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VIVALDI

THE COMPLETE VIOLA D'AMORE CONCERTOS

Rachel Barton Pine

Ars Antigua

CEDILLE
CLASSICAL

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Viola d'amore Nicola Gagliano, 1774

Viola d'amore bow Chris English

Viola d'amore strings Daniel Larson

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VIVALDI

THE COMPLETE VIOLA D'AMORE CONCERTOS

Rachel Barton Pine

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Concerto in D major, RV 392 (9:08)

1 I. Allegro (3:49)

2 II. Largo (2:09)

3 III. Allegro (3:08)

Concerto in D minor, RV 393 (8:34)

4 I. Allegro (3:09)

5 II. Largo (1:51)

6 III. Allegro (3:22)

Concerto in F major, RV 97 (11:15)

7 I. Largo — Allegro (4:38)

8 II. Largo (3:46)

9 III. Allegro (2:50)

Concerto in D minor, RV 394 (9:07)

10 I. Allegro (4:02)

11 II. Largo (1:44)

12 III. Allegro (3:20)

Concerto in D minor, RV 395 (9:08)

13 I. Allegro (4:03)

14 II. Andante (1:43)

15 III. Allegro (3:20)

Concerto in A major, RV 396 (10:01)

16 I. Allegro (3:11)

17 II. Andante (3:40)

18 III. Allegro (3:09)

Concerto in A minor, RV 397 (9:21)

19 I. Allegro (3:09)

20 II. Largo (3:07)

21 III. Allegro (3:03)

Concerto in D minor, RV 540* (12:04)

22 I. Allegro (5:26)

23 II. Largo (3:05)

24 III. Allegro (3:30)

*Hopkinson Smith, lute

TT: (79:11)

PERSONAL NOTE

I first read about the viola d'amore when I was a teenager. I was instantly fascinated and added it to my "wish list" of instruments to learn. It wasn't until 2007, when I received the loan of a beautiful, modern, 19th Century 14-string d'amore, that I finally had the opportunity to play this remarkable instrument. That experience reinforced my early interest and I began researching and collecting repertoire. In 2010, I had the honor to host the international congress of the Viola d'Amore Society in Chicago. That experience inspired me to acquire the gorgeous, original-condition, 1774 Nicola Gagliano 12-string viola d'amore that I play on this album. Amazingly, the top of this instrument was made from the very same tree as the top of my original-condition 1770 Nicola Gagliano violin, which I have played on all of my baroque violin recordings.

Playing the viola d'amore — with its extra strings and widely varied tunings — is a finger- and brain-twister. Its unique sound and beauty makes it more than worth the effort, however. According to Leopold Mozart (Wolfgang Amadeus's father), the viola d'amore is "a special kind of violin that sounds especially beautiful in the stillness of the night." I am excited to share this lovely instrument with you, especially if you are hearing it for the first time. I am also thrilled to share my first recording of the intensely rhetorical and passionate music of one of my favorite fellow redheads, Antonio Vivaldi.

I would like to thank all of those who facilitated, inspired, and encouraged my journey with the viola d'amore: Liz Cifani, Myron Rosenblum and Dan Thomason, Tom Georgi, Bill Monical, Dr. Arthur Granston, and all of my wonderful colleagues who participated in the 15th International Viola d'Amore Congress. Special thanks goes to Leon King for his excellent Quall Publications edition, which I used for this recording. It was a great honor to get to know the amazing Hopkinson Smith as a friend and artist. And I would never have been able to realize my vision for these works without the stellar playing of my talented Chicago period instrument friends and colleague — it's always a pleasure to "jam" with you guys.

Rachel Barton Pine

VIVALDI: THE COMPLETE VIOLA D'AMORE CONCERTOS

Notes by Paul V. Miller

On August 25, 1717 in Cento, Italy, Antonio Vivaldi (1678–1741) performed on an instrument that was evidently just as unusual then as it is now. According to an eyewitness, the instrument in question was "a special kind of twelve stringed viola called the viola d'amore."¹ Six of the strings would have been playing, and six resonating. This kind of instrument was not new to him. Records indicate that in 1708 and 1709 Vivaldi was reimbursed for providing viola d'amore strings at the Pietà in Venice, his regular job at a school for orphaned and abandoned girls. Vivaldi's association with the viola d'amore might have gone back even further. In 1689 he probably had his first chance to play it when he met a certain Nicolo Urlo at San Marco. Urlo was known to play the d'amore. One of Vivaldi's last works, the D minor double concerto, RV 540, is for viola d'amore and lute. In his long relationship with the viola of love, Vivaldi not only wrote eight concertos for it, but also worked it into several vocal pieces.

What was it about this curious instrument that captured Vivaldi's imagination? The

viola d'amore is an intriguing conglomeration of Eastern and Western ideas. Borrowing resonating strings from the East and mounting them on what is essentially a treble viol altered for playing under the chin like a violin, the viola d'amore allows for great virtuosity while producing a shimmering, halo-like tone. The resonating strings, usually made of wire, go through the bridge, continue through a tunnel underneath the fingerboard, and usually enter the pegbox from behind. Although Praetorius knew of an instrument like the viola d'amore as early as 1619, the English diarist John Evelyn first mentions it by name in 1679, writing that he had "never heard a sweeter instrument or more surprising." Confusion arises in the 17th century because some instruments with resonating strings were more like the treble viol, whereas others called "viola d'amore" lacked resonating strings. By the time of Bonanni's *Gabinetto Armonico* (Rome, 1723) the viola d'amore almost certainly had a set of resonating strings underneath the playing set. From then on, the instrument was associated with the unusual additional strings.

Unlike the violin, no standard approach to building the instrument ever gained dominance; so every instrument is a testament to the builder's ingenuity and skill in solving a challenging set of problems. Although Stradivarius sketched plans for

¹ *Bolletino dell'Istituto Italiana Antonio Vivaldi*, No. 20 (Milan: Ricordi, 1999), p. 137.

building one, he apparently never followed through. Our best period examples come from Gagliano, Eberle, Schorn, Stadelmann, Lambert, and others. The instrument fell out of favor in the 19th century because its tone was not loud enough to hold its own against a large orchestra, and it was hard to keep in tune. In the 20th century, virtuosos like Henri Cassadesus and Paul Hindemith rediscovered the instrument and musicians such as Carl Zoeller, Louis van Waefelghem, Karl Stumpf, and Jan Kral tried to prod it into the modern virtuosos tradition, even though no such tradition really existed. At the same time, amateur players such as the novelist Thomas Mann picked it up. Composers such as Puccini, Massenet, and Pfitzner incorporated the d'amore into their operas while Janáček tried and failed to work it into his second string quartet (in place of the standard viola). After World War II, more resonant instruments closer to the specifications of the 18th century won favor. Since then the d'amore has enjoyed a certain renaissance thanks to the efforts of players such as Thomas Georgi, Garth Knox, and now Rachel Barton Pine.

However many twists and turns the viola d'amore took through history, there is no doubt that the cornerstone repertoire for the instrument, at least in the concerto realm, lies with Vivaldi. In the Pietà, concertos on unusual instruments such as the viola d'amore were popular. As Charles

de Brosse wrote, "[The girls] play the violin, the recorder, the organ, the oboe, the cello, the bassoon; in short, there is no instrument large enough to frighten them."² Michael Talbot opines that Vivaldi dedicated two of his d'amore concertos to a Pietà student and longtime collaborator, Anna Maria. According to Talbot, by spelling "Amore" as "AMore" in the headings of the concertos RV 393 and 397, Vivaldi alludes to her name. But Vivaldi also brandished a keen and sometimes hard-selling business style. In addition to the concertos he sold, he often induced patrons to take lessons from him. The "Red Priest," as he was known (for his red hair), clearly recognized not just the musical possibilities of the d'amore but also the commercial value he could realize from teaching an unusual instrument. Because of the instrument's scordatura tuning, which usually includes one string placed between an open fifth, filling in the triad, (e.g., D3 - A3 - D4 - F#4 - A4 - D5) certain chords and barriolage effects were possible on it that would not be idiomatic on a traditional violin. Vivaldi consistently exploits these effects to good effect in his concertos.

The F Major concerto, RV 97, has the most unusual scoring of the eight. A representative of the so-called "chamber concerto," Vivaldi scored the work for two

² *Le président De Brosse en Italie: lettres familières écrites d'Italie en 1739 et 1740*, ed. R. Colomb, vol. I (Paris, 1858), p. 194.

oboes, two horns, bassoon, and continuo. There are some 20 Vivaldi concertos of this type written after 1716–1717, when the Saxon Elector Friedrich Augustus (1696–1763) made a trip to Venice, bringing many accomplished musicians in his entourage. The ingenious mixture of wind instruments with the viola d'amore creates many unusually colorful moments in the orchestration. Ever sensitive to the overall ensemble balance, Vivaldi indicated that the oboes and horns should be muted, a problem for which each individual player must devise his or her own solution. RV 97 is the only one of these concertos to begin with a slow introduction, which includes echoes of the French overture style in the bassoon part. The d'amore remains silent as Vivaldi launches the first solo section of the subsequent Allegro, allowing the horns to take center stage; the more chromatically agile woodwinds get their due in subsequent solo sections. The middle movement treats the viola d'amore and oboe as equals in a trio sonata texture, while the bassoon provides the bass line alone. The full instrumental forces return in the finale, where the opening motive clearly relates back to the first movement. By no means is the viola d'amore always the center of attention; in fact, the way the instruments are deployed is reminiscent of Bach's first *Brandenburg Concerto*, although obviously on a smaller scale.

The D Major concerto, RV 392, sets the basic pattern for the others: a string orchestra accompanies the solo instrument, and clearly delineated ritornelli involving the entire orchestra alternate with passages in which only a small subset of the ensemble accompanies the soloist. In certain places, Vivaldi indicated that only the cello should play the continuo line, providing evidence for a nuanced approach to deploying the bass instruments. The score of the D Major concerto is in Dresden, and exists only in a copy of Vivaldi's original manuscript. It might have been brought to Dresden by Johann Georg Pisendel (1687–1755), one of the great violinists of the 18th century who knew Vivaldi and shared his enthusiasm for the viola d'amore. Opening with a cheerful first movement, the second veers away toward B minor and explores a more lyrical style. The finale takes advantage of the d'amore's ability to play narrow double stops rapidly and accurately, building to a climax in the final solo section where many unison double stops brighten the color of the sound.

The next three concertos — RV 393, 394, and 395 — are all in D minor. Their manuscripts can be found in Turin and are part of a large collection acquired in the early 20th century from the Salesian monks of the Collegio San Carlo in Monferrato.³

³ Michael Talbot, *Vivaldi* (New York: Schirmer, 1992), p. 5.

The first movement of RV 393 calls for different accompanying forces in each of the solo sections: first, the viola d'amore plays against unison violins, then after the intervening ritornello the continuo alone accompanies. The haunting third and final solo section returns to unison violins as the accompanying part. Vivaldi chose this strategy not only to build a symmetrical structure but also because it was easy and quick to write just one part against the solo line. The third movement includes more elaborate orchestral accompaniments and a rare case of a written-out Vivaldi cadenza over a dominant pedal (another example is the violin concerto *Il Grosso Mogul*, RV 208a). The concerto RV 394 includes a lovely middle movement in the *siciliana* style, with a full four-part orchestral accompaniment. The last movement includes an opportunity for the soloist to execute a cadenza just before the da capo, but Vivaldi does not proscribe anything specific, writing only a fermata and leaving the rest up to the soloist's imagination. The third D minor concerto of this set, RV 395 (which Vivaldi later reworked into the violin concerto RV 770), seems to play overtly with the idea of the cadenza and its place in the concerto. At the end of its opening movement, the soloist almost launches into a cadenza at the customary place over the dominant chord at the end, but soon defers, guiding the orchestra back to the

final ritornello. Two middle movements exist for this concerto. The original one, marked Largo, contains many chords for the viola d'amore that are impossible to execute on the violin. The Andante alternative (performed on this recording) features gentle triplet figures idiomatic to either violin or viola d'amore, and takes the unison accompaniment idea to its extreme by having the entire orchestra play the same notes in different octaves. The concerto's third movement again teeters on the brink of a full-out tonic-key cadenza at the end, but after a tense moment the soloist again leads back to the ritornello. This concerto might leave one with the impression that the solo part fails in some way, but it seems Vivaldi was after a more tense and dramatic confrontation between soloist and orchestra.

If the D minor concertos are more serious in character, the A major concerto, RV 396, opens into a world of sunny cheer, epitomizing Vivaldi's best-loved qualities as a composer: an effortless flow of ideas, simplicity of means, and appealing clarity of orchestration. This is the only concerto where the solo part is notated in alto clef, which Michael and Dorothea Jappe rightly point out was usually used to indicate scordatura; if this were the case, however, an unusual key signature would be necessary, which Vivaldi never used.⁴

Instead, the viola d'amore part is read an octave higher than written in order for its sound to hold up to the orchestra. Because of this, the A major concerto lies relatively high on the instrument. The first movement ends in a brilliant flurry of 16th-note triplets, while the second movement steps back into a more contemplative, lyrical mood. The finale includes a series of up-bow staccatos, a technique that requires a high level of coordination between the hands.

Copies of the A minor concerto, RV 397, exist in Turin and Dresden, although the scores differ in a few places. Unlike in any of the other viola d'amore concertos, the solo instrument has a slightly different part than the orchestra in the opening ritornello, adding extra intensity to the throbbing chords. The second movement showcases the lower reaches of the d'amore, demanding a mastery of perilous string crossings. In the finale, the use of the Neapolitan chord (♭II) along with its characteristic diminished-third voice-leading lends an unusual quality not fully explored in any of the other concertos.

Probably one of the last pieces Vivaldi wrote, and almost certainly his last manuscript, the D minor double concerto for lute and viola d'amore, RV 540, is one of many Vivaldi concertos for more

than one instrument. The manuscript is a presentation copy, given to the Saxon prince-electors Frederick Christian when he visited Venice in 1740. The use of mutes in the orchestra indicates Vivaldi's awareness of the danger that the orchestra could overpower the soloists (especially the lute), but the solo instruments make a natural pairing as the shimmering quality of the d'amore matches well with the lute. J.S. Bach also used this combination to his advantage in the viola d'amore arias of his *Johannespassion*, BWV 245. The first and third movements involve a number of witty dialogues between the solo instruments. In the middle movement, the lute accompanies the viola d'amore along with a single unison violin part.

After Vivaldi, the viola d'amore went on to enjoy a somewhat prominent place as an auxiliary instrument in the 18th century. Telemann wrote an appealing triple concerto for viola d'amore, flute, and oboe d'amore; and the works of Attilio Ariosti form the bedrock of its 18th century sonata repertoire. Later in the century, music by Franz Götz, Anton Huberty, and Johann Stamitz proved that the instrument was adaptable to the Classical style. Nevertheless, Vivaldi's works have never been displaced from their spot at the front of the catalog of viola d'amore music: their variety, wit, and grace have inspired many

⁴ Michael and Dorothea Jappe, *Viola d'Amore Bibliographie* (Winterthur: Amadeus Verlag, 1997), p. 192.

generations of violinists and violists to pick up what often seems at first a wholly impossible instrument to play. Mattheson's statement that the viola d'amore "fulfills its lovely name . . . and has a most languishing and tender effect" still rings true today.

Paul V. Miller is a scholar and performer of modern and baroque music. His research has been published in Perspectives of New Music, Music and Letters, and Twentieth-Century Music, and he has taught at Temple University, the University of Colorado in Boulder, and Cornell University. He has also performed the viola d'amore at the Metropolitan Museum of Art in New York City and the Library of Congress and National Cathedral in Washington, DC.

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 world's 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.

Vivaldi Complete Viola d'Amore Concertos is Pine's 26th recording. Her most recent releases include Trio Settecento's *Veracini Complete Sonate Accademiche and Grand Tour*, a collection of their four albums of baroque repertoire from Italy, Germany, France, and England; *Mozart Complete Violin Concertos and 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 & 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, visit rachelbartonpine.com

HOPKINSON SMITH

After concentrating in Musicology at Harvard, Hopkinson Smith moved to Europe in 1973 to study with Emilio Pujol and Eugen Dombois. In the mid 1970s, Smith helped found the Hesperion XX ensemble and began his ten-year collaboration with Jordi Savall. Since the mid 1980s, Hopkinson Smith has focused principally on solo music for early plucked instruments including the vihuela, Renaissance lute, theorbo, Renaissance and baroque guitars, and baroque lute. With his recitals and series of over 20 solo recordings, he continues to rediscover and bring to life works that are among the most expressive and intimate in the entire domain of early music. He gives concerts and master classes throughout Eastern and Western Europe and in North and South America. Hopkinson Smith currently lives in Basel, Switzerland, where he teaches at the Schola Cantorum Basiliensis.

For more information, visit hopkinsonsmith.com



Photo by Giancarlo Rado



Founded in 2000 by double bassist Jerry Fuller, Ars Antigua ("ancient art" in Medieval Latin) comprises seasoned early music veterans from the Chicago area. The ensemble performs music from the Renaissance through Classical eras on period instruments. Performances by Ars Antigua are known for technical excellence, emotional impact, and historical scholarship.

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Wendy Benner (RV 392–395)

Matthew Cataldi (RV 392–395)

Allison Nyquist (RV 396, 397 & 540)

Pascal Innocenti (RV 396, 397 & 540)

Second violins

Jeri-Lou Zike*

Lori Ashikawa (RV 392–395)

David Douglass (RV 392–395)

Emi Tanabe (RV 396, 397 & 540)

Isabelle Rozendaal (RV 396, 397 & 540)

Violas

Dave Moss* (RV 392–395)

Elizabeth Hagen* (RV 396, 397 & 540)

Susan Rozendaal

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Craig Trompeter*

Anna Steinhoff

Violone

Jerry Fuller

Oboe

Priscilla Herreid* (RV 97)

Sarah Huebsch (RV 97)

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