

Music of
Antonio Vivaldi
(1678-1741)

Concerto in F major, op. 10, no. 1 (5:52)

La Tempesta di Mare, RV 433

alto recorder, strings and basso continuo
(*violoncello, double bass, guitar, harpsichord*)

01	Allegro	2:25
02	Largo	1:32
03	Presto	1:55

Concerto in g minor, op. 10, no. 2 (8:21)

La Notte, RV 439

alto recorder, strings and basso continuo
(*violoncello, double bass, guitar, harpsichord*)

04	Largo	1:27
05	<i>Fantasmì</i> : Presto	0:54
06	Largo	0:54
07	Presto	1:03
08	<i>Il Sonno</i> : Largo	1:44
09	Allegro	2:19

Suonata à 4 al Santo Sepolcro in E flat major, RV 130 (4:42)

strings and basso continuo (violoncello, violone, lute, organ)

10	Largo molto	2:37
11	Allegro ma poco	2:05

Concerto in D major, op. 10, no. 3, *Il Gardellino*, RV 428 (9:09)

sixth flute, strings and basso continuo
(*violoncello, double bass, guitar, harpsichord*)

12	Allegro	3:58
13	Cantabile	2:23
14	Allegro	2:46

Concerto in G major, op. 10, no. 4, RV 435 (6:53)

traverso, strings and basso continuo
(*violoncello, violone, guitar, theorbo, harpsichord, organ*)

15	Allegro	2:35
16	Largo	2:03
17	Allegro	2:15

Concerto in g minor, RV 157 (6:01)

strings and basso continuo
(*violoncello, double bass, theorbo, guitar, harpsichord*)

18	Allegro	2:10
19	Largo	1:29
20	Allegro	2:22

Concerto in F major, op. 10, no. 5, RV 434 (7:49)

*alto recorder, strings and basso continuo
(violoncello, violone, lute, organ)*

21	Allegro ma non tanto	3:05
22	Largo e cantabile	2:59
23	Allegro	1:45

Concerto in G major, op. 10, no. 6, RV 437 (7:43)

*alto recorder, strings and basso continuo
(violoncello, double bass, theorbo, guitar, harpsichord)*

24	Allegro	3:51
25	Largo	1:33
26	Allegro	2:19

Rebel Ensemble for Baroque Music

Matthias Maute, recorder and traverso
Jörg-Michael Schwarz & Karen Marie Marmer, violins
Risa Browder, viola; John Moran, violoncello
Motomi Igarashi, double bass and violone
Dongsok Shin, harpsichord and organ
Daniel Swenberg, theorbo, archlute and baroque guitar

Publishers in Amsterdam, London and Paris earned a great deal of money selling music by Antonio Vivaldi in the first half of the eighteenth century. The composer, however, saw little monetary gain from these sales. Copyright law did not exist, so the bulk of the editions were pirated by publishers with no relationship to the composer, who simply saw the opportunity for a quick profit. Few publishers had distribution beyond their own local area, leaving the field wide open for many small enterprises to tap into an expanding market created by the growing merchant class. At the same time, a recently cultivated improvement in printing technology, the use of copper plate engraving for music, replaced the much more difficult-to-read parts produced by an ingenious but inelegant system of movable type, the predominant technology of music publication in the seventeenth century. Publishers of modern, engraved musical editions had a seemingly unlimited market among northern Europe's musical amateurs.

Vivaldi's most important publisher was the firm founded by Estienne Roger, a French Huguenot who, after the revocation in 1685 of the Edict of Nantes, had fled with his family to Amsterdam, where he established a publishing house in 1696 that eventually concentrated on music. Roger's publication of Vivaldi's *L'estro armonico* as the composer's opus 3 in 1711 was a watershed event in the history of eighteenth-century music. Before this, Vivaldi's published works consisted of a set of trio sonatas (op. 1, 1705) and a set of violin sonatas (op. 2, 1709) published in Venice with little circulation beyond northern Italy. Roger was a shrewd businessman with good channels of distribution. His idea to give op. 3 a catchy title, no doubt, helped draw attention to a composer who was not yet widely known in the north. Shortly after the Amsterdam edition, publishers in London and Paris issued editions. The title "*l'estro armonico*", translated variously as "harmonic inspiration" or "musical genius", with "*estro*" itself meaning genius, invention, creativity or verve, was

indelibly linked to the composer's name in the public's mind. Though Vivaldi received payment from Roger only, the quick spread of other editions indicates an enthusiastic response and the rapid rise of the composer's popularity. A mutually beneficial business relationship was born.

Roger's business acumen made him one of the leading publishers of the time. He had wider distribution than most, used high quality paper and employed excellent engravers, none of which hurt Vivaldi's reputation. By forging a strong network of business partners and producing editions of excellent quality and aesthetic value, Roger was able to maintain a competitive edge against those who made shoddy copies of his editions. Within two decades the house that he founded went on to issue a further nine opuses of Vivaldi's instrumental works, another notable item being op. 8, *Il cimento dell'armonia e dell'inventione*, which included the four concertos of the *Four Seasons*. This 1723 publication was the first edition of

Vivaldi released by Roger's son-in-law and eventual successor, Michel-Charles Le Cène, who, as a consequence of several deaths and a little maneuvering, took over the firm in 1722. It was thus Le Cène who in the latter part of 1728 called upon Vivaldi to produce a set of concertos for the traverso, an instrument enjoying enormous popularity among northern European amateurs. To fulfill his publisher's request, Vivaldi would have sent Le Cène a copy of the six concertos in score, prepared by one or more copyists under the composer's supervision. The hard part for Vivaldi would have been the quick assembly of six concertos for traverso, strings and basso continuo.

The genre of "flute concerto" as it would typically be understood today, a piece for solo flute and orchestra or string orchestra, did not yet exist as a category. First, for Vivaldi who was at the forefront of developing the concerto as a musical form, the term "concerto" was less narrowly defined. The number of soloists

was not fixed, nor was it even always necessary to have a soloist, and the size of the accompanying forces was modest, normally one player to a part. Second, in Italian, like other European languages except for English, a single word, "flauto", referred equally to the cross-blown or transverse flute and to the recorder or fipple flute. Indeed in the early eighteenth century the recorder was the more widely known flute in Italy. Additionally, performance on either instrument had normally been the duty of oboe players in Italy and was only at this time emerging as distinct professions. The first official record of the traverso being taught at the Ospedale della Pietà, a Venetian foundation that took in abandoned children where Vivaldi taught the girls violin and led the orchestra, is from 17 December 1728 when Ignazio Sieber, previously known as an oboist, was hired as *Maestro di traversiè*. It is thus no surprise that, despite a huge collection of unpublished concertos for all sorts of instruments, Vivaldi had nothing immediately ready and scrambled,

substantially reworking five existing pieces and writing one new one, to assemble the collection which Le Cène would publish as *VI concerti a flauto traverso, violino primo, e secondo, alto viola, organo e violoncello. Opera decima* (Amsterdam, 1729).

To complete this order for the first ever published set of concertos for traverso, Vivaldi delved into his existing compositions for pieces which he thought could be reworked with the least difficulty and which would make the greatest impact on the market. The works chosen to comprise op. 10, nos. 1-3 had catchy programmatic titles, and these first three concertos, together with the last one, were all reworked from earlier pieces for small mixed forces, a genre sometimes called "chamber concerto" today, although Vivaldi would not have recognized this term. As might be expected, the score sent to Amsterdam was neither saved by the publisher nor returned to the composer. However, other surviving sources make it possible for modern musicologists to piece

together some of Vivaldi's compositional process.

Vivaldi's *opera decima* begins with "La tempesta di mare" (The Storm at Sea) concerto in F major (RV 433) which was an arrangement of an earlier concerto that Vivaldi had already cast in two different forms. Originally in about 1715 Vivaldi wrote the untitled concerto for flute or violin, oboe, violin, bassoon and basso [continuo] (RV 98) which he reworked as "Tempesta di mare" for flute, oboe (together with ripieno violin 2), violin (together with ripieno violin 1), bassoon, basso and viola (RV 570). From this second version, which survives in a copy in Vivaldi's father's hand with autograph annotations by the composer, Vivaldi fashioned the new concerto for op. 10. The original might have seemed old fashioned by this point, so, in order to update it and add brilliance to the flute part, an instrument whose performers had made real technical strides in the decade and a half since the original version,

Vivaldi rewrote much of the passage work, making more of a showpiece for the flute. For "La notte" (Night), op. 10, no. 2 (RV 439) Vivaldi rearranged an existing piece of the same name for flute or violin, violin 1, violin 2, bassoon and basso (RV 104). Vivaldi's indications for changes, in addition to rescoring the piece, survive in his autograph of the original version, which he used in preparing the new concerto for Le Cène. He made the work more concise, cutting out some passages and replacing the original third and fourth movements (*Largo* and *Andante*) with a single, newly composed *Largo*. Beyond the title, Vivaldi's programmatic theme extends to movements portraying *fantasmi* (phantasms or nightmares) and *il sonno* (sleep).

Vivaldi's third and last evocative title in his *opera decima*, "Il gardellino" (The Goldfinch), op. 10, no. 3 (RV 428) is based on an earlier concerto, which, according to Federico Maria Sardelli, was originally written in a Venetian version for flute,

oboe, violin, bassoon and basso (RV 90), surviving in a copy prepared by the composer's father, which was reworked, prior to op. 10, in a Roman version (with two options for instrumentation) for recorder, oboe, violin, bassoon and basso (RV 90a), or for three violins, cello and basso (RV 90b), given to Corelli's patron, the Cardinal Pietro Ottoboni, a Venetian prelate in Rome. This Roman version of the concerto, along with other pieces prepared by Vivaldi for Ottoboni, survives in the "Manchester" manuscript. For the op. 10 version of this piece Vivaldi made a number of small cuts, but most interestingly, he modified the opening of the concerto so that the pert goldfinch (represented, of course, by the flute) enters immediately in bar one on top of the strings, rather than politely waiting for the conclusion of the opening *tutti* section as convention would dictate.

The concerto in G major, op. 10, no. 4 (RV 435) is the only one composed just for op. 10 and is consequently the newest piece in

the set. In this concerto Vivaldi eschews the much more virtuosic style of "a far too impassive recorder" as Johann Rom has cryptically remarked. Here Vivaldi chose a key that lies particularly well on the traverso and he wrote in a simpler, more modern idiom, which might have especially appealed to the market. The concerto in F major, op. 10, no. 5 (RV 434) is based on a surviving concerto for recorder and strings (RV 442). Vivaldi specifies "*Tutti gl'Stromenti sempre Sordini*" (all the instruments muted throughout). He marked his autograph of the earlier version to indicate to the copyist what changes were needed for the new traverso concerto. The main difference is evident in the directive to the copyist to write out the entire slow movement a whole tone higher. The original recorder version of this movement (heard in this recording) was in f minor, a notoriously difficult key on traverso, so Vivaldi moved it to g minor, the nearest closely related key which was comfortable for the traverso. For the last concerto of the set, op. 10, no. 6 in G major (RV 437),

Vivaldi changed little in reworking his earlier concerto for recorder, oboe, violin, bassoon and basso (RV 101), already in a great key for the traverso, other than making several small cuts and rewriting a few melodic lines.

Parallel to the published editions, a seemingly inefficient and archaic channel of distribution disseminated a wide range of Vivaldi's works, simultaneously building his reputation, among connoisseurs. A diverse assortment of works from his instrumental musical output circulated inside and outside Italy in hand-copied scores, passed directly from one musician to another. Cheap labor meant that Vivaldi could have copies prepared on demand which he sold at a profit to musicians from abroad and to gentlemen on the grand tour, these connections occasionally leading to commissions for individual pieces. The remaining two pieces on this CD come down to us through such channels. The concerto in g minor (RV 157) is an example of one of his many concertos without

soloist. It could have been performed at the Pietà or might as easily have been played in a theater in conjunction with an opera, another area of composition where Vivaldi excelled. The *Suonata à 4 al Santo Sepolcro* (RV 130) was most likely a late piece, perhaps a commission, written for liturgical use in Vienna, the city to which the composer travelled toward the end of his life for reasons unknown. After 1729, when Le Cène published Vivaldi's opp. 11 and 12 in addition to op. 10, the composer lost interest in further publication and a once fruitful relationship ended. Sales of the last three opus numbers had been disappointing. Upon Le Cène's death in 1743 the firm had 34 unsold copies of op. 10, with similar quantities for opp. 11 and 12, a large number when print runs could be 50 or 100 copies. It is unlikely that Vivaldi saw much money from this venture. He also found that printed editions were eating into direct sales of his manuscripts, so in his latter years he returned to his earlier business model.

—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 with 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, violoncello/viola da gamba and harpsichord/organ expands with additional strings, winds, theorbo and vocalists, performing on period instruments. REBEL,

through its twelve-year residency (1997-2009) at historic Trinity Church, Wall Street in New York City, has achieved high acclaim for its collaborations with the Trinity Choir in performances, radio broadcasts, webcasts and recordings with works ranging from the cantatas of Bach to large scale works by Bach, Handel, Haydn, Monteverdi, Mozart and Purcell.

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, Konzerthaus (Vienna), La Chapelle Royale (Versailles), Internationale Festtage für Alte Musik Stuttgart, Tage Alter Musik Regensburg and the Händel Festspiele (Halle an der Saale, Germany), among 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 Presents (Tucson), 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 Rufus Müller, Max von Egmond, Derek Lee Ragin, Suzie Le Blanc, Daniel Taylor, Marta Almajano, 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 US 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 Bridge Records, ATMA Classique, Deutsche Harmonia Mundi, Hänssler Classic, Naxos and Sono Luminus/Dorian. REBEL's highly-praised CD on Sono Luminus, *Corellisante: Trio Sonatas by Corelli and Telemann* was the subject of a feature article in *Chamber Music America Magazine*.

The REBEL Baroque Orchestra first gained wide recognition for its acclaimed performance of Mozart's *Requiem* with the Trinity Choir under the direction of Dr. Owen Burdick, broadcast nationally over National Public Radio in September 2001, and for its annual performances of Handel's *Messiah* and the choral works of Haydn, which were broadcast live over

left to right: John Moran, Jörg-Michael Schwarz, Dongsok Shin, Karen Marie Marnner and Matthias Maute



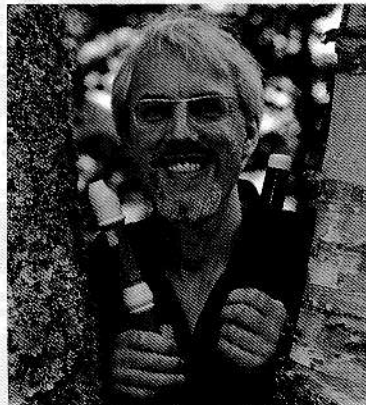
WQXR-FM in New York City, as well as internationally over the internet. The 8-CD set of the complete sacred choral works of Haydn was released in 2009 on the Naxos label. Recently, REBEL appeared at the prestigious Handel Festspiele Göttingen and was the ensemble-in-residence at the Finnish festival Les Lumières in Helsinki.

www.RebelBaroque.com

Matthias Maute

a native of Germany, has achieved an international reputation as one of the finest recorder and traverso players of his generation, as a composer and as conductor. Since winning First Prize in the soloist category at the renowned Early Music Competition in Bruges, Belgium in 1990, his illustrious career has taken him far and wide. In addition to being a member of REBEL, he has appeared as soloist and chamber musician in North America, Europe, the Middle East and Asia. In 2003 and 2005, he was the featured recorder soloist at the Boston Early Music

Festival; in December 2008 he made his début with the Chamber Music Society of Lincoln Center in New York. Mr. Maute is also esteemed for his artistic direction of Ensemble Caprice, for whom he curates a wealth of fascinating programs and with whom he regularly appears at major festivals worldwide. In Canada he has performed at the Ottawa Chamber Music Festival, Le Festival International du Domaine Forget and Elora Festival, among others.



In recent years Mr. Maute has dedicated a large portion of his time to choral and orchestral direction, with a special focus on large-scale projects such as Bach's *B minor Mass*, Handel's *Music for the Royal Fireworks* and Zelenka's *Miserere*. Under his direction Ensemble Caprice was awarded the prestigious 2009 JUNO Award for Best Classical Album of the Year: Vocal or Choral performance for its CD *Gloria! Vivaldi's Angels* on the Analekta label in Canada.

Matthias Maute's compositions hold an important place in the world of contemporary recorder music and are published by Breitkopf and Härtel, Amadeus, Moeck and Carus. Mr. Maute has made some twenty recordings on the Analekta, Vanguard Classics, Bella Musica, Dorian, Bridge and ATMA Classique labels. He teaches at the Université de Montréal and McGill University.

Jörg-Michael Schwarz

a prize winner in several international violin competitions, has performed as soloist and chamber musician throughout the Americas, Asia, Australia and 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, among 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, and Koch International. With the baroque ensemble REBEL he records for Bridge Records, Deutsche Harmonia Mundi, Hänssler Classic, Naxos, ATMA Classique and Dorian/Sono Luminus.

Since 2008 Mr. Schwarz has had the distinction of presenting lecture demonstrations on the famed Stradivarius and Amati collection at the Metropolitan Museum of Art in New York City. His playing can be heard on the headphones at the Metropolitan Museum of Art's Musical Instruments Collection, with musical excerpts on an Amati, a Tielke and two Stradivarius violins.

Among many other interests 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, DC), Les Idées Heureuses (Montréal) and the American Bach Soloists in San Francisco. She has served as a principal player of the New York Collegium, American Classical Orchestra

and the Grande Bande in New York, as well as the Stuttgart Baroque Orchestra for which she served as co-concertmaster from 1991-96. In 2010 Ms. Marmer served as guest concertmaster of the venerable Bach Vespers at Holy Trinity series in New York City in a performance of Bach's *St. John Passion*. She has performed under the batons of Ton Koopman, Frans Brüggen, William Christie, Philippe Herreweghe, Reinhard Goebel, Frieder Bernius and Gustav Leonhardt, among others and has concertized throughout Europe with Marie Leonhardt.

She has been heard at early music festivals in Boston, Berkeley, Utrecht, Bruges, Halle, Regensburg, Herne, Stuttgart, Göttingen, Vienna and Ambronay (France). In the year 2000, Ms. Marmer founded the Westchester, New York-based chamber music series, MUSICA ANTIQUA NOVA, for which she has been producer since its inception. In addition to her duties as REBEL's manager and publicist, she has served as a passionate cultural advocate on

the adjudicating panels of the Westchester Arts Council and the New York State Council on the Arts. In Spring 2008, Ms. Marmer was awarded the John Castellini Silver Jubilee Award for distinguished alumna from her alma mater, the Aaron Copland School of Music.

Alongside music, Ms. Marmer's interests include acting, 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 and a certified instructor of Laughter Yoga. Most recently, Ms. Marmer starred in the short film *Delivery* which was distributed to subscribers in 80 countries via the international film club, The Spiritual Cinema Circle.

Risa Browder

was born in Princeton, New Jersey and studied at Oberlin Conservatory, the Royal College of Music in London and the Schola Cantorum in Basel, Switzerland. Her work

as a violinist and violist has taken her all over Europe, Japan, Australia and the US. She has performed with many orchestras, among them, The Academy of Ancient Music, The English Concert, London Classical Players, Les Musiciens du Louvre, Smithsonian Chamber Orchestra and as concertmaster with the Washington Bach Consort and Bach Sinfonia. As a chamber musician she has performed and recorded with the Purcell Quartet, London Baroque, REBEL and the Folger Consort. Stephen Brookes of the *Washington Post* has written, "the most flavorful and expressive musicianship of the evening came from Risa Browder." Along with her husband, cellist John Moran, she co-directs the chamber orchestra Modern Musick which has performed to great acclaim in Washington, DC.

Ms. Browder is the orchestra director at H-B Woodlawn Secondary Program in Arlington, Virginia, teaches baroque violin and viola at Peabody Conservatory in Baltimore and co-directs their period

instrument orchestra, Baltimore Baroque Band. She and her husband have two sons, one an artist, the other a cellist.

John Moran

co-directs Modern Musick, a Washington period-instrument ensemble. He teaches viola da gamba, baroque cello and performance practice at the Peabody Conservatory, where he also co-directs the Baltimore Baroque Band. He studied at Oberlin and the Schola Cantorum (Basel, Switzerland) and subsequently earned a Ph.D. in musicology at King's College, University of London. As a member of REBEL, he is heard frequently on NPR's *Performance Today*, and he performs all over the US and in Europe. He has also appeared regularly with Les Musiciens du Louvre, The Consort of Musick, English Baroque Soloists, Washington Bach Consort, Opera Lafayette, Smithsonian Chamber Orchestra, Folger Consort and the New York Collegium. The *Washington Post* has called his Bach "eloquent" and praised the "bravado" of his Boccherini and the "nimble fluency" of his

Vivaldi, while the *Los Angeles Times* has written, "Cellist Moran projected vigorous and expressive bass lines."

He is a contributor to the revised *New Grove Dictionary of Music* (2001), is writing a historical monograph on the cello for Yale University Press and is currently President of the Kindler Cello Society. He is married to the violinist Risa Browder.

Motomi Igarashi

enjoys a rich and varied career on viola da gamba, double bass, violone and lirone. A native of Japan, she has played the double bass since the age of 12. Motomi holds a Bachelor of Music degree in double bass from the Tokyo National University of Fine Arts and Music. She pursued her graduate studies at the Juilliard School where she studied double bass with Eugene Levinson, with additional studies with Franco Petracchi and Duncan McTier. After graduating from Juilliard, she went to France to study viola da gamba, spending several years in intensive study with Marianne Muller, Wieland

Kuijken and Paolo Pandolfo and more recently studied lute at the Accademia d'amore in Bremen with Erin Headley. Since her return from Europe she has been in high demand, performing and recording with various groups including The American Classical Orchestra, Anima, ARTEK, Bach Collegium Japan, Boston Early Music Festival Orchestra, Concert Royal, Foundling Orchestra, the New York Philharmonic and REBEL, both in the US and Japan. Versatile in the pop and jazz realms, Motomi is featured on the Natalie Merchant album *Leave Your Sleep* and has collaborated with the jazz pianist, Kevin Hays. Her performance with the Migration Jazz Trio was broadcast on German National Radio.

Daniel Swenberg

plays a wide variety of lutes, theorbos and guitars: renaissance, baroque, classical, romantic; small, medium and large. He performs regularly throughout North America with ensembles: REBEL, ARTEK, The Metropolitan Opera, the

Carmel Bach Festival, Mr. Jones and the Engines of Destruction, Ensemble Viscera, New York City Opera, Opera Atelier/Tafelmusik, Catacoustic Ensemble, the Four Nations Ensemble, Apollo's Fire, the Green Mountain Project, with soprano Nell Snaidas, Lizzy and the Theorboys, and blah, blah, blah. He has accompanied Renée Fleming and Kathleen Battle at Carnegie Hall.

Daniel 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 at the Hochschule für Künste (studying with Stephen Stubbs and Andrew Lawrence King). He studied previously with Patrick O'Brien at the Mannes College of Music, receiving a Masters degree in Historical Performance (Lute). Prior to this life's incarnation as a lutenist, he studied classical guitar at the North Carolina School of the Arts and musicology at Washington University (St. Louis).

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. He has appeared with American Classical Orchestra, ARTEK, Bach Sinfonia (Washington), Concert Royal, Dryden Ensemble, Mark Morris Dance Group, New York Collegium, New York Philharmonic, Early Music New York's Grande Bande, Orchestra of St. Luke's, Orpheus Chamber Orchestra and Pro Musica Rara, among others. He has accompanied artists such as Renée Fleming, Rufus Müller and Barthold Kuijken. He has toured throughout North America, Europe and Mexico, has been heard on many radio broadcasts and has recorded for Bridge, ATMA Classique, Dorian/Sono Luminus, Ex Cathedra, Helicon, Hollywood Records, Lyrichord, Naxos and Newport Classic.

Mr. Shin has been a member of the internationally acclaimed baroque ensemble REBEL since 1997. He was a founding

member of the Mannes Camerata receiving critical raves as music director for their productions of early baroque operas.

In his spare time, he tunes and maintains harpsichords and other early keyboard instruments in the New York area. He is the harpsichord technician for the Metropolitan Opera, and he is often called upon to tune, demonstrate and perform on the antique keyboards at the Metropolitan Museum, including the earliest known fortepiano by Bartolomeo Cristofori. He is well known as a recording engineer, producer and editor of numerous early music recordings and is the proud father of three children with wife and early keyboard player, Gwendolyn Toth.



Matthias Maute

Alto recorder: Jean-Luc Boudreau, Blainville, Canada, 2001, after Steenbergen
Alto recorder: Jean-Luc Boudreau, 2005, after Steenbergen
Sixth flute: Jean-Luc Boudreau, 1998, after Bressan
Traverso: Martin Wenner, Singen, Germany, 2004, after Palanca

Jörg-Michael Schwarz

Violin: Jacobus Stainer, Absam, 1668

Karen Marie Marmer

Violin: Jacobus Stainer, Absam, 1660

Risa Browder

Viola: William Forster III, London, ca 1790

John Moran

Violoncello: Circle of Barak Norman and Peter Wamsley, London, ca 1730

Motomi Igarashi

Double Bass: Tyrolean, ca 1830
Violone in G: John Pringle, London, 1979, after Henry Jaye, London, 1619 (Courtesy of Thomas G. MacCracken)

Daniel Swenberg

Theorbo: Günter Mark, Elsa, Germany, 2011, after Buchenberg
Baroque guitar: Michael Schreiner, Toronto, Canada, 2009, after Voboam
Archlute: Michael Schreiner, 2005, after Tecchler

Dongsok Shin

Harpsichord: Willard Martin, Bethlehem, PA, 1986, after Marin Mersenne, 17th c.
Organ: Gerrit Klop, Garderen, the Netherlands, 1986, after baroque originals

Pitch: a' = 415 Hz

Temperament: French 1/5 comma meantone

Recording Producer: Ann-Marie Barker-Schwartz

Recording Engineer: Michael P. Hesse with Dongsok Shin

Digital Editor and Mastering Engineer: Dongsok Shin

Graphic Design: Douglas Holly

Photograph of REBEL: Howard Goodman

Photograph of Matthias Maute: Bill Blackstone

Recording session photo: Michael P. Hesse

Recorded January 4 - 8, 2012 at St. John's Lutheran Church in Stamford, CT.

Cover Painting: "Magical Night", Oil on Linen Board, 16 x 16. © 2010 Louise B. Hafesh.

WEBSITE: www.louisebhafesh.com

Louise B. Hafesh is a contemporary realist painter and teacher, who has received major industry recognition and awards for her commissions, landscapes, figuratives and still lifes. Her work is in numerous private collections and foundations, has been exhibited at the National Arts Gallery among others and was featured in the June 2008 issue of The Artist's Magazine.

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

REBEL also wishes to thank Stephen Rapp, Music Director and the staff of St. John's Lutheran Church in Stamford, CT for their gracious assistance.

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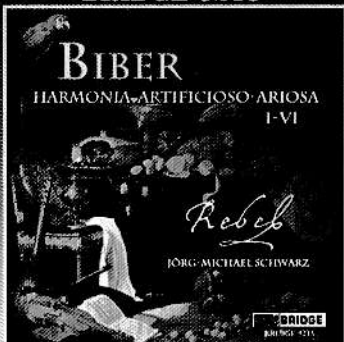
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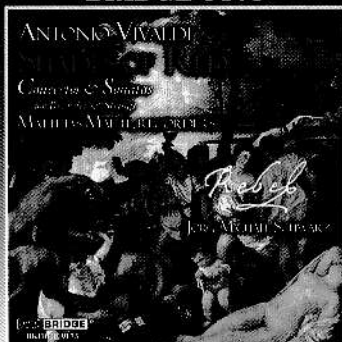
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