

Saturday, November 3, 2012, 8pm
First Congregational Church

Concerto Köln

PROGRAM

- George Frideric Handel (1685–1759) Concerto Grosso in G major, Op. 6, No. 1
 A tempo giusto
 Allegro
 Adagio
 Allegro
 Allegro
- Evaristo Felice Dall'Abaco (1675–1742) Concerto for Two Flutes, Strings, and Continuo in E minor, Op. 5, No. 3
 Allegro
 Adagio cantabile
 Presto assai — Adagio — Prestissimo —
 Adagio —
 Largo
 Passepied I and II
- Antonio Vivaldi (1678–1741) Concerto for String Orchestra and Continuo (Concerto a Quattro) in G minor, R. 156
 Allegro
 Adagio
 Allegro
- Vivaldi Concerto for Sopranino Recorder and Orchestra in C major, R. 443
 Allegro
 Largo
 Allegro molto
- Cordula Breuer, *sopranino recorder*

- Vivaldi Concerto for Bassoon and Orchestra in E minor, R. 484
 Allegro poco
 Andante
 Allegro

Yves Bertin, *bassoon*

- Dall'Abaco Concerto for Strings and Continuo in D major, Op. 5, No. 6
 Allegro
 Cantabile
 Ciaccona
 Rondeau
 Allegro

- Georg Philipp Telemann (1681–1767) Concerto for Recorder, Transverse Flute, Strings, and Continuo in E minor
 Largo
 Allegro
 Largo
 Presto

Cordula Breuer, *recorder*
 Marion Moonen, *transverse flute*

This project has been funded with support from the European Commission. This publication reflects the views only of its author, and the Commission cannot be held responsible for any use which may be made of the information contained therein.

Concerto Köln gratefully acknowledges the generous support of MBL High End Audio and TÜV-Rheinland.

Cal Performances' 2012–2013 season is sponsored by Wells Fargo.

INTERMISSION

Concerto Köln**VIOLIN I**

Mayumi Hirasaki
Monica Waisman
Maren Ries

VIOLIN II

Jörg Buschhaus
Bettina von Dombois
Gabriele Steinfeld

VIOLA

Wolfgang von Kessinger
Claudia Steeb

VIOLONCELLO

Werner Matzke

CONTRABASS

Rüdiger Kurz

FLUTE

Cordula Breuer
Marion Moonen

BASSOON

Yves Bertin

HARPSICHORD

Gerald Hambitzer

George Frideric Handel (1685–1759)**Concerto Grosso in G major, Op. 6, No. 1**

Composed in 1739.

It has been given to few composers in the history of music to make a fortune from their works. Handel made two. He first arrived in London in 1710 after stocking his artistic cupboard with the most popular operatic conventions of the day, learned during his Italian apprenticeship. More than his compositional competitors, however, Handel brought to these practices a seemingly inexhaustible talent for rapturous melody and dogged entrepreneurship. Soon his operas became all the fashion among elegant Londoners, even though the audience could understand hardly a word of the Italian in which they were sung. Handel got rich.

By 1728, however, the locals were having doubts about what Samuel Johnson called this “exotic and irrational entertainment” that were brought on in no small part by a wildly satirical parody that became a smashing success: *The Beggar’s Opera*. The taste for stage works in English blossomed and the old Italian opera went into decline. Handel tried valiantly to sustain interest in the superannuated form, and he continued to compose and produce Italian operas for another decade. His proceeds slipped as the public’s enthusiasm waned. By 1738, the fashion for Italian opera in London was virtually defunct, and, along with it, Handel’s first fortune. Several years before the final crash of his operatic stock, however, Handel had begun experimenting with a new musical form, a hybrid that he concocted from his luscious operatic style and the old German and Italian works based on Biblical stories. The first of his English-language “oratorios” was *Esther* in 1732, and when opera no longer provided an income of sufficient heft, he poured his considerable energy into this new form. It was not long before his popularity (and his exchequer) reached unprecedented heights.

Between 1738 and 1740, when Handel was beginning to commit his attention fully to oratorio, he produced a series of splendid concertos

that could be used either as intermission features or for independent performance. The Organ Concertos, Opp. 4 (1738) and 7 (1740), were intended specifically for his own performance between the parts of his oratorios. The Concerti Grossi, Op. 6, of September–October 1739 could serve a similar function (they did so during Handel’s oratorio series later that season) or they could be played by anyone who acquired the music. Handel, in fact, made the Op. 6 Concerti Grossi available for general purchase by subscription, the only of his instrumental compositions to be so published. The works became popular so quickly that Walsh, Handel’s publisher, reported the following April, “[They] are now played in most public places with the greatest applause.”

Handel wrote the twelve Concertos of his Op. 6 with astonishing speed—September 29 to October 30, 1739—most of them apparently completed in a single day. These wondrous pieces, coming some 20 years after Bach’s *Brandenburg Concertos*, were old-fashioned for their day. They used the *concerto grosso* form—utilizing a small group of soloists rather than an individual player—that had been developed in Italy during the last half of the 17th century and perfected by Arcangelo Corelli with his Concerti Grossi, Op. 6, published in Rome in 1714. Handel’s entourage of soloists comprises two violins and a cello that compete/collaborate (the term “concerto” implies both simultaneously) with a string orchestra bolstered by harpsichord. The movements, four to six in number, generally alternate in tempo between slow and fast, with some imitative writing spicing the quick sections. Handel’s strength, however, was melody, and these Concertos are less densely packed with complex counterpoint than are the *Brandenburgs*. In expression, though, they are in no way inferior to Bach’s masterpieces because of Handel’s unflinching thematic invention, sense of tonal balance, harmonic ingenuity, and invigorating rhythms. Of the Op. 6 Concerti Grossi, Percy M. Young wrote, “In these works it is tempting to see the peaks of Handel’s creative genius. Elsewhere the flame of inspiration

may leap momentarily higher, but nowhere else has the consistency of imaginative thought so triumphal a progress.”

The Concerto No. 1 in G major opens with a majestic processional that is, by turns, pompous and tender. It leads to a jolly *Allegro* full of bounding, high spirits. The third movement, in slow tempo, brings a touching pathos at the central point of this Concerto that balances the exuberance of the outer sections. A fugal movement and a whirling dance in 6/8 meter bring this robust work to a close.

Evaristo Felice Dall'Abaco (1675–1742)
Concerto for Two Flutes, Strings, and
Continuo in E minor, Op. 5, No. 3

Composed around 1719.

The life and music of Evaristo Felice Dall'Abaco bespeak the internationalism of his craft and the turbulence of his times. Dall'Abaco was born in 1675 into the family of a prominent lawyer in Verona, and while still a youngster he studied violin and cello there with Giuseppe Torelli until Torelli moved to Bologna in 1684 to join the distinguished and progressive musical establishment at the Basilica of San Petronio. In 1696, Dall'Abaco headed to Modena, where he failed to win a regular appointment to the court orchestra but played with that ensemble frequently as a freelance violinist and cellist. Documentary evidence of his whereabouts during the three years after 1701 is missing, but it must have been a productive time for him because early in 1704 he emerged as a cellist at the court of the Elector Maximilian II Emanuel in Munich. Dall'Abaco's timing for his arrival in Bavaria was unfortunate, however, since Maximilian lost his status as an Elector in a defeat in the War of the Spanish Succession in 1706 and fled with his entire court to Brussels. Further reverses forced the deposed Elector to retreat to Mons two years later and finally to Compiègne in 1709. Despite Maximilian's greatly reduced circumstances, Dall'Abaco remained faithful in

his service to him, using the time in France and the Low Countries to acquire both a firsthand knowledge of that region's music and a Dutch bride. When Maximilian was finally restored as Elector in 1715, he rewarded Dall'Abaco with appointments as concertmaster of his orchestra and councilor to the court. Dall'Abaco spent the rest of his life in Munich, serving Maximilian until the Elector's death in 1726 and then his son, Karl Albrecht, until advancing age and the evolution of a new musical style that he found uncongenial precipitated his retirement in 1740. He died in Munich two years later.

Dall'Abaco's legacy comprises some 65 works, all instrumental, most gathered into six collections published between 1708 and 1735. Like Corelli, he took great care to polish these pieces before they appeared so that they are consistently of excellent craftsmanship and often display an inventive flair, especially in the use of French dance forms within the framework of the traditional Italian genres of sonata and concerto. The six concertos of his Op. 5, published in Amsterdam around 1719, include four *concerti grossi* for strings and continuo based on the Corellian model, a solo concerto for oboe and another one for two flutes.

The Concerto in E minor, Op. 5, No. 3, for Two Flutes, Strings, and Continuo opens with a vigorous *Allegro* in the conventional *ritornello* form that juxtaposes an orchestral refrain (“*ritornello*” = “return” in Italian) with brief episodes for the soloists. The *Adagio cantabile* is a wistful duet for flutes draped across an attenuated accompaniment. The third movement is a remarkable construction in which orchestral passages reminiscent of the *stile concitato*, the “agitated style” that Claudio Monteverdi had developed a century before to evoke states of excitement, anticipation or anger, are starkly contrasted by the pastoral piping of the flutes. The second of the flute episodes leads without pause into the gentle lament of the following *Largo*. The finale comprises a pair of *Passepieds*, a quick variant of the minuet, whose stanzas are traded between soloists and ensemble.

Antonio Vivaldi (1678–1741)
Concerto for String Orchestra (Concerto a
Quattro) in G minor, R. 156 (P. 293)

Pure musical inspiration began with Beethoven, or perhaps Mozart. Before 1800, almost all music was commissioned—written for a special purpose—for a court or a church or a civic body with which the composer usually had some regular affiliation. It was, in other words, music on demand. Vivaldi and all other Baroque composers lived quite happily under this system, which was responsible for the vast quantities of music they produced. Though Vivaldi worked for a number of employers during his life, his main position, and the one for which he composed most of his concertos, was with a girls' orphanage in Venice.

Vivaldi obtained his first official post in September 1703 at the *Pio Ospedale della Pietà*, one of four institutions in Venice devoted to the care of orphaned, abandoned, and poor girls. As part of its training the school devoted much effort to the musical education of its wards, and there was an elaborate organization of administrators, teachers, and associates who oversaw the activities of the students. Part of his duties as violin teacher required Vivaldi to compose at least two new concertos each month for the regular public concerts given by the *Ospedale*. The featured performers in these works were occasionally members of the faculty, but usually they were the more advanced students, and the difficulty of Vivaldi's music is ample testimony to their skill.

These concerts offered some of the best music to be found in Venice, and they attracted visitors from all over Europe. One French traveler, Président Charles de Brosses, described the conservatory concerts in a letter of August 1739: “The most marvelous music is that of the *ospedali*. There are four of them, all composed of bastard girls, or orphans, or of girls whose parents cannot afford the expense of bringing them up. They are reared at the expense of the State and trained only to excel in music. And indeed they sing like angels and play the violin, the flute, the

organ, the oboe, the violoncello, the bassoon, the lute; in short, there is no instrument big enough to scare them. They are cloistered like nuns. They are the only executants, and at each concert about forty of them perform. I swear to you that there is nothing so pleasant as to see a young and pretty girl robed in white, with a garland of pomegranate flowers in her hair, conducting the orchestra and beating time with all imaginable grace and precision.” These young ladies became the object of much attention in Venice, and the most gifted among them were even the regular recipients of proposals of marriage. The beauty and charm of Vivaldi's music undoubtedly played no little part in the success of the graduates of the *Ospedale*.

Among Vivaldi's more than 400 concertos, there is a group of some forty “orchestral concertos” or, as the composer variously called them, “*Concerti ripieni*” (i.e., “full” concertos) or “*Concerti a Quattro*” (“Concertos for Four Voices”). These are his works for string orchestra without soloist, and were apparently intended as pieces to strengthen the ensemble playing of his students, or perhaps to fill a spot on a program when no capable solo performer was available. The opening movement of the compact Concerto for String Orchestra in G minor (R. 156) is somber, striding music, given to considerable contrapuntal interplay between the violins. The *Adagio* is a lamenting air, intoned above a steadily walking bass, whose expressive piquancy is heightened by sighing harmonic suspensions. The energetic finale, in bounding triple meter, balances rocket scales, and dramatic punctuations with more melodic passages.

Vivaldi
Concerto for Sopranino Recorder, Strings,
and Continuo in C major, R. 443

Vivaldi wrote some 16 concertos for flute, three of them for “flautino,” probably indicating a sopranino recorder; they are often played today on the modern piccolo. The Concerto in C major (R. 443) is one of the most openly virtuosic

and purely delightful of all Vivaldi's works, ingeniously displaying the lustrous pipings of the solo instrument in its highest register. The opening movement is an excellent example of *ritornello* form, with the virtuosic episodes for the soloist easily differentiated from the returning refrain of the orchestra. The opening *Allegro* is built around a bounding orchestral *ritornello* that surrounds the sparsely accompanied solo sections, which are principally composed of flashing arpeggios whose demands bespeak the extraordinary technical accomplishments of Vivaldi's Venetian musicians. A touching lament, encompassing long flights of doleful melody supported by a pulsing bass line, occupies the central movement of the Concerto. The finale grows largely from the jolly, swinging orchestral paragraph given in the movement's first measures, though the music touches on some darkly affective harmonies in its solo episodes.

Vivaldi
Concerto for Bassoon and Orchestra in
E minor, R. 484

The E minor Bassoon Concerto is one of 36 such works that Vivaldi produced for that instrument, second in number in his output only to those for violin and more than any other composer. The opening orchestral introduction presents the brace of thematic fragments that reappear in the *ritornello* sections. These are interspersed with three sections for the solo bassoon, each utilizing some challenging resource of the technique of the instrument. The solo sections may borrow themes from the orchestra, but more often the soloist is given new figurations that are played only by the bassoon. The forms of Vivaldi's slow movements do not show the consistency of the outer movements, but are often akin in spirit to the operatic lament, as is the case here, where the bassoon sings a melody full of touching sentiment that is framed by an orchestral introduction and postlude. The finale, more dance-like than the other movements, is again in *ritornello* form, and, like the first movement, has three

solo episodes. The work ends with some flashing technical display, testimony to the excellent abilities of Vivaldi's Venetian musicians, and a brief closing orchestral *tutti*.

Dall'Abaco
Concerto for Strings and Continuo in
D major, Op. 5, No. 6

Composed around 1719.

The first movement of Dall'Abaco's Concerto in D major, Op. 5, No. 6, for Strings and Continuo is a buoyant movement in which the ensemble gives way to occasional episodes for the typical Baroque *concerto grosso* solo configuration of two violins and cello. The *Cantabile* is an ethereal movement in gently undulant rhythms given in alternation between soloists and ensemble. The infectious *Ciaccona*, which follows only partly the typical 18th-century procedure of variations above a short, continuously repeating bass pattern, harks back to the origin of the *Chaconne* as a popular Spanish dance-song that frequently sported a suggestive text. The *Rondeau* is built around the returns of its playful recurring strain. The effervescent closing *Allegro* calls for some flashy passagework from the participants.

Georg Philipp Telemann (1681–1767)
Concerto for Recorder, Transverse Flute,
Strings, and Continuo in E minor,
TWV 52:e1

With the condescending pronouncement, "Since the best man could not be obtained, mediocre ones would have to be accepted," City Councilor Platz announced the appointment of Johann Sebastian Bach in 1723 as Cantor for Leipzig's churches. Platz's "best man" was Georg Philipp Telemann, then the most highly regarded composer in all Germany. Telemann's association with Leipzig went back to 1701, when his mother forbade him to follow music as a profession, and sent him to register as a law student at Leipzig

University. On the journey from his hometown of Magdeburg to Leipzig, however, Telemann stopped in Halle, where he met another teenage musician, one George Frideric Handel, who was also nurturing the flame of his parentally proscribed musical desire under cover. (Literally. Young Handel copied manuscripts beneath the bed clothes.) Even before he matriculated into the study of jurisprudence, Telemann was lost to that discipline—"from my acquaintance with Handel, I again sucked in so much of the poison of music as nearly overset all my resolutions," he confessed in one of his three autobiographies.

Telemann's roommate in Leipzig was also a music lover and an occasional singer at one of the local churches. He took some of Telemann's compositions to a rehearsal at the Thomaskirche for a reading one day, and the young composer was soon receiving regular commissions from the City Council for new service music. Telemann thereafter gave up the pretense of studying law and devoted himself entirely to music. In 1702, he became director of the local opera house, and began churning out specimens of that genre to fill his own stage. Two years later, he started a *Collegium Musicum* with some of his talented University friends in a local coffee house to give concerts of instrumental music. (This endeavor, which Sebastian Bach took over after he came to Leipzig, was the direct predecessor of the Gewandhaus concerts, thus making it the oldest continuous concert-giving organization in the world.) Also in 1704, Telemann was appointed organist and Kapellmeister of Leipzig's Neukirche, a job whose requirements forced him to give up another facet of his burgeoning career: singing at the local opera house. A year later, Count Erdmann von Promnitz lured Telemann to his estate at Sorau, a hundred miles southeast of Berlin, to become his music master. In 1708 or 1709, Telemann was appointed court composer at Eisenach, Sebastian Bach's birthplace, and, in 1712, he moved to the post of city music director in Frankfurt-am-Main. Nine years later, he was appointed director of music at Hamburg's five main churches, a position he retained for the rest of his long life.

During his tenure, he also headed the municipal opera house (known throughout Europe as the *Gänsemarkt*, because of its proximity to the city's goose market), and oversaw Hamburg's flourishing concert series. When the city fathers vented their displeasure over Telemann's mixing of secular and sacred activities, he gained significant leverage by applying for the church job in Leipzig recently vacated by the death of Johann Kuhnau, and ended up being retained in Hamburg—with a raise in pay. He composed with staggering prolificacy for the rest of his days ("a good composer should be able to set public notices to music," he insisted; Handel said Telemann could compose a cantata as easily as most men compose a letter), being slowed only in his last years, like Bach and Handel, by problems with his eyesight. He died of (probably) pneumonia in 1767 (Mozart turned eleven that year), and was succeeded in his Hamburg post by his godson, Carl Philipp Emanuel Bach.

Telemann's music was well suited to the *galant*, mid-18th-century German taste. (It should be kept in mind that Bach—"old Bach," as even his sons called him—was hopelessly out of fashion for the last 20 years of his life.) Combining the lyricism of Italian opera, the grandeur of French dance music and the harmonic invention of the German instrumentalists, Telemann's work was so highly prized that he could boast of subscribers for his publications as far distant as Spain and Russia. His creative output includes at least 40 operas, a dozen full series of cantatas and motets for the liturgical year (perhaps 3,000 individual items), 44 Passions and other sacred works, as many as 1,000 *Ouvertures* (i.e., instrumental suites), hundreds of concertos, and an immense flotilla of miscellaneous chamber, keyboard, and vocal works. Some inroads have been made into this vast musical continent since the "Baroque Revival" of the 1960s, but much of the territory still remains largely unexplored.

Though the exact date of Telemann's Concerto for Flute and Recorder is uncertain, its historical moment is not—only at the time when the dulcet-voiced recorder was being

supplanted by the more brilliant transverse flute could this piece have been composed. (Carl Philipp Emanuel Bach, Johann Sebastian's son No. 2, wrote two comparable concertos for piano and harpsichord in the middle of the 18th century.) Telemann here treated these instrumental cousins as exact equals: trading phrases, joining in tandem for cascades of sweet parallel ribbons of notes, engaging in close contrapuntal conversations. The form of the work, like many of Telemann's hundred or so surviving concertos, derived from the old Corelli *sonata da chiesa* ("church sonata"), which comprised four movements arranged slow-fast-slow-fast. The opening *Largo* of Telemann's Concerto is an extended duet of somber emotion framed at beginning and end by full chords for the orchestra. The *Allegro*, energetic and brilliantly written for the soloists, follows the familiar Baroque formal type ("*ritornello*") in which the solo episodes are separated by a returning orchestral refrain. The intricately contrapuntal *Largo* treads with a majestic gait upon its delicious pizzicato accompaniment. The exotic melodic leadings, furious rhythms and drone bass of the closing *Presto* indicate that Telemann may have based this movement on the wild Bohemian and Polish folk dances he heard during his tenure at Sorau early in his career. This Flute and Recorder Concerto lends credence to a saying attributed to Telemann as advice for a young composer: "Give every instrument its due/The player will be pleased, and the audience will, too."

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FOR OVER 25 YEARS, CONCERTO KÖLN has ranked among the leading ensembles for historically informed performance practice. Soon after its establishment in 1985, both audience and critics alike were highly enthusiastic about the energetic performance style of the ensemble and ever since, Concerto Köln has appeared as a regular guest at the most renowned concert halls and music festivals around the globe. Numerous tours supported by the Goethe Institute, among others, have led the ensemble to North and South America; to Asia, including China, Japan, and South Korea; as well as to Israel and throughout most countries in Europe.

A partnership with the leading High End Audio specialists, MBL, was established in October of 2009 resulting in concerts, conventions and further cooperative efforts. Both the company and the orchestra combine shared goals and values. Says MBL, "We maintain a similar philosophy and Concerto Köln pursues the same goals at a musical level as we do at the technical-musical level—to evoke the listener's emotions through technical perfection and passion."

Concerto Köln has produced numerous recordings with Deutsche Grammophon, Virgin Classics, Harmonia Mundi, Teldec, Edel, and Capriccio and boasts a discography of more than 50 CDs, the majority of which have been recognized by significant awards, such as the Echo Classic, the Grammy Award, the German Record Critics' Award, the MIDEM Classic Award, the Choc du Monde de la Musique, the Diapason de l'Année, and the Diapason d'Or.

A trademark of the ensemble is the rediscovery of composers whose music has remained in the shadows of great names. Concerto Köln has made significant contributions to the renaissance of works, including those of Joseph Martin Kraus, Evaristo Felice Dall'Abaco, and especially those of Henri-Joseph Rigel. The ensemble's recording of Rigel's symphonies received numerous awards, including the ECHO Classic in 2009 and the MIDEM Classic Award in 2010. The seamless integration of research and practical application is especially important for the ensemble and plays a significant role in their musical approach.

Martin Sandhoff has been responsible for the artistic direction of the orchestra since 2005. In addition to the concertmaster from within the ranks of Concerto Köln, Markus Hoffmann, external concertmasters are also engaged for certain projects, such as the recent involvement of Shunske Sato or Mayumi Hirasaki. For large-scale projects, Concerto Köln engages various conductors. Such previous collaborations have included Kent Nagano, Ivor Bolton, Daniel Harding, René Jacobs, Marcus Creed, Peter Dijkstra, Laurence Equilbey, and Emmanuelle Haïm. Additional artistic partners include mezzo-sopranos Cecilia Bartoli, Vivica Genaux, and Waltraud Meier; sopranos Simone Kermes, Nuria Rial, Rosemary Joshua, and Johannette Zomer; countertenors Philippe Jaroussky, Max Emanuel Cencic, Andreas Scholl, Maarten Engeltjes, and Carlos Mena; tenors Werner Güra and Christoph Prégardien; pianists Andreas Staier and Alexander Melnikov; actors and moderators Bruno Ganz, Harald Schmidt, and Ulrich Tukur; as well as the Ensemble Sarband, the Balthasar-Neumann Choir, the WDR, NDR, and BR choirs, the Collegium Vocale Gent, the Regensburger Domspatzen, the RIAS Chamber Choir, Accentus, and Arsyes de Bourgogne.

Since 2005, Concerto Köln headquarters have been located in the Cologne district of Ehrenfeld, where, on the ensemble's initiative, a center for early music will be established. The center wishes to build on the international significance of Cologne as the capital city of early music and to provide partners in the early music scene a common roof. Generous sponsors such as the State of North-Rhine Westphalia, the Kunststiftung NRW, the City of Cologne, the TÜV Rheinland, the Landschaftsverband Rheinland, the Bauwens Group, and the RheinEnergieStiftung Kultur help to support Concerto Köln in realizing this vision.

Concerto Köln has been awarded an agreement to be a Cultural Ambassador of the European Union. Concerto Köln is the world's first group with quality management according to ISO 9001 and is official holder of the TÜV Rheinland Plakette.

Following extensive musical training, **Cordula Breuer** (*recorder*) completed her studies in Cologne under the tutelage of Günter Höller, specializing in recorder and traverso flute. She has been a regular member of Concerto Köln since its inception in 1985, performing with them the great Baroque and classical flute concerto repertoire. Numerous concert tours, often with other ensembles including the Freiburger Barockorchester, Europa Galante, Les Musiciens du Louvre, and Musica Antiqua Köln, have led her to most European countries, North Africa, India, Southeast Asia, and the United States. She is on the faculty of Cologne's conservatory as a teacher of historical flutes.

Ms. Breuer's recording of the B-minor Suite by Johann Sebastian Bach was released in September, 2010.

Marion Moonen (*flute*) studied at the Royal Conservatory of The Hague with Paul Verhey and Frans Vester, and Baroque flute with Wilbert Hazelzet.

She is a member of various ensembles and orchestras, including the Amsterdam Baroque Orchestra, the Kleine Konzert of the Rheinische Kantorei (Hermann Max, Germany), the Von Swieten Society, and The Bach Players (London). Since the 1992 formation of the ensemble Musica ad Rhenum, Ms. Moonen has performed and recorded most of the repertoire for two Baroque flutes together with flutist Jed Wentz. With Wilbert Hazelzet, she has recorded trio sonatas by W. F. Bach and quartets of the classical repertoire by Joseph Haydn and J. C. Bach, among others. Additional recordings include Haydn's flute trios, the Piano Trio by C. M. von Weber and the Schubert Guitar Quartet with fortepianist Bart van Oort (Van Swieten Society), and a collaboration with the Attaignant Consort for a recording of *Madame d'amours*, featuring Ms. Moonen on Renaissance flute.

Her recording of the J. S. Bach's B-minor Suite with The Bach Players is expected to be released in spring 2013.

Japanese-born **Mayumi Hirasaki** (*concertmaster*) began studying the violin at the Tokyo National University of Fine Arts and Music in 2000. Her studies took her to Germany in 2001, where she worked with Daniel Gaede at the Hochschule für Musik Nürnberg-Augsburg and obtained a degree with distinction in violin performance in 2005 and a master's degree in 2007. After completing her studies, she began teaching on the faculty of the Hochschule für Musik as assistant to Professor Gaede.

Inspired by early music, she began studying Baroque violin at Munich's Hochschule für Musik und Theater in 2007 under Mary Utiger, earning a master's degree in 2008. She also studied with Giuliano Carmignola at the Lucerne Music Conservatoire.

Among other awards, Ms. Hirasaki won first prize at the Chamber Music Competition of the Mozartverein Nürnberg in 2001, second prize at the International Johann Sebastian Bach Competition in Leipzig, and third prize at the International Early Music Competition in Bruges, Belgium.

She has appeared in concert as a soloist with the Orchester-Gemeinschaft Nürnberg, Nuremberg's Collegium Noricum, the West Bohemian Symphony Orchestra of Mariázke Lázně, the Neue Bachische Collegium Musicum, La Risonanza, Il Gardellino, and Il Suoner Parlante.

Ms. Hirasaki is the newly appointed Assistant Concertmaster of Concerto Köln, the Assistant Concertmaster of Neue Hofkapelle München, and leader of Il Gardellino. She is also regularly invited to perform at various music festivals all across Europe and in Japan. Her chamber music partners include Christine Schornsheim, Naoki Kitaya, Maurice Steger, Lorenzo Ghielmi, and Vittorio Ghielmi.

In addition to the violin, Ms. Hirasaki is also devoted to the organ and harpsichord. She studied church music at the Erzbistum Bamberg (organ studies with Frank Dillmann) and harpsichord performance at the Munich's Musikhochschule under Christine Schornsheim.

She has been on the faculty of Folkwang University of the Arts in Essen since the winter semester of 2009.

Born in 1962, **Yves Bertin** (*bassoon*) studied Baroque bassoon and recorder in his hometown, Genf. Today, he is a regular guest with the leading early music ensembles of the world. Mr. Bertin performs as second bassoon with Concerto Köln, principal bassoon with the Swiss Consort, and is a guest performer with many other ensembles, including La Petite Band (Sigiswald Kuijken) and the Kleinen Konzert (Hermann Max). Mr. Bertin collaborates with René Jacobs regularly for various productions.