

TRIO SETTECENTO



A FRENCH SOIRÉE

CEDILLE

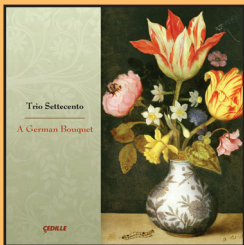
Also by Trio Settecento on Cedille Records



An Italian Sojourn
CDR 90000 099

“There isn’t a piece that doesn’t impress. This is as good a collection for a newcomer to the Baroque as it is for those who want to hear these works performed at a high level.”

— *Gramophone*



A German Bouquet
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“The virtuosity and spirit are stunning here, going from one set of interesting musical challenges to the next, and carrying us along for the ride in a spate of emotional bliss. For those who think all Baroque music sounds alike, listen carefully to this disc, as it will prove quite the eye-opener.”

— *Audiophile Audition*

Producer James Ginsburg

Editing Jeanne Velonis

Engineer Bill Maylone

Technical Editing Bill Maylone

Front Cover Design Adam Fleishman

Inside Booklet & Inlay Card Nancy Bieschke

Cover Painting *The Foursome*, c.1713 (oil on canvas) by Jean Antoine Watteau (1684–1721); Fine Arts Museums of San Francisco, CA / The Bridgeman Art Library

Recorded August 10–14, 2010, in Nichols Concert Hall at the Music Institute of Chicago, Evanston, Illinois

INSTRUMENTS

Violin Nicola Gagliano, 1770, in original, unaltered condition **Strings** Damian Dlugolecki

Violin Bow Louis Bégin, replica of 18th Century model

Basse de viole à sept cordes made by Jean Ouvrard, 1743, lent by Mary Anne Ballard; bow by Julian Clarke

Harpisichord built in 1983 by Lawrence G. Eckstein of West Lafayette, Indiana. Much of the voicing and other work has been accomplished by Paul Y. Irvin. The instrument is a replica of the Dumont-Taskin harpsichord that now resides in the museum of the Paris Conservatory. It has three choirs of strings, two at unison pitch and one sounding one octave higher. The tuning is a circulating temperament (unequal); the pitch for this recording is A=392Hz, as was customary in 17th- and 18th-Century France.

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Divertissement (29:07)

Jean-Baptiste Lully, from *Ballet Royal de Flore*

- 1 Entrée pour Vertumne (1:01)
- 2 Entrée pour les Jardiniers et quatre Galants (0:51)
- 3 Entrée pour les Galants et les Dames (1:16)
- 4 Menuet pour les mêmes (1:02)

François Couperin

- 5 Allemande (2:49)
- 6 Sarabande (3:44)

Marin Marais

- 7 La Guitare (6:32)

François Couperin

- 8 Sicilienne (2:32)
- 9 Gavotte (1:18)

Marin Marais

- 10 Prelude (1:38)
- 11 Chaconne (6:18)

Rachel Barton Pine, *violin*

John Mark Rozendaal, *viola da gamba*

David Schrader, *harpsichord*

François Couperin, Troisième Concert (16:04)

- 12 Prélude (1:27)
- 13 Allemande (2:01)
- 14 Courante (2:01)
- 15 Sarabande (3:49)
- 16 Gavotte (1:23)
- 17 Muzette (2:25)
- 18 Chaconne (2:55)

Jean-Féry Rebel, Sonate Huitième en Ré mineur (6:43)

- 19 Grave (1:38)
- 20 Corrente (1:57)
- 21 Rondeau (3:07)

Jean-Philippe Rameau, Quatrième Concert (10:22)

- 22 La Pantomime (4:50)
- 23 L'Indiscrette (1:30)
- 24 La Rameau (4:02)

Jean-Marie Leclair, Sonata en Sol majeur (16:15)

- 25 Adagio (3:43)
- 26 Allegro ma non troppo (3:11)
- 27 Largo (3:28)
- 28 Ciaccona (5:51)

TT: (78:55)

A Personal Note

by Rachel Barton Pine

I was introduced to baroque repertoire for the first time as a child studying “modern” or “mainstream” violin playing. (Many years elapsed before I encountered historically informed instruments and interpretation.) Bach, Vivaldi, Handel, and Corelli all played an important part in my early education. I frequently heard leading artists perform works of the Germanic and Italianate High Baroque. Their interpretations were compelling and kindled my deep love and appreciation for the music of this period.

It seems odd to me now that, in those years, I never noticed how music of the French Baroque was almost entirely unrepresented. It wasn't until I started studying historically informed performance practice and interpretation as a teenager that I began to wonder why baroque music from France is rarely heard outside the period instrument community.

I've come to the conclusion that French Baroque music is highly idiomatic to the instruments for which it was written. It translates poorly to modern equipment. The bowed bass parts are not convincing (or, sometimes, even possible) on a cello, and the keyboard parts sound far better on harpsichord than piano. Furthermore, French ornaments occur frequently and require a specialized knowledge of appropriate realization. Many notes that appear on the page as even eighths or sixteenths are meant to be played with *notes inégales*, a particular kind of “swing” or unequal rhythmic timing.

For *A French Soirée*, Trio Settecento decided to use the historic tuning of A=392, similar to a modern G-natural. We made this decision not just for the

A French Soirée

Notes by John Mark Rozendaal

The lush blossoming of artistic activity that coincided with the reigns of the Bourbon kings of France is well known. To satisfy the demands of the most ostentatious royal court ever seen in Europe and other competitive consumers of luxury — aristocrats and wealthy Parisians — fine artists, artisans, performing artists, and men of letters produced a flood of objects and occasions whose sumptuousness immediately became legendary, and whose remnants continue to astound. At the same time, the centralization of power and wealth that Louis XIV and his ministers promoted in France had the effect of instituting an absolute cultural hegemony whereby all of the arts were compelled to respond (affirmatively or otherwise) to the ethos of the royal court — and later to that of Paris and its “counter-court” (musicologist Georgia

Cowart’s term) of alienated nobles and wealthy bourgeois. Every piece on this disc was originally published in a print bearing the *Royal Privilège*; and each can be located on a sort of continuum of polar covalence between the values of the Sun King (even after his death) and those of an opposing coalition including a colorful array of nobility, *libertins*, artists, and free spirits.

Characteristics of Louis XIV’s reign and ideals as expressed in his cultural program included: military glory (represented in music by trumpets and drums), social conformity and submission to hierarchical authority (musically embodied by the uniform execution of the *Vingt-quatre Violons du Roi*), nationalism, masculinity, heterosexuality, and, in later years, prudish piety. Opposing values would be: peace and love (musically associated with oboes and musettes), individualism (flamboyant instrumental virtuosity), foreignness

(especially Italianism in music), femininity, homosexuality, and, in later years, comic theater. (Peace and love continue to resonate as counter-cultural values, at least as recently as the American culture wars of the 1960s and 1970s when the slogan, "Make love, not war" was widely regarded as both disloyal and licentious.)

The *Divertissement* that opens our program presents works by three of the greatest musicians who worked for Louis XIV in a suite like those heard at the sort of *soirée* François Couperin describes as a regular feature of the king's routine in his later years. In the preface to his *Concerts Royaux*, Couperin writes:

The following pieces are of a different sort from those which I have offered up to the present. . . . I composed them for the little chamber concerts which Louis the Fourteenth made me attend

nearly every Sunday of the year. . . . I have arranged them by keys and kept the same titles by which they were known at court in 1714 and 1715.

We imagine that these occasions might have included music by composers other than Couperin. Hence, our suite includes works by Jean-Baptiste Lully, long dead but well remembered in 1714, and the beloved *bass de viole* virtuoso, Marin Marais.

The purest expression of the absolutist ideal in the performing arts came from the collaboration of the king with his friend and musical deputy, Jean-Baptiste Lully (1632–1687). Lully was a native of Florence who, within a few short years of his arrival in France, had risen to a position of prominence and leadership in the royal musical establishment. Lully created a musical theater so compelling and

so perfectly aligned with the king's tastes and ambitions that it became the definition of Frenchness in music, a standard against which all new creations were evaluated until the revolution.

However, even Lully's personality and social sympathies were not always in alignment with the King's. In one production after another, the themes of love and peace are so compellingly presented that they threaten to undercut the works' nominal purpose of promoting regal glory. The *Ballet Royal de Flore* of 1669 was the last court ballet in which the king danced, appearing as the sun itself. The piece is a celebration of the (brief) peace brought to Europe by Louis XIV, an obviously sycophantic interpretation of the outcome of the War of Devolution. Lully's career ended in difficulty after he was observed in a homosexual liason. Louis threatened him with prosecution and declined to finance his final operatic productions.

François Couperin (1668–1733), one of the subtlest wits in the history of music, managed, like William Byrd and Dmitri Shostakovich, to stay close to the nexus of power while lacing his music with encoded dissident features. Famously, Couperin embraced Italianism in music seeking to combine the best qualities of both French and Italian music. While enjoying the music of *Les Goûts réunis*, the king may well have been unaware of the nature of this project. Although Italianate compositional tactics are integrated, Couperin's *pièces* remain suffused with uniquely French *tendresse*, grace of melody, and emotional complexity. Their poignant nostalgia, often referencing a courtly brilliance long lost to their first hearers, forms a precise aural analogue to the wistful pleasures of Watteau's *fêtes galante*.

Marin Marais (1656–1728), the Chopinesque poet of that quintessentially French solo

vehicle, the *basse de viole*, is here represented by the exquisite *pièce de caractère*, *La Guittare*, and the great G Major Chaconne. The guitar was popular with aristocrats and carried a double emblematic identity. Played in the *rasgueado* (strummed) manner, the instrument could have a raucous, lascivious sound suggestive of its Spanish origins and association with the Italianate theater of the *commedia dell'arte*. Played with the *punteado* (plucked) technique, the guitar recalled the French lute and played the *précieuse* art music associated with the “feminized space” of the salon. Marais’s imitation of the guitar cleverly alternates between the two idioms to create a scenario both pleasingly varied and diplomatic.

The three chaconnes included on this program are all chamber music works offering distinct commentaries on the famous theatrical genre. The Marais chaconne appeared in the

composer’s 1686 collection dedicated to his teacher and mentor, J.-B. Lully. Lully had transformed the chaconne from a lewd dance accompanied by the vigorous strumming of Spanish guitars into an opulent celebratory set piece, obligatory for marking the most joyous moments of ballets and operas. The Marais work is a sincere compliment to the elder composer, already disgraced at court, who would pass from the scene less than a year after this publication. Nearly thirty years later, François Couperin’s *Chaconne* inverts the chaconne’s usual major-minor-major key scheme in a poignant piece that recalls past grandeur in a work at once vigorous and delicate. Jean-Marie Leclair (1697–1764), composing circa 1740, apparently ignores the form’s history and exploits the chaconne’s potential to thrill in a virtuoso star turn signifying the transformation of the violin from a core element of a dance band into a vehicle for expression of personal

virtù, individualized sentiment, and extraordinary capability.

Another approach to the reunion of French and Italian tastes can be heard in the Sonata in D Minor (1713) of Couperin's near contemporary, the distinguished violinist and composer of opera and ballet, Jean-Féry Rebel (1666–1747). In this work, Rebel deftly combines diverse elements into a satisfying unity: a dramatic prelude whose craggy contours exploit the extremes of range of both violin and *basse de viole*, a courante deeply indebted to Arcangelo Corelli's Opus 5 sonatas, and a gracious Rondeau in the gallant style so favored by French instrumentalists of the period.

The last two works on our program both date from the 1740s and breathe an entirely new spirit. One notices immediately the extraordinary demands of virtuosity made upon the performers. After the

death of Louis XIV in 1715, the court moved to Paris during the regency of the Duc d'Orléans. Although the court returned to Versailles after the majority of Louis XV (1723), the musical center of the nation remained in Paris, where music was heard in the homes of the wealthy and in several important public concert series. Louis XV himself had little interest in music or ceremonial expressions of power. In this context, the plastic arts turned to domestic themes both humble and ostentatious, and always sensuous, refined, and prepared with the utmost skill and care. Here, the visual art parallels would be Jean-Baptiste-Siméon Chardin's paintings of copper pots and groceries, and interior decors famed for luxury, comfort, and intimacy. In concerts, the public's attention was drawn more and more to the miracles that could be wrought by the hands of a single instrumentalist, gifted and painstakingly trained to ever greater

feats of digital athleticism and tonal voluptuousness. This taste happily coincided with the new reign's tolerance of performers from Italy, the birthplace of the most advanced violinists of the era, and with the Enlightenment's interest in human potential, including a *virtù* that was not the exclusive province of hereditary nobles.

Unlike the other composers represented on this program, Jean-Philippe Rameau (1683–1764) did not hold a court appointment. He spent the better part of his Parisian career composing opera and chamber music supported by the patronage of M. Le Riche de La Pouplinière. Rameau's collection of *Pièces de Clavecin en Concert* (1741) is virtually *sui generis*. In the baroque era, keyboards participated in ensemble music by providing continuo accompaniments, the harmonic foundation against which the other instruments and voices

displayed their virtuosity. In Rameau's *Pièces*, elaborate keyboard parts are supported and engaged in dialogue by the violin and *basse de viole* who provide a vigorous repartee. *La Pantomime* references the practices of the Italian *Commedia dell'arte*, a favorite subject of Watteau even during the two decades when the Italian troupe was banished from France for having offended Louis XIV (1697–1717). *L'Indiscrette* is a portrait of a personality type. It should be noted that by convention the titles of these character pieces are always feminine even when referring to a man (this "indiscrete person" could possibly be male). In any case, we imagine that this movement depicts an individual transported by the joys of gossip. *La Rameau* appears to imitate the sounds of the composer's busy household, including practice of repetitive exercises on the harpsichord and a barking dog.

Jean-Marie Leclair came from a

family of multi-talented people: dancers, lacemakers, and violinists. Leclair mastered all three arts himself. Leclair's early career took him to Turin and Kassel where he studied with the Italian virtuosi Somis and Locatelli. When Locatelli and Leclair performed at Kassel, it was said that Leclair played like an angel and Locatelli played like the devil. The influence of Locatelli's left-hand pyrotechnics is clearly heard in Leclair's sonatas after 1728.

We are indebted to the vigorous printing industry of eighteenth-century France for making the musical heritage of its culture so widely accessible then and now. The original prints of this repertoire are so beautifully and carefully prepared that we are easily able to perform from facsimiles of first editions. Indeed, the Lully pieces from 1669 were the only items on this disc for which we needed to consult a modern edition.

John Mark Rozendaal and Trio Settecento wish to thank Mary Anne Ballard for the generous loan for this recording of the beautiful basse de viole made in 1743 by Jean Oувrard.



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.

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. 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.triosettecento.com.



Photo by Janette Beckman

Trio Settecento

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

Rachel Barton Pine

Violinist Rachel Barton Pine has an extraordinary gift for connecting with people. Her performances exude passion and conviction, and her honesty in communicating the core emotions of great works moves listeners worldwide. Her love 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. Audiences are thrilled and uplifted by her dazzling technique, lustrous tone, and infectious joy in music-making.

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; the Mozarteum, Scottish, and Israel Chamber Orchestras; the Belgian National Orchestra; the Royal Philharmonic and the Netherlands Radio Kamer Filharmonie. She has worked with such renowned conductors as Charles Dutoit, Zubin Mehta, Erich Leinsdorf, Neeme Järvi, Marin Alsop, Plácido Domingo and Semyon Bychkov. 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.

“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 13th recording for Cedille Records. Her most recent releases include *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; 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 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 HeartStrings, 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 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, Rozendaal performed and led seven seasons of subscription concerts, educational programs, radio broadcasts, and recordings for the Cedille and Centaur labels. 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.

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.

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 Rozendaal's ninth 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, 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 20th recording for Cedille Records.

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