

# HEINRICH IGNAZ FRANZ VON BIBER (1644-1704)

## Harmonia artificioso-ariosa: diversi mode accordata (1696)

### Partias I - VI

Partia I in d minor for two scordatura violins & basso continuo **16:34**

Tuning: a, e', a', d''

Jacobus Stainer, Absam 1668; Antonio Maria Lavazza, Milano 1720

- |          |                                            |      |
|----------|--------------------------------------------|------|
| <b>1</b> | Sonata: Adagio-Presto-Adagio               | 2:40 |
| <b>2</b> | Allamande                                  | 2:00 |
| <b>3</b> | Gigue: Variatio I & II                     | 4:11 |
| <b>4</b> | Aria                                       | 2:59 |
| <b>5</b> | Sarabande: Variatio I & II, Finale: Presto | 4:44 |

Partia II in b minor for two scordatura violins & basso continuo **7:49**

Tuning: b, f-sharp', b', d''

Pieter Rombouts, Amsterdam 1733; Matthijs Hofmans, Antwerp 1690

- |           |                    |      |
|-----------|--------------------|------|
| <b>6</b>  | Praeludium         | 2:01 |
| <b>7</b>  | Allamande-Variatio | 2:43 |
| <b>8</b>  | Balletto: Allegro  | 0:51 |
| <b>9</b>  | Aria: Presto       | 0:52 |
| <b>10</b> | Gigue: Presto      | 1:22 |

Partia III in A major for two scordatura violins & basso continuo **10:31**

Tuning: a, e', a', e''

Antonio Maria Lavazza, Milano 1720; Jacobus Stainer, Absam 1668

- |           |                            |      |
|-----------|----------------------------|------|
| <b>11</b> | Praeludium: Allegro        | 1:42 |
| <b>12</b> | Allamande                  | 2:08 |
| <b>13</b> | Amener: Presto             | 0:55 |
| <b>14</b> | Balletto                   | 1:39 |
| <b>15</b> | Gigue                      | 0:46 |
| <b>16</b> | Ciacona (Canon in unisono) | 3:21 |

Partia IV in E-flat major for scordatura violin, scordatura viola & basso continuo **9:33**

Tuning: b-flat, e-flat', b-flat', e-flat'', Pieter Rombouts, Amsterdam 1733

Tuning: e-flat, b-flat, e-flat', b-flat', John Barton, London 1782 (viola)

Tuning: B'-flat, F, C, g, School of Albani, ca 1700 (bass violin)

- |           |                      |      |
|-----------|----------------------|------|
| <b>17</b> | Sonata               | 2:48 |
| <b>18</b> | Allamande            | 1:35 |
| <b>19</b> | Trezza: Presto       | 0:59 |
| <b>20</b> | Aria                 | 1:20 |
| <b>21</b> | Canario              | 0:42 |
| <b>22</b> | Gigue: Presto        | 1:21 |
| <b>23</b> | Pollicinello: Presto | 0:48 |

Partia V in g minor for two scordatura violins & basso continuo **10:15**  
Tuning: g, d', a', d"  
Antonio Maria Lavazza, Milano 1720; Jacobus Stainer, Absam 1668

- |           |                     |      |
|-----------|---------------------|------|
| <b>24</b> | Intrada: Alla breve | 1:21 |
| <b>25</b> | Aria: Adagio        | 1:50 |
| <b>26</b> | Balletto: Presto    | 0:57 |
| <b>27</b> | Gigue               | 0:58 |
| <b>28</b> | Passacaglia         | 5:09 |

Partia VI in D major for two violins & basso continuo **17:25**  
Tuning: g, d', a', e"  
Jacobus Stainer, Absam 1668; Antonio Maria Lavazza, Milano 1720

- |           |                            |       |
|-----------|----------------------------|-------|
| <b>29</b> | Praeludium: Adagio-Allegro | 2:43  |
| <b>30</b> | Aria e variatie I - XIII   | 13:08 |
| <b>31</b> | Finale: Adagio-Allegro     | 1:34  |

## REBEL

Jörg-Michael Schwarz

**Jörg-Michael Schwarz:** violin I (Partia I, II, IV, VI), violin II  
violins: Jacobus Stainer, Absam 1668  
Pieter Rombouts, Amsterdam 1733

**Karen Marie Marmer:** violin I (Partia III, V), viola (Partia IV), violin II  
violins: Antonio Maria Lavazza, Milano 1720  
Matthijs Hofmans, Antwerp 1690  
viola: John Barton, London 1782

**John Moran:**  
violoncello: Barak Norman, London ca. 1700  
bass violin: School of Albani, ca. 1700

**Dongsok Shin:**  
continuo organ: Darron Wissinger, Rockland, Maine 1987  
[8' & 4' in wood, stopped; 2' & 1 1/3' in metal, open]

Pitch: A = 415hz

Temperament: quarter-comma meantone

The music of Biber is widely assumed to have gone out of vogue with violinists before the middle of the eighteenth century. The sweeter and technically less demanding style of Arcangelo Corelli (1653-1713) gained ascendancy throughout Europe. Biber's reputation, however, lived. In 1789 Charles Burney wrote in his *General History of Music*, "of all the violin players of the last century Biber seems to have been the best, and his solos are the most difficult and most fanciful of any music I have seen of the same period." Burney was only familiar with the published *Sonatae* of 1681. He was judging the virtuosity of Biber the violinist from the extreme technical demands of Biber the composer. We can assume Burney had not heard Biber's music in performance. It is possible, though, that in some circles Biber was still known in practical music-making. In 1803, nearly a century after the composer's death, the Leipzig publishers, Breitkopf & Härtel, were offering a "Parthie" for two violas d'amore and basso continuo by Biber. This was presumably the Partia VII in c minor from Biber's *Harmonia artificioso-ariosa*, one of the numerous items by various composers advertised by the firm which could be ordered in manuscript copies, likely copied from the company's archive.

Heinrich Ignaz Franz von Biber (1644-1704) was born in the town of Wartenberg (now Stráž pod Ralskem) in Bohemia. In 1668 he entered the *Kapelle* of Karl Liechtenstein-Castelcorno in Kroměříž, the prince-bishop of Olmütz (now Olomouc) in Moravia. In the summer of 1670 Biber was sent by the bishop to visit the renowned violin maker Jacob Stainer in Absam (Tyrol) to buy instruments for the bishop's *Kapelle*. Instead, Biber went to Salzburg to take up employment with Archbishop Maximilian Gandolph. Bishop Karl felt betrayed by his former employee, but out of deference to Maximilian Gandolph refrained from taking action, eventually officially releasing Biber from his employ

in 1676. While his talents were appreciated in Salzburg, Biber frequently sent copies of his compositions back to Kroměříž to appease the bishop there. He performed at least twice before the Emperor Leopold I. In 1690, on his second attempt, he was promoted to the nobility with the rank of knight, gaining the title Biber von Bibern. In addition to the violin, he played the bass viol and perhaps the bass violin. He is often associated with his elder colleague, the violinist Johann Heinrich Schmelzer (ca 1620-1680), though it is not clear whether he was Schmelzer's student.

Biber's *HARMONIA ARTIFICIOSO-ARIOSA Diversimodè accordata et in septem Partes vel Partias distributa à 3. Instrumentis* (1696) is a collection in seven parts (partias), each employing a different tuning. Five of the partias are for two violins and bass; one is for violin, viola, and bass; and the last (not included on this recording) is for two violas d'amore and bass. The artifice Biber mentions refers to a procedure now known as *scordatura* (mistuning). Each of the pieces uses a different tuning in the upper parts. Only the Partia VI in D major is written for violins in normal tuning. The tunings for the six partias on this recording are as follows:

The diagram shows the tuning for six parts (I-VI) for Violin I and Violin II. Part I: Violin I (treble clef, G-clef), Violin II (treble clef, G-clef). Part II: Violin I (treble clef, G-clef), Violin II (treble clef, G-clef). Part III: Violin I (treble clef, G-clef), Violin II (treble clef, G-clef). Part IV: Violin I (treble clef, G-clef), Violin II (treble clef, G-clef). Part V: Violin I (treble clef, G-clef), Violin II (treble clef, G-clef). Part VI: Violin I (treble clef, G-clef), Violin II (treble clef, G-clef). Tunings are indicated by accidentals on the strings: Part I: G-clef, G-clef; Part II: G-clef, G-clef; Part III: G-clef, G-clef; Part IV: G-clef, G-clef; Part V: G-clef, G-clef; Part VI: G-clef, G-clef.

Rather than using the alternative tunings to expand the range of the violin, Biber selected tunings which increase the resonances in the given key and make chords possible which would otherwise be unplayable. Unlike some seventeenth- and eighteenth-century composers who used scordatura to write easy pieces which might sound impressive, Biber, the ultimate virtuoso, took it as a challenge to write fantastically difficult music that might sound impossible. In his "Mystery" Sonatas, completed about 1676, Biber had already thoroughly exploited scordatura for one violin, but here with the use of two violins he is able to create an amazingly dense texture—often the two upper instruments sound like four—with minimal resources. Among other composers who had explored scordatura with two violins were Johann Pachelbel in his *Musicalische Ergötzung bestehend in 6 verstimten Partien*, (Nuremberg, 1695) and David Pohle in an unpublished sonata. Biber, however, defined the limits of seventeenth-century violin virtuosity. *Harmonia artificioso-ariosa* was republished in Nuremberg in 1712, but subsequently, few composers would use scordatura, especially in tunings that strongly favored a single key. While these tunings increase resonance and expand the range of colors within a given key, they also make modulations to distant keys awkward, thereby limiting the tonal palette.

It is impossible to imagine Biber's immense accomplishments in *scordatura* tunings without his firsthand, virtuoso knowledge. Each new tuning makes a different instrument of the violin. For the benefit of the player the violin parts are notated not to indicate the actual sounding pitches of the piece but are effectively a tablature, indicating where the left hand should finger notes. The notes shown are the notes that would sound, if the violin were in normal tuning. This simplifies the playing but complicates the reading of the music. Each different tuning has its own characteristics. Tuning strings higher than

usual tends to give a brighter sound, while tuning them lower darkens the tone of the violin. Biber tends to tune the lower strings up and the higher ones down, boosting the power on the bottom while taking off a little shrillness on top. The most extreme tuning in *Harmonia artificioso-ariosa* is in Partia II in b minor. The bottom two strings are each tuned up a full major third, the second string up a major second and the top string down a major second, giving a b minor chord with a minor third on top. In addition to the redistribution of tensions this is the only time in this set of pieces where Biber uses a third between two strings on the violin. The other four scordatura tunings all consist of intervals of fourths and fifths. Despite this, however, each of the remaining tunings is a unique combination of fourths and fifths, none being a simple transposition of another. The tunings of the violin and the viola in Partia IV in E-flats and B-flats, while not drastically changing the tensions on the instruments are tonally the most remote from resonances of the normal open strings. The tuning in Partia V, where the only alteration is the lowering of the top string by a tone, is the mildest of the scordaturas. In the Partia VI, after all the pyrotechnics of the various mistunings, Biber took it as his challenge to show that he was not using the funny tunings as a crutch and could produce just as amazing sounding sonorities, and even more challenges for the bow, in the normal tuning.

The best surviving source of Biber's *Harmonia artificioso-ariosa* is the first edition, dated 1696. Publication in Salzburg can be ascertained from watermarks in the paper and the dedication to the archbishop there. A modern scholarly edition, which for years served as the standard edition, appeared as volume XCII of the *Denkmäler der Tonkunst in Österreich* series in 1956. This edition was based on a single copy of the posthumous Nuremberg edition of 1712. (Notwithstanding the editors' claim that they had consulted two surviving copies,

the musicologist Peter Wollny, despite an extensive search, has failed to locate the second copy which was said to exist in Kroměříž.) Unfortunately, the editors of the *DTÖ* edition did not consult the 1696 edition. The existence of a surviving copy in the Schönborn Wiesentheid collection had been mentioned in a 1949 study on the collection, which did not catch the attention of these editors. While the 1712 edition corrected a few minor errors, it introduced a very serious error. The *DTÖ* edition, following the 1712 edition, inverted the violin parts from the end of the Praeludium of Partia II onwards. The surviving Göttingen copy of the 1712 edition had been prepared reusing the worn plates from 1696. However, after p. 6 in the two part books, the two upper parts were somehow switched, either at the stage where the pages were gathered for binding or earlier in the ordering of plates. It should have been apparent that something was wrong because the two parts did not continue onto p. 7 at precisely the same place in the music. The first violin part ends p. 6 with a half bar, and should continue on p. 7 with the final two and a half bars of the music, whereas the second violin ends on p. 6 with a full bar and should continue on p. 7 with a further three bars. In the 1712 part books, the Violino Primo book ended up a half bar too long and the Violino Secundo book was a half bar too short, while only the Basso book was correct for this movement. The 1956 editors cobbled together their own unsatisfying version for their score, and like the 1712 parts, continued with the parts inverted for the remainder of the set. Needless to say, these errors have been corrected in the present recording.

©John Moran

## REBEL

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. In 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 such as 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 to critical acclaim 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 Isabella Stewart Gardner Museum, the Cleveland Museum of Art, the Boston and Berkeley Early Music Festivals and Music Before 1800 in New York City.

REBEL has collaborated with renowned vocalists Max von Egmond, Derek Lee Ragin, Suzie Le Blanc, Daniel Taylor, Peter Kooy and Barbara Schlick; in 2005 REBEL appeared in collaboration with Renée Fleming at Carnegie Hall to critical acclaim. 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 NPR's *Performance Today* and MPR's *St. Paul Sunday*. In 1999 REBEL became the first and 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*); Hänssler Classics (*Haydn: Two Masses with REBEL Baroque Orchestra & Trinity Choir*) and Bridge Records (*Antonio Vivaldi: Shades of Red*). Forthcoming CDs include *Corellisante: Trio Sonatas by A. Corelli & G.Ph. Telemann*, and *Haydn: St. Nicolai Mass & Great Organ Mass*.

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, and for its annual performances of Handel's Messiah and the sacred choral works of Haydn, which are broadcast live over WQXR-FM in New York City, as well as internationally over the internet since December 2001.

[www.rebelbaroque.com](http://www.rebelbaroque.com)

**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, Roger Norrington and Fabio Biondi. 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, Sony, Smithsonian Press, Arabesque, PGM, Vox Classics, ATMA Classique and Koch International. With the baroque ensemble REBEL he records for Deutsche Harmonia Mundi, Hänssler Classic, Dorian Recordings and Bridge Records. Mr. Schwarz is an avid wine enthusiast and collector of antiques.

**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 Classics, Deutsche Harmonia Mundi, Dorian Recordings and Bridge Records.

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.

Alongside music, Ms. Marmer's interests include environmental and historic preservation, the diverse spiritual traditions of the world and mysticism with a special focus on the Kabbalah. Trained in several modalities, Ms. Marmer is a practitioner of the healing arts.

**Dongsok Shin** was born in Boston and played the piano from the age of four. Since the early 1980's, 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 Group, the New York Philharmonic, the Orchestra of St. Luke's and the Orpheus Chamber Orchestra. He has toured throughout North America, Europe, and Mexico, has been heard on numerous radio broadcasts and has recorded for Lyrichord, Newport Classic, Helicon, ATMA Classique, Hänssler Classic, Dorian Recordings and Bridge Records.

In addition to his activities with REBEL, 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.

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

**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).

After a decade in Europe where he appeared regularly with groups such as The Consort of Musicke, English Baroque Soloists, Les Musiciens du Louvre, and Ex Cathedra, he returned to America where he has played with the Violins of Lafayette, Capriole, Trio Riot, the Smithsonian Chamber Players,

the New York Collegium, the Boston Early Music Festival, and the Washington Bach Consort, among others. He is Artistic Director of the Washington, DC-based period instrument orchestra Modern Musick and is on the faculty of the Peabody Conservatory in Baltimore. Recording credits include Dorian Recordings, Bridge Records, 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 reviews books on musical topics for various journals. He is writing a historical monograph on the cello for Yale University Press. Other interests include linguistics and architecture. He and his wife, violinist Risa Browder, have two sons who pursue musical and other interests.

## REBEL

Jörg-Michael Schwarz



From Left: Dongsok Shin, Karen Marie Marmar, Jörg-Michael Schwarz, John Moran



Producer: Ann-Marie Barker-Schwartz

Recording Engineer: Michael P. Hesse

Editor: Dongsok Shin

Graphic Design: Brad Napoliello

Photograph of REBEL: Leif Zurmuhlen

Front cover painting: "Still Life" by Adriaen van Utrecht (1599-1652)

Recorded February 17-20, 2004 in Stamford, CT at St. John's Lutheran Church

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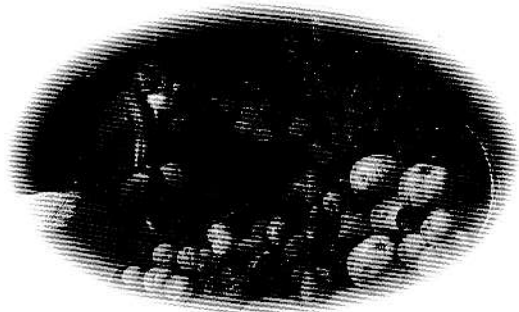
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REBEL would like to express gratitude to Nizam Peter, whose most generous support made this recording possible.

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