

REBEL

Jörg-Michael Schwarz & Karen Marie Marmor, 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, through its longterm residency from 1997-2009 at historic Trinity Church, Wall Street in New York City, has achieved high acclaim for its collaborations with Trinity Choir in 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. The REBEL Baroque Orchestra first 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.

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 Konzerthaus (Vienna), La Chapelle Royale (Versailles), Internationale Festtage für Alte Musik Stuttgart, Tage Alter Musik Regensburg, the Händel Festspiele (Halle, Germany) and the Göttingen- Handel Festival 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, 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 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 is 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. In 2012 REBEL was the ensemble- in- residence at the Finnish festival ‘Les Lumières’ in Helsinki, and since 2013 the ensemble has been in residence at Grace Church in White Plains, N.Y.

REBEL has recorded for Deutsche Harmonia; Dorian; ATMA Classique; Hänssler Classic; Bridge Records; Naxos and Sono Luminus/Dorian. Their highly-acclaimed disc, Georg Phillip Telemann: Double Concerti for Winds and Strings, was released in 2013 on Bridge Records; a disc of the complete trio sonatas of Johann Gottlieb Goldberg will be released in 2016.



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

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

His recording of the Vivaldi *Four Seasons* was released in 1992 on Chesky Records; he can also be heard on Channel Classics, ERATO, 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, Naxos, ATMA, Dorian Recordings, Bridge Records 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 (violin/viola, co-director) 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 Idees 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.

With *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, Göttingen, Vienna and Ambronay (France). Her recording credits include Vox Classics, PGM, Chesky, Koch International, ATMA Classique, Hänssler Classics, Deutsche Harmonia Mundi, Bridge Records and Dorian Recordings.

While at Yale, Ms. Marmer was the artistic director and producer of an innovative series of chamber music concerts which brought together students from the undergraduate, graduate and alumni sectors. In the year 2000, Ms. Marmer founded the Westchester, New York-based chamber music series, *MUSICA ANTIQUA NOVA*, of which she has been producer since its inception. In addition to her duties as *REBEL*’s manager and publicist, as a passionate cultural advocate she has served on the adjudicating panels of the Westchester Arts Council and the New York State Council on the Arts. 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 a short film called ‘Delivery’ which was distributed to 80 countries via the international film club, The Spiritual Cinema Circle.



JOHN MORAN (cello), 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.

Also a musicologist, 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. He is the president of the Kindler Cello Society of Washington. Other interests include bicycling, linguistics and architecture. He and his wife, violinist Risa Browder, have two sons who pursue musical and artistic interests.



DONGSOK SHIN (harpsichord & organ) has been a member of REBEL since 1997. He was born in Boston and played the modern piano from the age of four. Since the early 1980's, he has specialized exclusively on harpsichord, organ, and fortepiano. Much in demand as a soloist and continuo player, Mr. Shin has appeared with the *American Classical Orchestra*, *ARTEK*, *Concert Royal*, *Early Music New York*, *Carmel Bach Festival*, *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 nationally and internationally, and has recorded for ATMA Classique, Bridge Records, Dorian/Sono Luminus, Hänssler Classic, Helicon, Lyrichord, and Newport Classic. He was a founding member of the Mannes Camerata, receiving

international critical acclaim as music director for their productions of early baroque operas, and he was a member, as well as a guest director 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 and tuner of the antique keyboards at the Metropolitan Museum), and he is well known as a recording engineer, producer and editor of numerous early music recordings. He is married to early keyboard player and director of ARTEK, Gwendolyn Toth, and they are the proud parents of three children and one new cat.