

Antonio Vivaldi: Shades of Red

Concertos & Sonatas for Recorder & Strings

R E B E L / Jörg-Michael Schwarz

Concerto in G Major, RV 443 (10:23)

flautino, 2 violins, viola & basso continuo (cello, bass, theorbo, harpsichord)

- 1 [Allegro] (3:28)
- 2 Cadenza (1:07)
- 3 Largo (2:59)
- 4 Allegro molto (2:49)

Concerto in a minor, RV 108 (7:37)

alto recorder, 2 violins & basso continuo (cello, theorbo, harpsichord)

- 5 Allegro (2:43)
- 6 Largo (2:17)
- 7 Allegro (2:37)

Sinfonia in b-minor *Al Santo Sepolcro*, RV 169 (4:26)

2 violins, viola & basso (cello, bass)

- 8 Adagio molto (2:33)
- 9 Allegro ma poco (1:53)

Concerto in G Major *Alla Rustica*, RV 151 (3:49)

2 violins, viola & basso continuo (cello, bass, guitar/theorbo, harpsichord)

- 10 Presto (1:03)
- 11 Adagio (1:07)
- 12 Allegro (1:39)

Concerto in c minor, RV 441 (10:29)

alto recorder, 2 violins, viola & basso continuo (cello, bass, lute, harpsichord)

- 13 Allegro non molto (4:32)
- 14 Largo (2:24)
- 15 [Allegro] (3:33)

16 Trio Sonata in d minor *La Follia*, Op. 1 No. 12, RV 63 (10:05)

2 violins & basso continuo (cello, guitar, harpsichord)

Trio Sonata in B-flat Major, Op. 5 No. 17, RV 76 (9:58)

2 violins & basso continuo (cello, harpsichord)

- 17 Preludio: Andante (4:47)
- 18 Allemanda: Allegro (2:36)
- 19 Corrente: Allegro (2:35)

Concerto in C Major, RV 444 (8:46)

flautino, 2 violins, viola & basso continuo (cello, bass, guitar, harpsichord)

- 20 Allegro non molto (4:08)
- 21 Largo (1:35)
- 22 Allegro molto (3:03)

Recorders: Matthias Maute

Violins: Jörg-Michael Schwarz & Karen Marie Marmar

Viola: Risa Browder

Violoncello: John Moran

Double Bass: Anne Trout

Theorbo, Baroque Guitar, Baroque Lute: Daniel Swenberg

Harpsichord: Dongsok Shin

Since the rehabilitation of the music of Antonio Vivaldi to performance in the 1950s, perceptions about the composer have matured to the point where we are beginning to have a more varied and nuanced image of him. It is no longer enough to think of him as *il prete rosso* (the red priest) who was in charge of the musical education of orphan girls at the Ospedale della Pietà in Venice, or as the most prolific Italian composer of concertos, or even as one of the most successful opera composers of the eighteenth century.

It is astonishing to realize that in the first half of the twentieth century little of Vivaldi's music was known and even less of it regularly performed. For nearly two hundred years after Vivaldi's death his music languished, with his name known only to musicologists. In Italy during the 1930s interest in the composer began to spread in private circles. Among Vivaldi's early admirers was the American poet, Ezra Pound, who staged concerts of Vivaldi's music at his home in Rapallo. By 1939 the first small festival of Vivaldi's music was given at the University in Siena. After the end of the second World War, the Milanese publisher Ricordi began the huge undertaking of creating a complete edition of Vivaldi's works. In 1950, even though the edition was barely under way, the issuing of Vivaldi's Op. 8, *Il cimento dell'armonia e dell'invenzione*, the first part of which is *The Four Seasons*, coincided with Vivaldi's rapid rise to fame.

Though ordained a priest, Vivaldi ceased saying mass after barely a year in the priesthood. Ostensibly Vivaldi was prevented from saying mass because of a chest ailment described as *strettezza di petto* (tightness in the chest). This is thought variously to have been an angina pectoris or, more likely, asthma, which also frequently prevented him from walking about. His poor health, however, did not seem to impair his abilities as a musician or a teacher. His name is closely associated with the Ospedale della Pietà, one of four institutions in Venice which took

in orphaned girls, many due to illegitimacy, where he taught the violin and led the orchestra. The Pietà was famous for the excellent quality of its musical performances, where the girls formed an entire choir and orchestra of the highest caliber. The atmosphere of the Pietà was unlike any modern institution. The girls stayed there longer than students in a modern conservatory, allowing the orchestra to develop and maintain a very high standard of playing.

The environment was apparently more relaxed than a northern European convent. The English traveller, Edward Wright, commented:

On feast-days the door of their convent is flung open, and they stand in crowds at the entrance, where I observed them talking to their acquaintances with great freedom...Every Sunday and holiday there is a performance of music in the chapels of these hospitals, vocal and instrumental, performed by the young women of the place, who are set in a gallery above and, though not professed, are hid from any distinct view of those below by a lattice of ironwork. The organ parts, as well of those of other instruments, are all performed by the young women. They have a eunuch for a master, and he composes their music. Their performance is surprisingly good, and many excellent voices are among them. And this is all the more amusing since their persons are concealed from view.

The instrumental skill of the girls in the Ospedale is attested by the large number of virtuosic concertos Vivaldi wrote for them to perform. His recorder concertos demand a high level of virtuosity indeed. They were presumably all written for use in the Pietà. In the autograph score to the flautino concerto in G Major (RV 443), as well as another flautino concerto (RV 445), Vivaldi specifies that the accompanying instruments are to play a fourth lower than the parts appear in the score: *Gli Istromenti trasportati alla 4^a*. In fact, the score shows a piece in C major with uncharacteristically high violin parts, but once it is transposed down

to the resultant key of G major, as performed here, we are left with violin parts in the range where Vivaldi would have typically written them. In contrast, the concerto for flautino (RV 444) in C major does not specify a transposition in the autograph score. It could, perhaps, be assumed that as the third one in the set, Vivaldi did not think it was again necessary to specify a transposition, and when left in the notated key of C major, the violin parts are occasionally higher than is typical. On the other hand, in even more passages in this concerto, the basso continuo line would become unplayably low on the cello, if this concerto were transposed in the same way. There is no universal agreement as to Vivaldi's intent with the term *flautino*, which in Italian means simply small flute or small recorder.

The *Concerto alla Rustica* (RV 151) and the *Sinfonia al Santo Sepolcro* (RV 169), though both scored for four string parts represent opposite ends of the range of affects in Vivaldi's instrumental music. The popular, raucous *Concerto alla Rustica* has held a place in the body of often-performed Vivaldi works since the beginning of the Vivaldi revival. In fact it was included in the 1939 programs played in Siena. Its light exuberance is a marked contrast to the somber intensity of the *Sinfonia al Santo Sepolcro*. Unusually Vivaldi specifies that this piece is to be played *Senza Organi, ô Cembali* (without chordal continuo instrument). The origins of this piece remain mysterious, but it was probably commissioned for liturgical use in Vienna. Special services were held in Vienna during Lent on Holy Thursday and Good Friday where life-size models of the holy sepulchre were presented in church.

It is not clear exactly what Vivaldi knew of Corelli, but the music of this most respected of Italian violinist composers was published in Venice as well as Rome, so it must be assumed that Vivaldi saw Corelli as both inspiration and challenge. The two "trio" sonatas here bear interesting connections with the elder mas-

ter's output. Each of Corelli's first four opus numbers consisted of a set of twelve trio sonatas, so Vivaldi produced a set of twelve trio sonatas as his Op. 1. The final sonata of Corelli's then new set of sonatas for violin and continuo, Op. 5, is an elaborate set of variations on the popular tune *La Follia* or *Les Folies d'Espagne*. Vivaldi paid further tribute to Corelli by including his own extended set of variations on this theme as the closing piece to his opus 1. It is clear from the virtuosity required of the performers that this is not just Vivaldi's response to another composer but to another formidable violinist. The relatively simple three-movement trio-sonata in B-flat Major from Op. 5 (RV 76), consisting of a prelude and two dance movements, contrasts with the elaborate *Follia* variations. Vivaldi's Op. 5 consists of six sonatas, the first four for violin and continuo like Corelli's Op. 5, but the last two in this opus are of the "trio" variety, scored for two violins and basso continuo. Because Vivaldi saw the sonatas in this set as a continuation of the twelve sonatas for violin and continuo, Op. 2, the first sonata in Op. 5 is designated as No. 13, rather than 1, and the two trio sonatas are Nos. 17 and 18.

© John Moran

Jörg-Michael Schwarz & Karen Marie Marmer, directors

Hailed by the New York Times as “Sophisticated and Beguiling” and praised by the Los Angeles Times for their “astonishingly vital music-making”, the New York-based Baroque ensemble REBEL (pronounced “Re-BEL”) has earned an impressive international reputation, enchanting diverse audiences by their unique style and their virtuosic, highly expressive and provocative approach to the Baroque and Classical repertoire.

The core formation of two violins, recorder/traverso, cello/viola da gamba and harpsichord/organ expands with additional strings, winds, theorbo and vocalists, performing on period instruments. REBEL is currently in residence at historic Trinity Church, Wall Street in New York City, collaborating with Trinity Choir in works ranging from the cantatas of Bach to the major oratorios of Handel, Bach, Mozart and Haydn.

Named after the innovative French Baroque composer Jean-Féry Rebel (1666-1747), REBEL was originally formed in The Netherlands in 1991. At the Fifth International Competition for Ensembles in Early Music, Utrecht 1991 (now the van Wassenaer Competition) REBEL was awarded first prize. Since then the ensemble has performed at European venues including the Holland Festival Oude Muziek, Tage Alter Musik Berlin, the Resonanzen Festival (Vienna), La Chapelle Royale (Versailles), Internationale Festtage für Alte Musik Stuttgart, Tage Alter Musik Regensburg and the Händel Festspiele (Halle an der Saale, Germany), amongst others.

REBEL has appeared at distinguished American venues such as the Da Camera Society, the Schubert Club, Friends of Music Kansas City, the Clarice Smith Performing Arts Center, Library of Congress, Caramoor, Chautauqua Institution, Stanford Lively Arts, University of Chicago Presents, University of Arizona (Tucson) Presents, the Shrine to Music Museum, the Cleveland Museum of Art, the Boston and Berkeley Early Music Festivals, Music Before 1800 in New York City, and Carnegie Hall.

REBEL has collaborated with renowned vocalists Renée Fleming, Max von Egmond, Derek Lee Ragin, Suzie Le Blanc, Daniel Taylor, Peter Kooy and Barbara Schlick among others. The ensemble has recorded for all the major European national radio networks and has been showcased in performance and interview on BBC’s Radio 3. Arguably the most aired American Baroque ensemble in the U.S. today, REBEL has been regularly featured on National Public Radio’s *Performance Today* and Minnesota Public Radio’s *St. Paul Sunday*. In 1999 REBEL became the first and, to date, only period instrument ensemble to be awarded an artists’ residency at National Public Radio.

REBEL has recorded for Deutsche Harmonia Mundi, Dorian Recordings (*Rossi and his Circle; Concerti di Napoli; Telemann alla Polacca*), ATMA Classique (*Giuseppe Sammartini: Sonate e Concerti* in collaboration with Ensemble Caprice, Montréal) and Hänssler Classic (*Haydn: Two Masses* with REBEL Baroque Orchestra & Trinity Choir). Forthcoming CDs include *Corellisante: Trio Sonatas by A. Corelli & G. Ph. Telemann; Haydn: St. Nicolai Mass & Grand Organ Mass* and *Biber: Harmonia Artificiosa-Ariosa*.

The REBEL Baroque Orchestra first gained wide recognition in 2001 for its acclaimed performance of Mozart's *Requiem* with Trinity Choir under the direction of Dr. Owen Burdick, broadcast nationally over National Public Radio in memoriam of the victims of September 11, as well as for its annual performances of Handel's *Messiah* and the sacred choral works of Haydn, which have been broadcast live over WQXR-FM in New York City and over XM Satellite Radio, as well as internationally over the internet since December 2001.

Info: www.rebelbaroque.com



JÖRG-MICHAEL SCHWARZ, VIOLIN/DIRECTOR

Jörg-Michael Schwarz, a prize winner in several international violin competitions, has performed as soloist and chamber musician throughout the Americas, Asia, Australia & Europe. A recipient of numerous grants and scholarships, he studied violin with Max Rostal and Berta Volmer in Cologne, Germany, and with Dorothy DeLay and Jens Ellerman at the Juilliard School. Early on in his career Mr. Schwarz concentrated on chamber music, studying with the Melos, Amadeus and Juilliard Quartets as well as Felix Galimir. As soloist he has appeared with the Scottish Chamber Symphony under Yehudi Menuhin, the Berne Symphony Orchestra, the New Hampshire Symphony Orchestra and the Heilbronn Symphony Orchestra, amongst others. Co-founder of the Ravel Quartet Köln (1978-81), the Orfeo Chamber Soloists (1979-82) and the Monadnock Quartet (1984-88), he was concertmaster of the Juilliard Orchestra (1984-85) and the New Hampshire Symphony Orchestra (1984-88).

He has performed with Marie Leonhardt, Jaap Schroeder, Albert Fuller, Reinhard Goebel, the English Baroque Soloists, the Amsterdam Baroque Orchestra, Anima Eterna, the Smithsonian Chamber Orchestra and Musica Antiqua Köln. A co-founder of the award-winning baroque ensemble REBEL, with whom he performs extensively, he has also served as concertmaster of the Connecticut Early Music Festival Orchestra (1990-92), the Barockorchester Stuttgart (1992-96), Grande Bande (New York), the New York Collegium, American Bach Soloists and the Portland Baroque Orchestra.

He has played under the batons of Gustav Leonhardt, Frans Brüggen, Ton Koopman, Philippe Herreweghe, John Eliot Gardiner and Roger Norrington. Mr. Schwarz has been a featured performer at early music festivals throughout the world, including those in Boston, Berkeley, Utrecht, Herne, Stuttgart, Regensburg, Halle, Bruges, Vienna and Ambronay (France).

His recording of the Vivaldi *Four Seasons* was released in 1992 on Chesky Records; he can also be heard on Channel Classics, Erato, Smithsonian Press, PGM, Arabesque, Vox Classics, ATMA Classique and Koch International. With the baroque ensemble REBEL he records for Deutsche Harmonia Mundi, Hänssler Classic and Dorian Recordings.

KAREN MARIE MARMER, VIOLIN/DIRECTOR

Karen Marie Marmer studied violin at the Aaron Copland School of Music at Queens College with Israel Chorberg and Ruth Waterman and at the Yale School of Music with Syoko Aki. Her baroque violin studies were with Jaap Schroeder at Yale, Marilyn MacDonald at the Baroque Performance Institute at Oberlin and with Lucy van Dael at the Royal Conservatory in The Hague.

Praised for her playing as "subtle and supple" (Cleveland Plain Dealer) and as possessing "great temperament and color" (St. Paul Pioneer Press), her international career has included collaborations with Capriccio Stravagante (Paris), the Nederlandse Bach Vereniging (The Netherlands), Ensemble Baroque de Mateus (Portugal), the Smithsonian Chamber Orchestra (Washington, D.C.), Les Idées Heureuses (Montréal), the American Bach Soloists, the New York Collegium and the Stuttgart Baroque Orchestra, of which she served as co-concertmaster from 1991-96. She has performed under the batons of Ton Koopman, Frans Brüggen, William Christie, Philippe Herreweghe, Reinhard Goebel, Frieder Bernius and Gustav Leonhardt, and has concertized throughout Europe with Marie Leonhardt.

A co-founder of REBEL, Ms. Marmer concertizes extensively in Europe and North America, and has recorded for most major European radio stations as well as National Public Radio in the U.S. She has been heard at early music festivals in Boston, Berkeley, Utrecht, Bruges, Halle, Regensburg, Herne, Stuttgart, Vienna and Ambronay (France). Her recording credits include Vox Classics, PGM, Chesky, Koch International, ATMA Classique, Hänssler Classic, Deutsche Harmonia Mundi and Dorian Recordings.

While at Yale, Ms. Marmer was the artistic director and producer of an innovative series of chamber music concerts which brought together students from the undergraduate, graduate and alumni sectors. In the year 2000, Ms. Marmer founded the Westchester, New York-based chamber music series, MUSICA ANTIQUA NOVA, of which she has been producer since its inception. In addition to her duties as REBEL's manager and publicist, as a passionate cultural advocate she has served on the adjudicating panels of the Westchester Arts Council and the New York State Council on the Arts.

MATTHIAS MAUTE, RECORDERS

Known for his stunning blend of dazzling virtuosity and colorful expressivity, **Matthias Maute** is recognized as one of the foremost recorder players of his generation, and has earned an international reputation for his formidable talents as a traverso player as well as a composer. After finishing his studies in Freiburg and Utrecht with Baldrick Deerenberg and Marion Verbruggen, Mr. Maute was awarded first prize in the prestigious Musica Antiqua Competition in Bruges, Belgium. That same year his CD *Les Barricades*, which included some of his own works, was released. Four years later, he won the Dutch Impresariat Chamber Music Competition with Trio Passagio. In addition to being a core member of REBEL, he is the artistic director of Ensemble Caprice, which includes his wife and duo partner, the recorder and traverso player Sophie Larivière.

Mr. Maute's compositions hold an important place in the world of contemporary recorder music and are frequently heard in concerts in Europe and North America. They have been published by Amadeus (Switzerland), Carus (Germany), Moeck (Germany), Mieroprint (Germany) and Ascolta (The Netherlands). *Miserere*, his double concerto for viola, cello and orchestra was premiered in Boston in 2002.

Much in demand as a teacher at workshops in the United States and in Europe, Mr. Maute has been featured at early music festivals around the world, including those of Boston, Amherst, Bruges, Berlin, Kassel, Schwetzingen, Stuttgart, Regensburg, Avignon and Berkeley. He is a professor at McGill University in Montreal and his new book on improvisation on the recorder was published by Breitkopf & Härtel in 2004. Mr. Maute can be heard on Vanguard Classics, ANTES Editions, ATMA Classique and Dorian Recordings.

RISA BROWDER, VIOLA

Risa Browder grew up in Princeton, New Jersey. She received her Bachelor of Music degree in violin from Oberlin Conservatory and then pursued graduate studies at the Royal College of Music in London and the Schola Cantorum in Basel.

Her principal teachers were Marilyn McDonald, Catherine Mackintosh, and Jaap Schroeder. For nine years she lived in London where she performed and recorded with many period instrument orchestras, including those of John Eliot Gardiner, Christopher Hogwood, Roger Norrington, and Trevor Pinnock, and chamber ensembles including London Baroque and the Purcell Quartet. Before returning to the United States in 1994, she had performed throughout Europe as well as in Japan, Taiwan, and Australia.

Now living in Washington, D.C., she performs with Trio Riot, Violins of Lafayette, Folger Consort, Boston Bach Ensemble, Smithsonian Chamber Players and REBEL. She is concertmaster for Capriole in Williamsburg and the Washington Bach Consort.

Ms. Browder teaches baroque violin at Peabody Conservatory and also enjoys introducing colleagues to this wonderfully quirky world of gut strings and historical bows.

JOHN MORAN, VIOLONCELLO

John Moran, a native of the Washington, D.C. area, appears regularly as soloist and chamber musician on baroque and classical cello and viola da gamba on both sides of the Atlantic. He received his professional training at the Oberlin Conservatory and the Schola Cantorum (Basel, Switzerland).

Alongside REBEL he is a member of the Violins of Lafayette, Capriole, Mensa Sonora, Trio Riot and the Smithsonian Chamber Players. He has also appeared with Les Musiciens du Louvre, The Consort of Musicke, English Baroque Soloists, Folger Consort, the Boston Early Music Festival Orchestra and the New York Collegium. Dr. Moran is on the faculty of the Peabody Conservatory in Baltimore, and is artistic director and founder of the Washington, D.C.-based period instrument orchestra, Modern Musick. Recording credits include Dorian Recordings, Virgin Classics, Deutsche Grammophon, ERATO, ATMA Classique, Hänssler Classic, Deutsche Harmonia Mundi and Musica Oscura.

Dr. Moran is a contributor to the revised New Grove Dictionary of Music (2001) and is writing a historical monograph on the cello for Yale University Press. He and his wife, violinist Risa Browder, have two young sons.

ANNE TROUT, BASS

Bassist **Anne Trout** enjoys a varied career spanning early, romantic and contemporary music. She has served as principal bass, toured and recorded with the Handel & Haydn Society, the Boston Bach Ensemble, Boston Baroque and Emmanuel Music. She has worked with a diverse group of artists including conductors Roger Norrington, William Christie, Christopher Hogwood, Nicholas McGegan, Robert Shaw, Leonard Bernstein, Julian Wachner, Susan Davenny Wyner; vocalists Dominique LaBelle and Barbara Bonney; choreographers Mark Morris and Twyla Tharp; composers Aaron Copland, John Harbison, John Cage and Joni Mitchell. Recent engagements include Prism Opera, Sarasa Ensemble, New England String Ensemble, Alea III, Philharmonia Baroque, Opera Lafayette, Tempesta di Mare and REBEL. She often appears with and has toured Italy with The Musicians of Aston Magna, directed by Daniel Stepner. She was invited to join the Atlantis Ensemble for the first American period instrument recording of Schubert's "Trout" Quintet.

Ms. Trout studied at Indiana University and Wellesley College. Her teachers included Curtis Burriss (Philadelphia Orchestra) and Warren Benfield (Chicago Symphony). She currently serves on the faculties of Groton School, Longy School of Music, Boston College and acts as an orchestral coach for Greater Boston Youth Symphony Orchestras. She has recorded for Telarc, London L'Oiseau-Lyre, Sony Classical, Erato, Dorian, Centaur and Musica Omnia.

DANIEL SWENBERG, THEORBO

Lutenist **Daniel Swenberg** concentrates on Renaissance and Baroque performance practices—with special devotion to the role of basso-continuo playing and the instruments central to its practice: the theorbo/chitarone, renaissance and baroque lutes, early guitars, and the gallizone/callichon.

He works regularly with ARTEK, REBEL, Visceral Reaction, The New York Collegium, The Metropolitan Opera, Staatstheater Stuttgart, New York City Opera, the Mark Morris Dance Group, Stadttheater Klagenfurt, Tafelmusik, Les Violons du Roy, Les Voix Baroques, Piffaro, and Lizzy & the Theorboys. He has received awards from the Belgian American Educational Foundation (2000) for a study of 18th century chamber music for the lute, and a Fulbright Scholarship (1997) to study in Bremen, Germany with Stephen Stubbs and Andrew Lawrence King, at the Hochschule für Künste. He studied previously with Pat O'Brien at Mannes College of Music (New York City), receiving a Masters Degree in Historical Performance—Lute. Prior to his concentration on lutes, he studied Musicology at Washington University (St. Louis) and received a B.M. in classical guitar from the North Carolina School of the Arts.

DONGSOK SHIN, HARPSICHORD

Dongsok Shin was born in Boston and played the piano from the age of four. Since the early 1980s, he has specialized exclusively on early keyboard instruments. Much in demand as a soloist and continuo player, Mr. Shin has appeared with ARTEK, Concert Royal, Early Music New York, Mark Morris Dance Company, The Masterwork Chorus & Orchestra, the New York Philharmonic, New York's Grande Bande, the Orchestra of St. Lukes and the Orpheus Chamber Orchestra. He has toured throughout North America, Europe, and Mexico, and has been heard on numerous radio broadcasts. He has recorded for Lyrichord, Newport Classics, Helicon, ATMA Classique, Hänssler Classic and Dorian Recordings.

Mr. Shin was a founding member of the Mannes Camerata, receiving international critical acclaim as music director for their productions of early baroque operas. He has been guest director as well as a member of NYS Baroque in Ithaca, NY, and is currently a member of *Louis Louis* as well as REBEL.

In his spare time, he tunes and maintains harpsichords in the New York area, where he is the harpsichord technician for the Metropolitan Opera. In addition, Mr. Shin is well known as a recording engineer, producer and editor of numerous early music recordings. He is also the proud father of three children.

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In memory of Mr. Desiré Kettaneh

Executive Producers: David and Becky Starobin

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