

## **Cedille Records**

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# **News**

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**Digital release: Oct. 2, 2012**

**CD release: Oct. 30, 2012**

## **Trio Settecento CD Series Reaches Finale with 'An English Fancy'**

### **Period-Instrument Ensemble Concludes Geographic Tour of Baroque Europe on Cedille Records with Works by Byrd, Hume, Lawes, Jenkins, Simpson, Baltzar, Locke, and Purcell**

Period-instrument ensemble Trio Settecento takes listeners into the eccentric and boldly imaginative world of English Baroque fantasy suites and other characteristic works on *An English Fancy*, the fourth and final installment in the ensemble's musical grand tour of Baroque Europe (Cedille Records CDR 90000 135).

On the new CD, violinist Rachel Barton Pine, violist da gamba John Mark Rozendaal, and harpsichordist and organist David Schrader perform works by William Byrd (1539–1623), Tobias Hume (c. 1569–1645), William Lawes (1605–1645), John Jenkins (1592–1678), Christopher Simpson (c. 1605–1669), Thomas Baltzar (c. 1631–1663), Matthew Locke (c. 1621–1677), and Henry Purcell (1659–1695).

*An English Fancy* was released digitally October 2 and will be available on CD October 30.

Trio members perform on instruments not heard on previous installments. Of particular note are the strings: Pine plays a modern replica of a Renaissance treble violin that is held on the arm, rather than the shoulder, and is supported by the left hand.

In her preface to the CD's program notes, Pine says the Renaissance violin "has a special

voice, easily distinguishable from its successors.” She says she came to realize “that playing Byrd and Butler on a baroque violin is just as historically uninformed as playing Bach and Buxtehude on a modern violin.”

Rozendaal plays a 1650 bass viola da gamba made in London by William Turner. The viola da gamba plays a prominent role in this English repertoire. Five of the composers represented on the CD were virtuoso viol players.

Schrader performs on the single-manual Willard Martin harpsichord heard on two previous Trio Settecento recordings and a five-stop positiv organ by James Louder that’s new to the series.

### **England: Fantasy Island**

In the CD’s liner notes, Rozendaal marvels that English composers of the 16<sup>th</sup> and 17<sup>th</sup> centuries fixated on the fantasy: “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,” he writes. These composers undertook “daring experiments in musical form, melody, harmony, counterpoint, decoration, instrumental techniques, gestures, colors, combinations, and even spiritual exploration.”

The CD takes listeners on “forays into all of these realms of sonic imagination,” Rozendaal writes. Fantasy suites include Lawes’s Suite No. 8 in D Major, an example of the composer’s “remarkable combination of musical beauty, emotional intensity, and sheer weirdness.” Jenkins’s Suite No. 2 in G Minor is representative of an artist who “depicts strong passions and serene pleasures with unflinching aplomb.” Locke’s “For Several Friends,” Suite in B-Flat Major, leads the listener “through a refined series of affective states using only a small number of miraculously entwined melodic voices.”

A talented composer and musical oddball, the enigmatic Hume was Shakespeare’s model for the comic character Sir Toby Belch in *Twelfth Night*. Hume’s seven-minute *Captaine Hume’s Lamentation* is “a through-composed emotional odyssey transporting performers and listeners

through regions of grief, despair, rapture, tranquility, and mystery,” Rozendaal writes.

Trio Settecento performs a concise suite of seven movements they selected from Simpson’s lengthy suites in G minor and G major found in his collection *The Little Consort*. Simpson casts the lyra viol as “a second melodic instrument in dialogue with the violin, creating a true trio-sonata texture,” Rozendaal writes.

Baltzar, a German-born violin virtuoso, created a sensation in England. His famous multi-stopping and agility in passagework are evident in his exciting variations on “John Come Kiss Me Now.”

Rozendaal calls Purcell the Mozart or Gershwin of 17<sup>th</sup>-century English theater music, in terms of his productivity and popularity. Trio Settecento created its own seven-part suite, “Ayres for the Theater,” from a 1697 collection of Purcell’s work.

### **Fertile Folk Tradition**

The era’s English composers tapped into a vast repertoire of traditional ballad and dance tunes. The CD opens with Trio Settecento’s adaptation, for ensemble performance, of Byrd’s nine solo keyboard variations on the popular Elizabethan dance tune *Sellinger’s Rownde*.

Trio Settecento concludes *An English Fancy* with its own variations on the beloved English hornpipe tune, “Hole in the Wall,” from Purcell’s music for the play *Abdelazer*.

*An English Fancy* was produced by Cedille Records President James Ginsburg and engineered by Bill Maylone. The CD was recorded August 1–5, 2011, in Nichols Concert Hall at the Music Institute of Chicago, Evanston, Ill., the same venue used for the three previous installments.

### **Trio Settecento**

Pine, Rozendaal, and Schrader first came together as an ensemble in 1996 to record Handel’s complete violin sonatas for Cedille Records. The Handel CD, released in 1997, became

Cedille's top-selling CD for most of the following decade. The artists enjoyed their collaboration and decided to continue as a period-instrument ensemble, taking the name Trio Settecento (1700s Trio). The Handel disc led to invitations to perform throughout the U.S., including an acclaimed New York debut at the Frick Collection in 2006 and the ensemble's debut at the Boston Early Music Festival in 2007.

Trio Settecento launched its CD survey of the European Baroque on Cedille Records with the commercially and critically successful *An Italian Sojourn* (Cedille Records 90000 099), released in 2007. The ensemble's *A German Bouquet* (Cedille Records 90000 114), released in 2009, was equally well received: "The music is lovely, and the playing exceptional" (*Strings* magazine). On *A French Soirée* (Cedille Records 90000 129) released in 2011, *The Strad* found the trio "on ravishing form. . . . Magic moments abound."

The ensemble's website is [www.triosettecento.com](http://www.triosettecento.com).

### **Cedille Records**

Grammy award-winning Cedille Records (pronounced say-DEE) has been dedicated to showcasing the most noteworthy classical artists in and from the Chicago area since its launch in late 1989.

The audiophile-oriented label releases albums as physical CDs, "lossless" FLAC downloads, and MP3 downloads. All are available directly via its website, [www.cedillerecords.org](http://www.cedillerecords.org). In spring 2011, Cedille began offering new releases as better-than-CD-quality 24-bit FLAC downloads. Earlier albums are available as CD-quality 16-bit FLAC downloads. In early 2012, Cedille began offering extra-high-quality 320 Kbps MP3 file downloads of new releases. Earlier titles are available as 256 Kbps MP3s (same as the new iTunes standard).

Cedille Records is distributed in the Western Hemisphere by Naxos of America and its distribution partners, by Select Music in the U.K., and by other independent distributors in major

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An independent nonprofit enterprise, Cedille is the label of The Chicago Classical Recording Foundation. For a free catalog and the locations of local retail outlets, contact Cedille Records, 1205 W. Balmoral Ave., Chicago, IL 60640; call (773) 989-2515; e-mail: info@cedillerecords.org.

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***An English Fancy***  
(Cedille Records CDR 90000 135)

**William Byrd: *Sellinger's Rownde* (5:31)**  
**Tobias Hume: *Captaine Hume's Lamentation* (6:38)**  
**John Jenkins: Suite No. 2 in G Minor (11:21)**  
**Christopher Simpson: "The Little Consort," Suite in G Minor/Major (12:50)**  
**Thomas Baltzar: *John Come Kiss Me Now* (5:02)**  
**Matthew Locke: "For Several Friends," Suite in B-Flat Major (7:51)**  
**Henry Purcell: Ayres for the Theatre (11:42); Pavan in B-flat Major (3:34);  
Hornpipe from *Abdelazer*, "Hole in the Wall" (3:04)**

(Total Time: 79:47)

**Trio Settecento**