

GEORG PHILIPP TELEMANN

(1681-1767)

Double Concerti for Winds & Strings

Concerto in e minor for Traverso, Violin & Strings, TWV 52:e3 (10:01)

traverso, solo violin, 2 violins, viola & basso continuo

Maute, Schwarz, Marmer, Timpe, Browder, Moran, Trout, Shin

01	Allegro	2:43
02	Adagio	2:07
03	Presto	1:33
04	Adagio	0:44
05	Allegro	2:54

Concerto in G major for 2 Violins & Strings, TWV 52:G1 (9:31)

2 solo violins, 2 violas & basso continuo

Schwarz, Marmer, Browder, Elyar, Moran, Trout, Shin

06	Grave	2:09
07	Vivace	2:48
08	Grave	2:10
09	Vivace	2:24

Concerto in D major for Trumpet, Violin & Strings, TWV 55:D5 (12:31)

trumpet, solo violin, violoncello obbligato, 3 violins, 2 violas & basso continuo

Kjar, Schwarz, Moran, Marmer, Timpe, Rautenberg, Browder, Elyar, Trout, Shin

10	Vivace	3:41
11	Adagio	3:41
12	Allegro	5:09

Concerto in e minor for 2 Traversos, Bassoon & Strings, TWV 52:e2 (9:50)

2 traversos, bassoon, 2 violins, viola & basso continuo

Maute, Larivière, Schwartz, Schwarz, Marmer, Browder, Moran, Trout, Shin

13	(Grave)	1:53
14	Presto	2:46
15	Cantabile	2:02
16	Vivace	3:09

Concerto à 6 in G major for 2 Violins & Strings, TWV 52:G2 (9:08)

2 solo violins, 2 violins, viola & basso continuo

Schwarz, Marmer, Browder, Timpe, Elyar, Moran, Trout, Shin

17	Grave	1:52
18	Allegro	2:11
19	Largo	1:48
20	Presto	3:17

Concerto in e minor for Recorder, Traverso & Strings, TWV 52:e1 (13:27)

recorder, traverso, 2 violins, viola e basso continuo

Maute, Larivière, Schwarz, Marmer, Browder, Moran, Trout, Shin

21	Largo	3:35
22	Allegro	4:00
23	Largo	3:05
24	Presto	2:47

R E B E L Ensemble for Baroque Music

David Kjar, natural trumpet

Matthias Maute, recorder & traverso

Sophie Larivière, traverso

Andrew Schwartz, bassoon

Jörg-Michael Schwarz, Karen Marie Marmer, solo violins

Christoph Timpe, Lisa Rautenberg, violins

Risa Browder, viola & violin; Daniel Elyar, viola

John Moran, violoncello; Anne Trout, double bass

Dongsok Shin, harpsichord

The logo for the Rebel Ensemble, featuring the word "Rebel" in a stylized, handwritten script font.

Jörg-Michael Schwarz

David Kjar:

Natural Trumpet: Rainer Egger, Basel, 2000, after Johann Leonhard Ehe, Nuremberg, ca 1700

Matthias Maute:

Alto Recorder: Jean-Luc Boudreau, Montréal, 2004, after Jan Steenbergen, 1st half, 18th century

Traverso: Martin Wenner, Singen, 2005, after Carlo Palanca, ca 1750

Sophie Larivière:

Traverso: Martin Wenner, Singen, 2006, after Carlo Palanca, ca 1750

Andrew Schwartz:

Bassoon: Guntram Wolf, Kronach, 2009, after HKICW, ca 1740/50

Jörg-Michael Schwarz:

Violin: Jacobus Stainer, Absam, 1668

Karen Marie Marmer:

Violin: Jacobus Stainer, Absam, 1660

Christoph Timpe:

Violin: Anonymous, Northern Italy, 2nd half, 17th century

Lisa Rautenberg:

Violin: Christophe Landon, New York, 1986, after Guarnerius del Gesù, 1735

Risa Browder:

Viola: William Forster III, London, ca 1790
Violin: Jacobus Stainer, Absam, 1641

Daniel Elyar:

Viola: Anonymous, Czech, late 17th century

John Moran:

Violoncello: Pieter Rombouts, Amsterdam, ca 1710

Anne Trout:

Double Bass: Anonymous, Tyrolian, ca 1830

Dongsok Shin:

Harpsichord: Dongsok Shin, New York, 1986, after Flemish models, designed by D. Jacques Way, Zuckermann Harpsichords

Pitch: a' = 415 Hz

Temperament: French 1/5 comma meantone

Notes by John Moran

Toward the end of his tenure in Eisenach, the thirty-year-old Telemann stated in his letter of application for the post as *Kapellmeister* in Frankfurt that it was “primarily the violin, but also the clavier, flute, chalumeau, violoncello, and calchedon” which he knew how to handle well. Aside from the fact that a couple of these instruments are hardly known today—the chalumeau was a single-reed wind instrument, like a recorder with a clarinet mouthpiece, which was the precursor to the clarinet, and the calchedon, variously also called the callichon, colascione, or mandora, among other things, was a bass lute mainly used for playing single lines—it is remarkable what a wide range of instruments Telemann could play. Telemann, though, did not feel that he came to the Italian style quite as naturally as the French, and began writing concertos, the most Italian

of genres, somewhat hesitantly, only after he had established himself with French style overture-suites. Many years later, in autobiographical notes published in Walther’s *Musicalisches Lexicon*, Telemann readily admitted that in his development as a composer, “First it was the Polish, followed by the French, church, chamber, and operatic styles, and then what is called the Italian style.”

When Telemann began to try his hand at writing concertos, he already had a solid foundation. He was himself a skillful violinist, and the *Kapellmeister* at Eisenach was the violinist Pantaleon Hebenstreit, inventor of a very large type of hammer dulcimer, much in vogue at the time, and called the pantaleon. Hebenstreit’s facility on the violin Telemann judged more highly than his own, saying that “Hebenstreit’s strength on the violin certainly made him worthy of the first rank among all other masters.” Telemann’s earliest

concertos, which he wrote in Eisenach, included concertos for two violins, where presumably the soloists were Hebenstreit and the composer. On the experience of playing with his esteemed colleague, Telemann wrote, “So when we had to play a concerto together, I locked myself up for several days before, violin in hand, shirtsleeve rolled up on the left arm, and with strong ointments for my nerves, and gave myself lessons so that I would be somewhat able to rise up against his power.¹ Among the concertos Telemann wrote in Eisenach were the two double violin concertos in G major, recorded here, TWV 52:G1 and 52:G2. J.S. Bach, *Kapellmeister* in Weimar at this time, made a copy of the latter concerto, and presumably gave it to the promising young violinist Pisendel, who, having not yet met Telemann, stopped in Weimar on his way to

Leipzig where he was taking up his first post as violinist, a move necessitated when his voice broke, ending his career as a treble. The concerto for traverso and violin in e minor, TWV 52:e3, is also one of Telemann’s earlier concertos. Its five-movement scheme, highly unusual for a concerto, is more reminiscent of the structure of some of Corelli’s op. 5 violin sonatas.

When it came to the concerto, one could say that Telemann was not to the manner born. His reluctance to fully adopt the Italian, or more specifically Vivaldian, model for the concerto can be seen in his four-movement, alternating slow and fast, structure in the Eisenach concertos, in distinct contrast to the three-movement, fast-slow-fast, structure typical of Vivaldi and adopted by Bach. In his early autobiographical sketch of 1718

¹ This English translation is taken from Steven Zohn’s magisterial volume, *Music for a Mixed Taste: Style, Genre, and Meaning in Telemann’s Instrumental Music* (Oxford, 2008), where other quotes in this commentary can be found in fuller detail.

Telemann had admitted that, by that point at least, the concertos did not ever "come from the heart" for him and that he had turned to the genre for variety's sake. He stated further that, even though he was writing in an ostensibly Italian idiom, the concertos he had written "largely smell of France". The French odor is particularly evident in a series of double concertos that he wrote around 1718, one of which, for two oboes, even included the title "*Concerto à la française*" in the copy preserved in Darmstadt. In the concerto in e minor, TWV 52:e2, one of six that he wrote in this period for two transverse flutes, or traversos, the tension between the Italianate outer trappings and a variety of French features is apparent. Despite our adoption of the Italian name, the traverso was one of the instruments most closely associated with French music. These concertos of 1718 or so appeared a full decade before Vivaldi was to specify the use of traverso in a concerto, specifically the

set of six concertos published as op. 10 in 1729 in Amsterdam. Telemann's six Frankfurt-period concertos for two traversos, including the one in e minor, were likely written for use in Dresden, where Telemann visited in 1719, when the virtuoso Gabriel-Pierre Buffardin and one of the other flutists of the *Hofkapelle* would have performed them. TWV 52:e2, if performed in subsequent years there, would have seen Buffardin paired with his student Johann Joachim Quantz, who had initially come to Dresden as an oboist. The piece is remarkable for its use of a special bass instrument to accompany the flutes in solo sections. Originally Telemann wrote the part for the above-mentioned calchedon, as is indicated in the very clean score copy surviving in Dresden, but in the Darmstadt copy the line is assigned to the bassoon.

The concerto for violin and trumpet, with an obbligato part for the violoncello, is the most Italianate of

Telemann's concertos presented here. Whether to designate it a double concerto for trumpet and violin or a triple concerto for trumpet, violin, and violoncello is somewhat contentious. The authors of the Telemann thematic catalogue opted to classify it among the triple concertos, hence the number TWV 53:D5, the 53 indicating a concerto for three solo instruments, whereas 52 is the catalogue classification for concertos for two solo instruments. In point of fact it most resembles a solo concerto for violin, where the louder trumpet, which one would expect to be featured more, plays a mostly subservient role and the obbligato cello simply enjoys a few opportunities to break away from the bass line, complementing what the solo violin has played. The piece has rich part writing with three separate, independent tutti violin parts and two independent viola parts. Performance parts survive in Darmstadt and Dresden. The solo violin part, unusually virtuosic

for Telemann, likely was written for Pisendel, who personally copied the solo part and, unusually, most of the tutti parts in the Dresden set. He also modified the orchestration by giving the trumpet part to a horn.

Dating from Telemann's time in Hamburg, the important post that he held from 1721 until the end of his life, comes the e minor concerto for recorder and traverso, TWV 52:e1. The piece is one of Telemann's best known (and most frequently recorded) concertos. The pairing of recorder and traverso is unusual, both for Telemann and in general. This combination was rare because the two instruments were generally employed to achieve the same musical effect, as if they were interchangeable but incompatible. The popularity of the recorder tended to die out with the introduction of the French-style traverso, which would have been regarded as a more modern replacement for the recorder. Telemann

took full advantage of the similarities and subtle differences of color and articulation between the two solo instruments. By pitting the recorder against the traverso, he was contrasting the old with the new and the Italian with the French, uniting the best qualities of each in something that is greater than the sum of its parts. This was the essence of the fashionable *gemischter Geschmack* (mixed taste), which sought to create a new and better style of music by fusing the best elements of the rival French and Italian schools. As Zohn has pointed out,

Telemann derived the second-movement fugue from a solo for oboe and continuo from his *Exercizii musici* (Hamburg, 1740). The final movement, in Telemann's rustic Polish style, is a further feature that gives this concerto a retrospective nature, harkening back to his first post as a young composer in Sorau (modern-day Zary) in Poland. After all, he had said that it was the Polish style that came first for him and that listening to Polish musicians he had heard enough musical ideas to fuel a lifetime of composing.

John Moran © 2013



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 through its unique style and its 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**, through its longterm residency, 1997-2009, at historic Trinity Church, Wall Street in New York City, achieved high acclaim for its collaborations with

Trinity Choir in live performance, radio broadcasts, webcasts, and recordings with works ranging from the cantatas of Bach to large scale works by Monteverdi, Handel, Bach, Purcell, Mozart, and Haydn. An 8-CD set of the complete masses of Haydn was released in 2009 on the Naxos label.

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 such as the Holland Festival Oude Muziek, Tage Alter Musik Berlin, the Konzerthaus (Vienna), La Chapelle Royale (Versailles), Internationale Festtage für Alte Musik Stuttgart, Tage Alter Musik Regensburg, the Händel Festspiele (Halle), and the Göttingen Handel Festival, 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, 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 early music festivals of Boston and Berkeley, 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, Marta Almajano, Peter Kooy, Barbara Schlick, and Rufus Müller; 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*. REBEL remains the only period-instrument

ensemble to be awarded an artists' residency at National Public Radio in Washington, D.C.

REBEL has recorded for Deutsche Harmonia Mundi, Dorian, ATMA Classique, Hänssler Classic, Bridge Records, Naxos, and Dorian/Sono Luminus. The **REBEL Baroque Orchestra** gained worldwide recognition 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 September 2001, and for its annual performances of Handel's *Messiah* and the choral works of Haydn, which had been broadcast live over WQXR-FM in New York City, as well as internationally over the internet. Recently, REBEL was the ensemble in residence at the Finnish festival "Les Lumières" in Helsinki.

www.rebelbaroque.com



MUSICIANS

Natural trumpeter **DAVID KJAR** has performed and recorded with La Petite Bande, Concerto Köln, Musica Antiqua Köln, Boston Baroque, Música Antiga Barroca (Brazil), and The Bach Ensemble, while working with early-music specialists Sigiswald Kuijken, Joshua Rifkin, René Jacobs, Reinhard Goebel, Masaaki Suzuki, Paul Dombrecht, and Richard Egarr.

In addition to being a featured soloist with REBEL, Mr. Kjar has soloed with Quintus (Holland), the Lyra Baroque Orchestra with Jacques Ogg (MN), and the Jerusalem Baroque Orchestra (Israel). His solo performances have been broadcast on Minnesota Public Radio's *Performance Today*, and Belgium's classical radio station Klara. He has recorded for Naxos and Hänssler

Classic and is artistic co-director of the Boston-based ensemble Cambridge Cententus. Mr. Kjar holds a Bachelor's degree and a Master's degree from the Department of Early Music and Performance Practice at the Royal Conservatory of Music in The Hague, The Netherlands.

MATTHIAS MAUTE has achieved an international reputation as recorder and traverso player, conductor, and as a composer. His solo career has soared since winning first prize in the soloist category at the renowned Early Music Competition in Bruges, Belgium in 1990. In addition to his being a member of REBEL, he has appeared as soloist and chamber musician in North America, Europe, the Middle East, and Asia.

He made his début as soloist at Lincoln Center in New York in 2008. In the realm of choir and orchestra direction Mr. Maute has increasingly focussed on large-scale projects. Under his direction, Bach's B minor Mass,

Arvo Pärt's and J. S. Bach's Magnificats, and J. D. Zelenka's Miserere were broadcast nationwide by CBC Radio 2 and Radio Canada/Espace Musique. Mr. Maute is also esteemed for his artistic direction of Ensemble Caprice, whose album *Gloria! Vivaldi's Angelo* was the recipient of the prestigious 2009 JUNO Award for Best Classical Album of the Year.

Mr. Maute's compositions hold an important place in the world of contemporary recorder music and are published by Breitkopf & Härtel, Amadeus, Moeck, and Carus. His most recent CD release with Ensemble Caprice juxtaposes Bach's "Brandenburg" Concertos with Mr. Maute's arrangements of Shostakovich's Preludes. Other recording credits include Analekta, Vanguard Classics, Bella Musica, Dorian/Sono Luminus, Bridge, and ATMA Classique. He teaches at McGill University and the Université de Montréal.

SOPHIE LARIVIÈRE is a member of the award-winning Ensemble

Caprice and has been its artistic co-director since 1997, in which capacity she has helped raise the ensemble to new heights in its quest for innovative musical discoveries. With Ensemble Caprice, Ms. Larivière has concertized worldwide, most notably in Israel, Europe (Vienna, Berlin, and Stuttgart), the United States (Chicago, Los Angeles, and at the Boston Early Music Festival), and Canada. An eloquent performer, Ms. Larivière is regularly invited to appear with early music ensembles, including Arion, Opéra de Montréal, Le Studio de Musique Ancienne de Montréal, La Nouvele Sinfonie, Theatre of Early Music, REBEL, Les Violons du Roy, and Le Concert Spirituel. Ms. Larivière has recorded for the Analekta, Virgin Classics, ATMA Classique, Antes Edition, and Interdisc labels.

ANDREW SCHWARTZ has appeared throughout the world as a soloist, chamber musician, and orchestral player. One of the most sought

after musicians on historical bassoon, he is principal bassoon with The Handel & Haydn Society, Boston Baroque, Trinity Baroque Orchestra, and the American Classical Orchestra. He has performed with many of the world's premiere period instrument organizations, including Philharmonia Baroque, Aulos Ensemble, Wiener Akademie, The Orchestra of the Age of Enlightenment, Hanover Band, Tafelmusik, and REBEL. He was principal bassoon of the Royal Drottningholm Court Theatre Orchestra in Stockholm, Sweden for fourteen summers.

Mr. Schwartz has appeared as a soloist at Alice Tully Hall in Lincoln Center, the Morgan Library in New York, the Musikverein in Vienna, and Jordan Hall in Boston. A prolific recording artist, he has recorded the entire chamber music works for winds and the late operas of Mozart for Decca/LOiseau Lyre and can also be heard on Deutsche Grammophon, Harmonia Mundi, RCA, Sony Classical, Telarc, and Virgin Classics. A native

of Chicago, Mr. Schwartz received his Bachelor's and Master's of Music degrees from the Juilliard School.

JÖRG-MICHAEL SCHWARZ, a prize winner in several international violin competitions, is one of North America's leading baroque violinists. He 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 in Germany and with Dorothy DeLay at the Juilliard School in New York. Early on in his career Mr. Schwarz concentrated on chamber music, studying with the Melos, Amadeus, and Juilliard Quartets, and with Felix Galimir. As soloist he has appeared with the Scottish Chamber Symphony under Yehudi Menuhin, Berne Symphony Orchestra, New Hampshire Symphony Orchestra, and 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).

As Baroque violinist 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. 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 and has been a featured performer at the early music festivals of Boston, Berkeley, Utrecht, Stuttgart, Regensburg, Göttingen, Halle, Bruges, Vienna, Ambronay, and Helsinki.

His recording of Vivaldi's *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, Koch International, Deutsche Harmonia Mundi, Hänssler Classic, Naxos, ATMA Classique, Dorian/Sono Luminus, and Bridge Records.

Mr. Schwarz has presented lecture demonstrations on the famed Stradivarius and Amati collection at the Metropolitan Museum of Art, New York City and his playing can be heard on the headphones at the museum's Musical Instruments Collection. Among many other interests Mr. Schwarz is an avid wine enthusiast.

KAREN MARIE MARMER studied violin at the Aaron Copland School of Music at Queens College and at the Yale School of Music. Her baroque violin studies were with Jaap Schroeder at Yale, Marilyn MacDonald at the Baroque Performance Institute at Oberlin College and with Lucy van Dael at the Royal Conservatory in The Hague.

As violinist and co-director of REBEL, Ms. Marmer has concertized extensively in Europe and North America. She has recorded for most major European radio stations as well as National Public Radio and has been heard at early music festivals in Boston, Berkeley, Utrecht, Bruges, Halle, Regensburg, Göttingen, Stuttgart, Berlin, Vienna, and Ambronay, as well as at Caramoor and the Chautauqua Institution in the U.S. She has played under the batons of Gustav Leonhardt, William Christie, Reinhard Goebel, Ton Koopman, and Philippe Herreweghe and has concertized throughout Europe with Marie Leonhardt. Her recording credits include Vox Classics, PGM, Chesky, Buckyball Records,

Koch International, ATMA Classique, Hänssler Classics, Deutsche Harmonia Mundi, Dorian/Sono Luminus, Bridge Records, and Naxos.

Praised for her "subtle and supple" playing (*Cleveland Plain Dealer*) and for possessing "great temperament and color" (*St. Paul Pioneer Press*), her international career has included collaborations with Capriccio Stravagante (Paris), the Nederlandse Bach Vereniging, Ensemble Baroque de Mateus (Portugal), the Smithsonian Chamber Orchestra, Les Idées Heureuses, Ensemble Caprice (Montréal), and the American Bach Soloists. She has been a principal player with the New York Collegium, the American Classical Orchestra, New York's Grande Bande, and with the Barockorchester Stuttgart, for which she served as co-concertmaster (1991-96).

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. 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. 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.

CHRISTOPH TIMPE, violinist, was born in Freiburg, Germany and received his first violin lessons at the age of six. After his baroque violin studies led him to London, studying with Ingrid Seifert, Catherine Mackintosh, and Micaela Comberti he was significantly influenced by Reinhard Goebel. Since then he has performed with Musica Antiqua Köln, the Orchestra of the Age of Enlightenment, L'Orchestre Révolutionnaire et Romantique, Concerto Köln, Il Fondamento, Les Musiciens du Louvre, Cappella Coloniensis, REBEL, and Lautten-Compagny. Mr. Timpe has served as concertmaster and soloist with Modo Antiquo, Accademia Montis Regalis, and Il Fondamento in Belgium.

In 1995 Mr. Timpe, who is also a published musicological scholar, founded Accademia per Musica, one of Italy's most renowned period instrument ensembles, with whom he explores the violin repertoire of the Neapolitan Baroque and records for Capriccio Records. He can also be heard on Deutsche Grammophon/Archiv, Teldec, and Opus 111.

LISA RAUTENBERG performs as a soloist, chamber musician, and recording artist. She has appeared as concerto soloist at Carnegie Hall, Alice Tully Hall, the Kennedy Center, Orchestra Hall Chicago, Boston Symphony Hall, Hercules Hall, the Concertgebouw Amsterdam, for the BBC London, and at the Proms Festival. She gave her New York solo début with Concert Royal at the Mostly Mozart Festival at Lincoln Center; her New York City recital début in Merkin Hall included the first modern-day performances on original instruments of works by Paganini. Notable solo recordings include Bach's complete "Brandenburg" Concerti and Vivaldi's *Four Seasons* with Anthony Newman.

Other recording credits include Champignon International, SONY Classical, Virgin Classics, Newport Classics, MCA, Decca, Nonesuch, Telarc, and Deutsche Grammophon. Currently, Ms. Rautenberg is the Associate Concertmaster of the Hartford Symphony. She holds a degree in violin performance with distinction from Indiana University, where she was a student of Josef Gingold, and studied early violin techniques with Marilyn McDonald.

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 United States. She has performed and recorded with many period instrument ensembles, including Academy of Ancient Music, English Concert, London Classical Players, Les Musiciens du Louvre, Washington Bach

Consort, the National Cathedral Baroque Orchestra, London Baroque, the Purcell Quartet, the Folger Consort, and REBEL. With her husband, John Moran, she co-directs Modern Musick.

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.

DANIEL ELYAR, violinist & violist, has performed and recorded with *Tempesta di Mare*, *Tafelmusik*, the Utrecht Baroque Consort, the Netherlands Bach Society, the New York Collegium, *Tragicomedia*, the Boston Early Music Festival Orchestra, REBEL, and Apollo's Fire.

Mr. Elyar holds degrees and diplomas from the Cleveland Institute of Music, the Sweelinck Conservatory (Amsterdam), and the Royal

Conservatory (The Hague), having studied modern viola with Heidi Castleman and baroque violin with Lucy van Dael, Sigiswald Kuijken, Ryo Terakado, Elizabeth Wallfisch, Monica Huggett, and Pavlo Beznosituk and has performed under Gustav Leonhardt, Ton Koopman, and William Christie. Mr. Elyar placed in the Gaudeamus and van Wassenaar chamber music competitions and has recorded for ATMA Classique, Chandos, Naxos, and Hungaroton.

JOHN MORAN, cellist & gambist, co-directs Washington's Modern Musick and teaches at the Peabody Conservatory. He studied at Oberlin and the Schola Cantorum (Basel, Switzerland), subsequently earning a Ph.D. in musicology at King's College London. As a member of REBEL, he performs all over the U.S. and in Europe. He has also appeared regularly with Les Musiciens du Louvre, The Consort of Musicke, 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 *LA Times* has written, "Cellist Moran projected vigorous and expressive bass lines." He contributed articles to the revised *New Grove Dictionary of Music* (2001) and is writing a historical monograph on the cello for Yale University Press. He is married to the violinist Risa Browder.

ANNE TROUT, bassist, has enjoyed an active career as a specialist in music of the baroque and classical periods for over two decades. She has performed, recorded, and toured with most of the prominent early music artists and organizations in North America and is in demand as a continuo player and classical stylist for soloists and ensembles of international renown. Commonly appearing at important venues like Lincoln Center (NY), Symphony Hall (Boston), Royal Albert Hall (London), and the Library

of Congress (Washington), she also frequently plays under directors such as Richard Egarr, Scott Metcalfe, Laurence Cummings, Christopher Hogwood, Nicholas McGegan, Bernard Labadie, Hervé Niquet, Ton Koopman, William Christie, Roger Norrington, and many others. She is director of the Maggini Project, a multi-dimensional initiative to develop an expanded repertoire, historical aesthetic awareness, and a progressive interpretive and technical training for early bassists.

DONGSOK SHIN has been a member of REBEL since 1997. He has appeared with American Classical Orchestra, ARTEK, Bach Sinfonia, Dryden Ensemble, New York Philharmonic, Early Music New York's Grande Bande, and Pro Musica Rara, among others. He has accompanied artists such as Renée Fleming, Rufus Müller, Michael Chance, and Barthold Kuijken. He has toured throughout North America, Europe, and Mexico, has been heard on countless 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 parallel careers as a tuner/maintainer of early keyboard instruments in the New York area. He is the harpsichord technician for the Metropolitan Opera and

is often called upon to tune, demonstrate, and perform on the antique keyboards at the Metropolitan Museum, including the earliest known Cristofori fortepiano. A well known recording engineer, producer, and editor of many early music recordings, he is the father of three children with wife and early keyboard player, Gwendolyn Toth.



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Recording photo: Michael P. Hesse

Recorded January 21-25, 2013 at St. John's Lutheran Church, Stamford, CT

In memory of Mrs. Désiré Kettaneh née Nadia Nassif

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 of St. John's Lutheran Church in Stamford, CT for his gracious assistance.

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Special thanks to Polina Hryn
Executive Producers: Becky and David Starobin

For Bridge Records: Barbara Bersito
Brian C. Carter, Douglas Holly, Doron Schächter
Allegra Starobin, and Robert Starobin

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