

Gotham Early Music Scene (GEMS) presents



Thursday January 26, 2023 1:15 pm
St Malachy's Church – The Actors' Chapel in New York City
Live Streamed to midtownconcerts.org and [YouTube](https://www.youtube.com/)

Schwarz/Shin Duo
Treasures of the High Baroque

Jörg-Michael Schwarz ~ violin Dongsook Shin ~ harpsichord
members of REBEL, Ensemble for Baroque Music

Dedicated to the memory of Karen Marie Marmer (26 January 1957–21 July 2020)

Founder, violinist & manager of REBEL

**Sonata No.4 in C minor, violin & harpsichord
obligato, BWV 1017 (c. 1720)**

Johann Sebastian Bach (1685–1750)

Siciliana: Largo ~ Allegro ~
Adagio ma non tanto ~ Allegro

**Sonata a Violino solo e basso per il Cembalo
in C minor, BWV 1024**

Johann Georg Pisendel (1687–1755)

Adagio ~ Presto ~
Affettuoso ~ Vivace

Midtown Concerts are produced by Gotham Early Music Scene, Inc., and are made possible with support from St. Malachy's Church–The Actors' Chapel, The New York State Council on the Arts with the support of Governor Kathy Hochul and the New York State Legislature; public funds from the New York City Department of Cultural Affairs in partnership with the City Council; the Howard Gilman Foundation; and by generous donations from audience members.

Gotham Early Music Scene, 340 Riverside Drive, Suite 1A, New York, NY 10025 (212) 866-0468
Steven Marquardt, Midtown Concerts Manager Toby Tadman-Little, Program Editor Paul Arents, House Manager
Harpsichord provided by Rebecca Pechefsky Live stream video crew: Gene Murrow, Murat Eyuboglu, Dennis Cembalo
Christina Britton Conroy, Announcer and Make-up Artist
John Thiessen, Executive Director



www.gemsny.org

ABOUT THE PROGRAM

The six sonatas for violin and obbligato harpsichord (BWV 1014–1019) represent some of Bach's most eloquent and ingenious contrapuntal writing, where harpsichord & violin form a fully integrated trio texture. In the *Sonata a Violino solo e Basso per il Cembalo, BWV 1024* the harpsichord takes the usual role of continuo accompaniment. It is now believed to be by Johann Georg Pisendel.

ABOUT THE ARTISTS

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 Jörg-Michael 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. Jörg-Michael 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. In October 2016 Jörg-Michael made his solo debut at New York's Lincoln Center with the American Classical Orchestra in Vivaldi's *Four Seasons*.

Among many other interests Mr. Schwarz is an avid wine enthusiast.

Dongsok Shin 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, Dongsok 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.

NEXT WEEK: Gaia Saetermoe-Howard, Sarah Stone & Kevin Devine
Folk Dialogues

Schwarz/Shin Duo
PROGRAM NOTES

Two Bach Sonatas for Violin & Harpsichord BWV 1017 & 1024

The collection of sonatas for violin and obbligato harpsichord (BWV 1014–1019) represents some of Bach's most eloquent and ingenious contrapuntal writing, the most distinguishing element being the concertante treatment of both the right and left hand of the harpsichord, which, together with the violin part, forms a trio texture that is fully integrated and sublime.

This set of sonatas (the *C minor Sonata* BWV 1017 is listed as *Sonata 4*) was most likely composed around 1721/22 towards the end of Bach's employment in Anhalt-Cöthen, where he served as *Capellmeister* to Prince Leopold from 1718–1723. and composed most of his best-known instrumental music, including the *Six Sonatas & Partitas for Solo Violin* (1720), the *Brandenburg Concertos* (1721) and the *Well-tempered Clavier* (Vol. 1, 1722) a.o.

In the 'other' sonata in C minor, *Sonata a Violino solo e Basso per il Cembalo*, BWV 1024 the harpsichord takes the more common role of continuo accompaniment to the violin. It was first discovered by Ferdinand David (1810–73) at the Royal Library in Dresden and published in his *Hobe Schule des Violinspiels* (High School of Violin Playing 1863). Though no author's name is mentioned on the manuscript, he (and others) thought it to be by Bach. Even though it was initially not accepted into the Complete Works of J.S. Bach BWV (Bach Werke Verzeichnis), Leipzig 1950, it eventually did appear there in 1955 as BWV 1024. But shortly after, the dispute continued and it is now believed to be by Johann Georg Pisendel, the concertmaster of the Hofkapelle Dresden (Dresden Royal Orchestra).

Pisendel, the foremost German violinist of his time, studied with Torelli in Ansbach (1703) and later in Italy (Vivaldi in Venice 1716 and Montanari in Rome 1717). He entered the Hofkapelle Dresden in 1712 and became concertmaster in 1730. In 1716 he composed his well-known, but rarely performed Solo Violin Sonata. Bach met Pisendel in 1709 (in Weimar) and it is quite imaginable that he intended his Solo Sonatas & Partitas (BWV 1001–1006) for Pisendel.