble.

Baroque Band has brought international guest soloists and artists to its stages, including sopranos Dame Emma Kirkby and Lucy Crowe from England, British directors Harry Bicket and Simon Standage, former Chicago Symphony Orchestra principal oboist Alex Klein, baroque violinist Monica Huggett, Spanish countertenor Xavier Sabata, and British countertenor Iestyn Davies.

In 2009, to commemorate the 250th anniversary of Handel’s death, Baroque Band gave three performances of Handel’s “Dublin” *Messiah* — the original version of his masterpiece, which was premiered in Dublin in 1742. *NewCity* listed those performances — alongside concerts by Simon Rattle with the Berlin Philharmonic and Riccardo Muti with the Chicago Symphony Orchestra — as among Chicago’s top five classical concerts of the year.

Baroque Band’s first CD for Cedille Records, featuring Heinrich Biber’s *Mensa Sonora*, has earned international critical acclaim. Baroque Band continues to earn

high praise from audiences and press for performances at home, on tour, and on disc that take a fresh look at the baroque era. According to the *Chicago Tribune*, "Baroque Band's programs of unusual Baroque instrumental and vocal literature continue to make its concerts unmissable."

For more information about Baroque Band visit baroqueband.org

GARRY CLARKE, Artistic Director

British violinist and conductor Garry Clarke has been recognized as one of the finest of the new generation of interpreters of baroque music. *Time Out Chicago* magazine called him "an outstanding violinist . . . [who] plays with real style and panache," the *Washington Post* praised his "riveting, cut-to-the-bone performance, every note crackling with purpose and electricity," and the *Chicago Tribune* hailed him as "a young dynamo."

As director of Baroque Band, Clarke has assembled a "stylish and exciting period-instrument group," with "an abundance of style, a crisp esprit de corps, and a palpable affection for its repertoire." (*Chicago Tribune*)

In the United Kingdom, Clarke was praised by the *Oxford Times* as "one of the finest exponents of baroque music in the country."

Clarke has performed, recorded, and broadcast with the Academy of Ancient Music, The Sixteen, the Orchestra of the Age of Enlightenment, The King's Consort, The Hanover Band, and the Scholars, working with noted music directors including Christopher Hogwood, John Elliot Gardener, Harry Christophers, Andrew Manze, Sir Charles Mackerras, René Jacobs, Anthony Halstead, and Robert King. Clarke was also a member of the European Baroque Orchestra under Ton Koopman, and has performed, recorded, and toured with William Christie and Les Arts Florissants.

In the United States, Clarke served as principal conductor of the Garth Newel Music Festival in Virginia (2005 and 2006) and founded Baroque Band in Chicago in 2007. Other American ensembles with which Clarke has performed include the Washington Bach Consort, Opera Lafayette, National Cathedral Baroque Orchestra, and Orchestra of the 17th Century in Washington, D.C.; New Trinity Baroque in Atlanta; and Arcadia Players in Boston.

Clarke came to the U.S. as an international recipient of the prestigious Arts Management Fellowship Award from the John F. Kennedy Center for the Performing Arts in Washington, D.C. He is a member

of the conducting faculty of Roosevelt University's Chicago College of Performing Arts and has taught and coached at institutions including the Music Institute of Chicago, Grinnell College, and Cincinnati College-Conservatory of Music. As a baroque music specialist, he is often invited to conduct baroque programs with modern symphony orchestras.

Garry Clarke graduated from the Royal College of Music in London.

DAVID SCHRADER, harpsichord

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 30 years, he has been the organist of Chicago's Church of the Ascension. This is Schrader's 21st recording for Cedille Records.

For more about David Schrader visit davidschrader.com

BAROQUE BAND

October 2010 Sessions

Violins

Jeri-Lou Zike, concertmaster
Matthew Cataldi
Janelle Davis
Dan Golleher
Martha Perry

Viola

Elizabeth Hagen
Vannia Phillips

Cello

Craig Trompeter
Anna Steinhoff

Bass

Jerry Fuller

Harpichord

David Schrader

Oboe

Priscilla Smith
Curtis Foster

Flute

Leighann Daihl
Madelene Campos

June 2014 Sessions

Violins

Joan Plana, concertmaster
Matthew Cataldi
Emily Dahl
Pascal Innocenti
Isabelle Rosendaal

Viola

Dave Moss

Cello

Anna Steinhoff
Patti Garvey

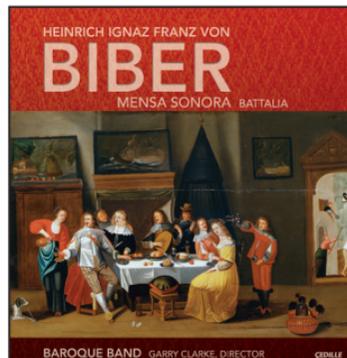
Bass

Andrew Arceci

Harpichord

David Schrader

ALSO BY BAROQUE BAND FOR CEDILLE RECORDS



BIBER: MENSA SONORA & BATTALIA

CDR 90000 116

“Of the several versions that have appeared over the years . . . the Baroque Band’s is the most successful in capturing the spirit of this unusual and innovative music. . . . The recorded sound is first-rate, and Garry Clarke’s notes afford a good introduction to the music. An excellent, urgently recommended debut disc.”

—*Fanfare*

“By any standard this is an excellent performance for a period-instrument group. . . . A fine disc that all fans of Baroque music will want to consider.”

—ClassicsToday.com

“The Chicago-based Baroque Band, formed in 2007, plays the music to perfection with a highly effective blend of subtlety and precision. Truly delicious!”

—*The WholeNote*