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# **Veracini**

## **Complete Sonate Accademiche**

### **TRIO SETTECENTO**



# Francesco Maria Veracini (1690–1768)

## Complete Sonate Accademiche

### Sonatas for Violin and Continuo, Op. 2

#### CD 1 (64:11)

##### Sonata No. 1 in D major (18:06)

- 1 Toccata (3:37)
- 2 Capriccio Primo (4:31)
- 3 Allegro (3:04)
- 4 Epilogo della Toccata (3:32)
- 5 Capriccio Secondo (3:18)

##### Sonata No. 2 in B-flat major (16:38)

- 6 Polonese (4:50)
- 7 Largo e staccato—Cantabile (4:12)
- 8 Capriccio Terzo, con Due Soggetti (3:11)
- 9 Aria Schiavona (3:20)
- 10 Giga (1:03)

##### Sonata No. 3 in C major (15:01)

- 11 Ritornello (3:56)
- 12 Largo, e nobile (3:38)
- 13 Capriccio Quarto, con Tre Soggetti (5:10)
- 14 Aria Rustica (2:15)

##### Sonata No. 4 in F major (14:14)

- 15 Allegro (3:27)
- 16 Cottillion, Capriccio Quinto (4:26)
- 17 Largo (2:45)
- 18 Menuet. 1711 (3:34)

#### CD 2 (63:09)

##### Sonata No. 5 in G minor (14:21)

- 1 Adagio assai (3:42)
- 2 Capriccio VI, con Due Soggetti (4:29)
- 3 Allegro assai (2:37)
- 4 Giga (3:31)

##### Sonata No. 6 in A major (20:30)

- 5 Siciliana (2:45)
- 6 Capriccio VII (4:25)
- 7 Andante moderato (5:36)
- 8 Largo (4:35)
- 9 Allegro assai (3:06)

##### Sonata No. 7 in D minor (15:30)

- 10 Entrata (5:04)
- 11 Allemanda (3:38)
- 12 Largo e Cantabile (3:04)
- 13 Giga (3:41)

##### Sonata No. 8 in E minor (12:37)

- 14 Allegro (5:08)
- 15 Ritornello (3:57)
- 16 Giga (3:31)

#### CD 3 (59:28)

##### Sonata No. 9 in A major (13:04)

- 1 Allegro moderatamente (5:15)
- 2 Adagio (0:24)
- 3 Scozzese (7:24)

##### Sonata No. 10 in F major (13:09)

- 4 Allegro moderato (6:14)
- 5 Ritornello (3:39)
- 6 Allegro moderato (3:14)

##### Sonata No. 11 in E minor (17:22)

- 7 Tempo giusto (4:46)
- 8 Largo e nobile (4:06)
- 9 Capriccio VIII (3:36)
- 10 Menuet e Gavotta (4:51)

##### Sonata No. 12 in D minor (12:45)

- 11 Passagallo (3:19)
- 12 Capriccio Cromatico con Due Soggetti, e Loro Rovesci veri etc. (2:57)
- 13 Adagio— (1:35)
- 14 Ciaccona (4:51)
- 15 **Canone: Ut relevet miserum** (2:53)

## TRIO SETTECENTO

Rachel Barton Pine, violin  
John Mark Rozendaal, 'cello  
David Schrader, harpsichord

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**Recorded** Sonatas 7–11: August 21–23, 2013; Sonatas 1–6, 12, and Canone: August 4 and 6–10, 2014, in Nichols Concert Hall at the Music Institute of Chicago, Evanston, Illinois

### Instruments

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

Violin Strings: Daniel Larson, Gamut Music

Violin Bow: Louis Bégin, replica of 18<sup>th</sup>-century model

‘Cello: 1705 David Tecchler, lent by Christophe Landon

‘Cello Bow: Julian Clarke

Treble Viol: Clarke Gaiennie (used for Canone: Ut relevet miserum)

Treble Bow: Christopher English

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.

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

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## A Personal Note

by Rachel Barton Pine

In 2006, Trio Settecento embarked upon a series of recordings, *Grand Tour*, in which we explored baroque repertoire from Italy, Germany, France, and England. In this journey, we sought to capture the unique character and beauty that defined four of the major regions of classical music in the baroque era. As we considered our next recording project, we felt a strong desire to immerse ourselves in a single set of works by one composer. Veracini's Opus 2 was the obvious choice. These sonatas have been an important part of Trio Settecento's repertoire since its inception, as they exemplify the greatest achievements of virtuosity and imagination in the High Baroque.

Recording this collection was a massive undertaking. Veracini's Opus 2 sonatas, in terms of their scope and substance, are inarguably the most important violin sonatas prior to Mozart. Unlike most sets of 12 baroque sonatas that can be recorded on a single CD, Veracini's requires three.

Working from the original 1744 edition, John Mark and I began crafting a preliminary interpretation for each of the sonatas. We coordinated bowings and determined an initial scheme of affects and dynamics. We then joined with David to further refine our ideas within the context of the keyboard, discussing what made each individual sonata special and unique. Finally, we performed the sonatas in numerous house concerts and made our final interpretive decisions based on what we felt was most effective with audiences.

An interesting aspect of Opus 2 is the frequent marking of "tasto solo," meaning that no harmonization (the right hand of the keyboard) is to be played with the bass line. We chose to use 'cello alone in certain of these moments. This marks a big difference between this recording of Sonata No. 12 and our 2006 version from *An Italian Sojourn*.

In preparing the sonatas, I found myself frequently confronted with decisions about the role Veracini wanted the violin to portray. For each movement, should the sound space be that of a violinist, a singer, an orchestra, or a fiddler? Sonata No. 9 was particularly interesting in this regard. Written with a distinctly Scottish flavor, it felt perfectly natural to infuse the performance with authentic Scottish bowings and ornamentations. John Mark and I are very grateful for the knowledge and inspiration we've received from master Scottish fiddler John Turner and the faculty of the Jink and Diddle School of Scottish Fiddling, which specializes in the specifically 18<sup>th</sup>-century repertoire and performance practice of Scotland.

Sadly, Veracini's wonderful sonatas are no longer performed by today's modern concert violinists. They were once a regular component of the concert repertoire of great violinists of previous generations, including Ferdinand David, Ruggiero Ricci, Joseph Szigeti, and Arthur Grumiaux. These days, popular exposure to Opus 2 is generally relegated to portions of Sonatas Nos. 7, 8, and 11 that are included in the Suzuki Violin Method.

I'm so grateful to my Trio Settecento colleagues for the opportunity to explore this exceptional repertoire together, and for the opportunity to share it with audiences and with you, the listener.

## **Veracini** **Complete Sonate Accademiche** **Sonatas for Violin and Continuo, Op. 2**

*Notes by John Mark Rozendaal*

Francesco Maria Veracini (1690–1768) was the foremost figure in a generation of renowned virtuosi, including Giuseppe Tartini (1692–1770), Pietro Locatelli (1695–1764), and Jean-Marie Leclair (1697–1764), who revolutionized the art of violin playing in the early 18th century. All four of these figures dazzled audiences throughout Europe with their astonishing performances. They raised the bar for instrumental soloists with their prolific production of fine and difficult music for the violin, works that daringly expanded the compass of expression and acrobatic performance on the instrument. Veracini's place as leader of this violinistic 'rat pack' is suggested by the fact that both Locatelli and Tartini, though only slightly younger, took inspiration from his playing and teaching, and Leclair's path-breaking mature works are in turn, indebted to Locatelli. Veracini's achievement is crowned and his legacy best preserved in his Opus 2 of 1744, the set of twelve *Sonate Accademiche*, a work of uniquely varied inspiration and majestic scope.

Appearing after a 23-year gestation (Opus 1 was published in 1721), the sonatas of Veracini's Opus 2 represent a zenith of the genre, on a scale of sheer length attempted never before and not soon after. These sonatas are fully half again as long as their nearest rivals (the sonatas of Tartini and Locatelli) and they explode the possibilities of the genre, essaying a variety of designs and content unlike any other sonata collection of the era.

### **Homage**

While Veracini was the vanguard of his generation, the artistic father of the entire cohort was Arcangelo Corelli, whose sublime Opus 5 (Rome, 1700) was the model for dozens of sonata collections published in the 18th century. In fact, his book of twelve sonatas seems to have become virtually a *de rigueur* format for ambitious violinists, with notable contributions to the genre coming from Locatelli, Leclair, Tartini, Vivaldi, Rebel, and a host of lesser lights. All of them owe more or less to the forms, sonorities, and attitudes found in Corelli's Opus 5 sonatas. In no publication is this indebtedness greater, more clearly acknowledged, or more fully repaid than in Veracini's Opus 2,

*Sonate Accademiche*, a book that is both a monumental homage to Corelli and an original masterpiece in its own right.

The first clue that Veracini is responding to Corelli is that Veracini has reproduced the sequence of keys found in Corelli's sonatas. In each book, the first sonata is in D major, the second in B-flat major, the third in C major, and so on without exception straight through to the 12<sup>th</sup> sonata in D minor. Each book is divided into two parts, the first halves containing six *sonate da chiesa* (in which fugal textures predominate), the second parts comprised of *sonate da camera* (containing more dance movements). Looking more closely, we find many of Veracini's 'Academic' sonatas contain clever hat-tips, large or small (but never slavish), addressed to their parallel numbers in Corelli's collection.

Both composers open their sonatas number one with pseudo-improvisational exordia formed of brilliant arpeggios through the full range of the violin, played in D major, one of the instrument's most characteristically resonant and celebratory keys. This opening serves as a sort of throat clearing in which the

violinist as orator tests and introduces her voice, gets the listeners' attention, and announces something of the scope and ambition of the project being undertaken. Both sonatas place their most significant content in pairs of closely related fugues, one in common time (4/4), the second in compound (6/8) meter. These fugues, so placed, signify the composers' commitment to one of the most rigorous and disciplined modes of musical composition, imitative counterpoint, a technique so high-minded that its sound, then and now, was and is deployed to invoke the sacred. Veracini stressed this intention by titling his fugues 'Capricci,' and giving them a continuous numerical sequence throughout the book. Thus, because the first sonata contains two capricci, the *Capriccio Terzo* is located in sonata number two, the fourth capriccio in sonata number three, and so on. The word 'capriccio' is one of a number of words that could designate a fugue, including 'ricercar' (as in J. S. Bach's *Musical Offering*) and 'contrapunctus' (Bach's *Art of the Fugue*). Among the options, Veracini chose the one that suggests the particularly wild and playful qualities of his personal invention

(invention is yet another name used for fugues of the period). It bears noting that Veracini's work, appearing in 1744, was coming into a world that had largely left this idiom behind, favoring the lighter, dance-inspired style gallant. However, he had an ally in his sometime neighbor J.S. Bach, who was revising and refining his final contrapuntal magnum opus in the same years that saw Veracini's completion of his Opus 2.

The affect, movement, and contour of the opening gesture of Corelli's Op. 5, No. 3, one of his most beloved lyric creations, are subtly recalled in the Largo, e nobile of Veracini's Op. 2, No. 3. The opening of Veracini's Op. 2, No. 4 is motivically derived from Corelli's opening to his Op. 5, No. 4. In Corelli's Op. 5, No. 5 the key of G Minor evokes craggy, expressionistic motifs of large jagged intervals in surprising sequences, an effect Veracini exaggerates in his G minor sonata. In each composer's Sonata No. 6, a penultimate movement in F-sharp minor opens with the poignant motif of a rising third followed by a larger descending interval; and concludes with a joyous fugue in compound meter.

In the E-major sonata pair (Nos. 11) one of Veracini's clearest and wittiest compliments to his model occurs when he repeats the final phrase of his Minuet with an unusually long slur, echoing a gesture found in Corelli's Gavotte.

And finally, Veracini answers Corelli's number twelve, the justly famous variations on La Folia, with a sonata containing a passacaglia and a chaconne, two variation forms also derived from the Spanish *viheula da mano* tradition.

### **A Tale of Three Cities**

The famous musical diarist, Charles Burney observed that, "by travelling all over Europe [Veracini] formed a style of playing peculiar to himself." Indeed the *Sonate Accademiche* display a rich pan-European variety of influences. Included and assimilated are tunes and topoi imported from locales as far-flung as Scotland, Dalmatia, Poland, the Canary Islands via Spain, and rural France by way of London. The worldly and well-travelled F.M. Veracini's career flourished especially in three vibrant European cities: Florence, Dresden, and London. These three cultural milieus each contributed particular

qualities to Veracini's compositions for the violin.

Veracini was born and educated in Florence, an ancient cultural capital of the Land of Music, a city with a famous history of nurturing the arts with a seriousness of purpose and a specific brand of Humanism that subsumes both virtuosity and sensuality. Growing up in a family of literate professionals schooled in Latin and Greek, and passing daily through streets overlooked by the knowing gazes of saints and heroes sculpted by Donatello and Michelangelo, one may also imagine that the young Francesco Maria learned early the potential for dignity and urgent action in the vocation of an artist. And one may also imagine such a vision moving the young man to strive mightily for transcendent mastery in the arts of counterpoint, harmony, and invention (as well as violin playing). Every page of the *Sonate Accademiche* is forged of a characteristically Tuscan alloy of discipline, ambition, and sprezzatura.

The most famous anecdote of Veracini's career tells us that the violinist's injurious self-defenestration from an upper story window in Dresden was the result of

mental instability caused by arduous study of music and alchemy. The implications are intriguing. Throughout the period known as the baroque era in music, various forms of alchemy flourished sporadically in central Europe. These late expressions of renaissance magic sometimes appeared as symbolic spiritual disciplines, at other times as a coarser pursuit. Alchemy was the study of processes of transformation with the object of changing common materials into real or metaphorical (spiritual) gold. One material manifestation of the discipline is Dresden's famous porcelain industry which literally uses chemical processes to turn dirt (clay and minerals) into gold (money). One of the more spiritual approaches is found in music, an art known from earliest history for its power to transform minds and spirits. This effort is explicit in such a work as Michael Maier's collection of magical emblems and fugues, *Atalanta fugiens* (Oppenheim, 1617). It is implicit in fugues of many German composers (Bach and Buxtehude being the most famous exemplars): compositions in which arcane knowledge is brought to bear on complex thought challenges, sonically indicated by

musical subjects of mystical abstraction and strangeness. These pieces often feature chromatic intervals in which tones of the natural scale are altered, and employ an array of procedures to develop their subjects, including temporal compression or expansion, dissection, mutation, transposition, juxtaposition, and inversion. These mathematical techniques are the tools of an aural art with a sur-prising power to transform the listener. Veracini's fugues, with their long chromatic themes and serious working-out of materials, owe much to their German counterparts. Thus Veracini and his Lutheran colleagues join Doctor Faustus and Dürer's Melancholia in turning to the numerical/spiritual arts of the quadrivium (harmony, arithmetic, geometry, and astronomy) to address problems of the soul that seem rarely to have troubled musicians based south of the Alps.

In London, Veracini's career thrived in the most modern commercial capital in the world, where the public concert scene was rapidly developing into the cosmopolitan phenomenon we still inhabit. The competitive nature of this environment

gave license and even added incentive to Veracini's innate enthusiasm for the sheer entertainment value of violin virtuosity. Veracini never writes flashy trash, but he also never holds back, ever willing to dazzle and delight his audience with giddy pyrotechnics. Veracini also addresses a ticket-buying public with a particularly British way of assimilating popular, even rustic tunes into high art music. He never heard their music, but in England Veracini was breathing the same air and drinking the same water as William Byrd and Ralph Vaughn Williams.

Two sonatas feature traditional tunes Veracini almost certainly heard in performances of John Gay's *Beggar's Opera*. The theme of the Cottillon Capriccio Quinto in Veracini's Sonata Quarta is derived from a French tune performed in the famous ballad opera with the English text, "Youth's the season made for joys." This tune appears to be the ur-cottillion: the name of the dance comes from a line in the tune's French text, "Ma commere, quand je danse, Mon cotillion va-t-il bien?"

The Scottish tune featured in the theme and variations of Sonata No. 10 is

'Tweedside,' sung in the *Beggar's Opera* by Polly Peachum with the text, "The stag, when chas'd all the long day . . . "

London was also the scene of Veracini's career as an opera composer, which included three productions for the Opera of the Nobility, the company the Prince of Wales established to compete with Handel's Royal Academy. An operatic manner of presentation can often be detected in the slow movements of Veracini's Opus 2, especially in Sonatas 2 and 10.

The Sonate Accademiche collection concludes with a brief two-voice canon, setting the second half of an epigrammatic Latin text:

*Cur adhibes tristi numerous cantumque labori?  
Ut RElevet MIserum FATum SOLItosque  
LABores.*

Why do you apply numbers and song to grievous labor?

That it may relieve wretched fate and accustomed labors.<sup>1</sup>

This text is first found in a music manual of 1591 by Adam Gumpelzhaimer, and subsequently appears on the title pages of many continental musical publications.

It seems a fitting peroration for a book whose many pleasures and lessons were created, and are only realized, by dint of extraordinarily hard work.

## Acknowledgements

Trio Settecento wishes to thank Christophe Landon for the generous loan for use in this recording of a 'cello made by David Tecchler in Rome in 1705. This extraordinary instrument is thought to be the only Tecchler 'cello to survive unaltered in size and with its original neck.

<sup>1</sup>Translation by Leofranc Holford-Strevens, quoted by Benjamin Hebbert in "Nicolas Lanier 1588–1666 A Portrait Revealed."

## 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. The Trio has appeared at the Boston Early Music Festival, the Frick Collection, the Chicago Early Music Festival, Millenium Park, Brome Beaux Arts, Columbia University's Miller Theatre, Dumbarton Oaks, and Houston Early Music. 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.



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

Photo by Janette Beckman

For more about Trio Settecento,  
please visit [triosettecento.com](http://triosettecento.com)  
and [YouTube.com/TrioSettecento](https://www.youtube.com/TrioSettecento).

## Rachel Barton Pine

Recognized as a great interpreter of classical works, Rachel Barton Pine's 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.

"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 with historically-informed performances of early music for over two decades. Performing on baroque violin, renaissance violin, viola d'amore, and rebec, she has collaborated with leading artists including David Douglass, Elizabeth Wright, Luc Beausejour, Robert Mealy, Marilyn McDonald, and Hopkinson Smith and has worked with groups including the Newberry Consort, Callipygian Players, and Temple of Apollo.

Her baroque violin performances include the Montreal Chamber Music Festival, Marlboro Music, Indianapolis Early Music Festival, and Boston Early Music Festival. She has led the Seattle Baroque Orchestra, Ars Antigua, Baroque Band, Chicago Baroque Ensemble, and Indianapolis Baroque Orchestra. She has offered early music workshops at Juilliard and Oberlin and serves on the Board of Directors of Early Music America.

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, Plácido 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 the 1993 Paganini International Violin Competition in Genoa and the Szigeti Competition.

*Veracini Complete Sonate Accademiche* is Pine's 25<sup>th</sup> recording. Her most recent releases include Trio Settecento's *Grand Tour*, a collection of their four albums of baroque repertoire from Italy, Germany, France, and England; *Complete Mozart Violin Concertos and the Sinfonia Concertante* with Sir Neville Marriner and The Academy of St Martin in the Fields; *Mendelssohn & Schumann Violin Concertos* with the Göttinger Symphonie Orchester and Christoph-Mathias Mueller; her Billboard chart-topping *Violin Lullabies*; *Capricho Latino*, solo violin music on Spanish and Latin themes; *Beethoven & Clement Violin Concertos* with the Royal Philharmonic Orchestra and José Serebrier; and *Brahms and Joachim Violin Concertos*, with the Chicago Symphony Orchestra conducted by Carlos Kalmar.

Pine writes her own cadenzas and often performs her own arrangements. With publication of *The Rachel Barton Pine Collection of Original Compositions, Arrangements, Cadenzas and Editions*, she became the only living artist and first woman to join great musicians like Fritz Kreisler and Jascha Heifetz as part of Carl Fischer's "Masters Collection" series.

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 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. Rozendaal performs as a member of Trio Settecento with violinist Rachel Barton Pine and harpsichordist David Schrader, and as a member of Brandywine Baroque. Rozendaal's viola da gamba playing has been praised as "splendid" (*Chicago Tribune*), and "breathtaking" (*Sun-Times*).

In 2014 Rozendaal participated in a recording of the consort music of William Cranford for Olde Focus Records. Other recordings are available on the Cedille and Centaur labels.

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

This is Rozendaal's 11<sup>th</sup> 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 has performed 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 co-founder of Baroque Band, Chicago’s period-instrument orchestra.

Schrader is on the faculty of Roosevelt University’s Chicago College of Performing Arts. For 35 years, he served as organist of Chicago’s Church of the Ascension. This is Schrader’s 22<sup>nd</sup> recording for Cedille Records.

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

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