



# RICHTER ENSEMBLE

*"It was a musical experience at once fiercely stimulating and deeply relaxing."*

*Northwest BachFest, Spokane, WA, USA - March, 2019*

NEW RELEASE!

AVAILABLE 1<sup>ST</sup> NOVEMBER 2020



# VIENNA 1905-1910

SCHOENBERG | WEBERN | BERG STRING QUARTETS

**RICHTER ENSEMBLE**

with MIREILLE LEBEL

*mezzo-soprano*

passacaille



**RICHTER ENSEMBLE** is a new chamber music initiative in which the members share a mutual passion for bold artistic expression. Emphasising flexibility and freedom, the group works mainly as a string quartet, but can expand to a larger chamber orchestra. It is fervent about highlighting hidden connections in music ranging from the 17th to the 21st centuries, demonstrated through its innovative programming. Benefitting from members' vast experiences of performing with leading period ensembles, the Richter Ensemble presents a fresh palette of colors by playing uniquely on gut strings. It seeks to bring spontaneity and new light to every performance and is enthusiastic about collaborating with artists from other fields such as dance and visual media (i.e. projections, installations, art exhibitions, and film). The ensemble has a particular affinity for music from Fin-de-siècle and the Second Viennese School, and strives to reintroduce that music to audiences through a new lens.

Richter Ensemble gave its first concert with a programme of late Beethoven's string quartets and music by Biber at the Refractions Festival at Owlpen Manor (UK) in the Fall of 2017. Enthusiastically received, it has since performed widely in the United Kingdom, Europe, Brazil and the United States. In the 2018-19 season the ensemble toured Southern California, Massachusetts, appeared at the Spokane Bach Festival (USA), and served as quartet-in-residence at the Oficina Música de Curitiba (Brazil) and at San Diego's summer festival Opera NEO (USA). Highlights of the 2019-20 include concerts and masterclasses in Los Angeles (USA), return appearances in Brazil and the UK, and the ensemble debut at the Great Lakes Music Festival (USA) and the Kretinga Early Music Festival in Lithuania.

In 2018 the Richter Ensemble embarked on a project of recording the complete Second Viennese School string quartets on gut strings, thereby proposing a unique interpretation of that repertory.

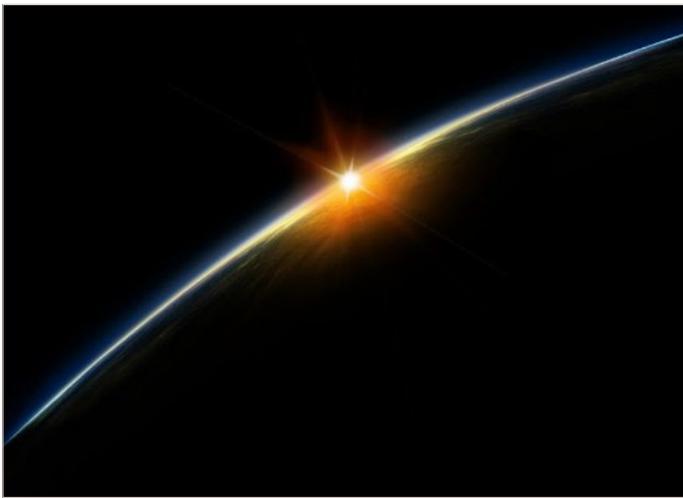
# RICHTER ENSEMBLE

RODOLFO RICHTER *VIOLIN I*

REBECCA HUBER *VIOLIN II*

DAVID WISH *VIOLA*

JENNIFER MORSCHES *VIOLONCELLO*



# Genesis

The Rise of the String Quartet

*Works by H. I. Biber, A. Scarlatti, B. Galuppi and J. Haydn (op. 20)*

Haydn's op. 20 is regarded by many as the first set of mature string quartets by this plucky innovator and the benchmark model for all future generations of composers. But from where did Haydn's music, and indeed the form of the string quartet come? RE explores the genesis of the string quartet and those works that influenced the 'Papa' of this genre: J. Haydn.



# Passion

The Seven Last Words of Christ

*Works by J. Haydn and Early 17th Century Masters*

Originally an orchestral piece, Haydn's Seven Last Words of Christ is one of his most beloved and profound works. Consisting of seven slow movements that were conceived to reflect upon each of Christ's last words (sentences) on the cross, this version for string quartet enhances the intimacy, fragility, vulnerability and humility of expression that each utterance depicts. In this program, the seven movements by Haydn will be interspersed with music by 17th-century composers, underlining the themes of forgiveness, abandonment, despair and salvation.



# Vienna to Berlin

New beginnings and endings I  
From Vienna to Berlin in 100 years

*Works by F. Schubert (Rosamunde) and A. Schönberg (Quartet No. 3)*

In the 1820's, Schubert abandoned the rigorous contrapuntal and motivic style that prevailed in the music of his predecessors (Haydn, Mozart, Beethoven) in favour of longer lines and a more textural and conversational approach. One hundred years later, Schönberg wrote his first twelve-tone string quartet, a work he said was inspired by Schubert's 'Rosamunde' quartet.



# In-between Wars

New beginnings and endings II

## Music after WWI

*Works by G. Fauré, S. Barber, A. Webern and S. Prokofiev*

RE + baritone

A fresh look at music composed in the aftermath of WWI in Europe and the USA. Fauré's string quartet, his last work from 1924, essentially closed an important chapter in French music. Many composers, such as Prokofiev, tried their luck in the USA following the war, but their fortunes were hit hard by The Great Depression. Elizabeth Sprague Coolidge was an American philanthropist who devoted her life promoting chamber music and advocating new music. She commissioned numerous important works, including Webern's op. 28 and Prokofiev's first string quartet presented by the RE in this program.



# B-A-C-H Prisms

The Art of Fugue BWV 1080

## Bach's perpetual influence

*in works by A. Webern*

*or*

*solo and duos by Berio, Dutilleux  
and Penderecki*

Bach's monumental *Art of Fugue* is here presented alongside Webern's main works for string quartet. In fact, Webern's music punctuates Bach's vast architecture. Although the two composers have a very distinct and different voice from one another, they share the same musical techniques. Webern's admiration for the music of Bach is well known. In his own words:

*"You find everything in Bach: the development of cyclic forms, the conquest of the realm of tonality - the attempt at a summation of the highest order."*



# The First Great War

Music at the dawn of WWI

*Works by A. Schönberg, A. Webern,  
I. Stravinsky and O. Respighi*

RE + mezzo-soprano

Schönberg's second string quartet was written during an extremely disturbing and emotional time in his life in Vienna during 1907-08. The first movement starts as a piece in f sharp minor, but Schönberg pushes the limits of tonality to the extreme in the subsequent movements (for some, his first atonal piece). Unusually, he introduces a vocal role for a mezzo-soprano in the last two movements. Vienna in 1908 was a city of amazing creativity and dangerous tension: in the same year Gustav Klimt painted *"The Kiss"* and Sigmund Freud revealed the Oedipus complex. It was also the year when a struggling young artist named Adolf Hitler arrived in the city - for some, a year that led to the decline of the Austro-Hungarian Empire, and placed Vienna and Europe on the road to destruction. Both Stravinsky's 3 pieces for String Quartet and Respighi's *Il Tramonto* (The Sunset) were written in 1914, at the start of the First Great War.

# MEET THE ARTISTS

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## RODOLFO RICHTER



British/Brazilian violinist Rodolfo Richter is a frequent guest director and soloist around the world, including regular engagements with Tafelmusik (Toronto), Arion (Montréal), Portland Baroque Orchestra, Tesseræ (Los Angeles), Seville Baroque Orchestra, the Orchestra of the Age of Enlightenment, the Academy of Ancient Music and B'Rock.

Praised by the international press as 'one of the most inspirational baroque violinists of his generation', chamber music has always been at the core of his activities over the years as the leading violinist of many acclaimed groups, such as The Palladian Ensemble, Florilegium, Steinitz Bach Players and Theatre of the Ayre. He often performs in many of the world's most prestigious concert halls, including London's The Wigmore Hall, the Concertgebouw in Amsterdam, Konzerthaus Berlin, Musikverein Wien, Sydney's City Hall, Chicago's Orchestra Hall and the Alice Tully and Carnegie Halls in New York.

Richter started his musical education studying counterpoint, harmony and free composition with Hans Joachim Koellreutter. On Koellreutter's recommendation, he further developed his knowledge of composition by taking private lessons with Pierre Boulez and participating in master classes with Hans Joachim Hespös, Luigi Nono and Elliot Carter. Klaus Wusthoff, I-Fu Wang and Pinchas Zuckermann were Richter's main violin teachers. He later specialized in the Baroque violin with Monica Huggett.

[www.rodolforichter.com](http://www.rodolforichter.com)

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## REBECCA HUBER



Rebecca Huber, a native of the Pacific Northwest in the United States, has a bachelor degree in violin from the Oberlin Conservatory of Music and a master degree in baroque violin performance from the Royal Conservatory in The Hague.

Since 2012, she has been the artistic director and concertmaster of the Dutch based orchestra, Symphonie Atlantique which has performed extensively throughout the Netherlands, as well as toured Spain and Mexico, most recently as the ensemble in residence at the San Miguel chamber music festival.

Rebecca performs with numerous chamber ensembles and orchestras around the world. She currently is a member of B'Rock in Belgium, Modelo 62, the Richter ensemble, and frequently collaborates with Opera2day. For the past several years, she has performed frequently in the United States and Mexico, performing with Ars Lyrica in Houston, and La Fontegara and Cepromusic in Mexico.

Rebecca also teaches extensively and has taught several chamber music and orchestral workshops at conservatories and festivals throughout the Americas and Europe and regularly teaches workshops at UNAM in Mexico City. Rebecca is professor of string quartets for the early music department at the Royal Conservatory in The Hague.

# MEET THE ARTISTS

## DAVID WISH

American violinist and violist David Wish received his Bachelor's Degree in violin and composition from the Eastman School of Music and his Master's Degree with Stanley Ritchie in baroque violin from the University of Indiana. He moved to Europe in 2005 to study at the Royal Conservatory of The Hague and subsequently settled in France where he studied with Patrick Bismuth at the CNR de Paris.

He benefits from a varied musical background. As an undergraduate he specialized in contemporary music and played for and studied with preeminent composers such as Steve Reich, John Adams, and George Crumb. He also performed in old-time, free-improv, electronic, and medieval ensembles before focusing on baroque music.

David freelances extensively throughout Europe on violin and viola most recently with ensembles such as Pygmalion, B'Rock, Correspondences, Les Musiciens de St. Julien, Les Ambassadeurs, Capriccio Stravagante, Holland Baroque, and Ensemble Caravanserail.



Jennifer Morsches enjoys an international career as a versatile cellist, acclaimed for playing with “intelligence and pathos” and a “fine mixture of elegance and gutsiness”. Principal cellist of Florilegium since 2000, she performs regularly around the globe and has recorded multiple award-winning discs for Channel Classics.

She is Co-Artistic Director of Sarasa Ensemble and a founding member of Richter Ensemble. World premieres include pieces by Julian Grant, David Matthews, Michael Wolpe and Ben Zion Orgad. A long-time member of the Orchestra of the Age of Enlightenment, Les Siècles and Orchestre des Champs-Élysées, she has toured and recorded with eminent artists such as Sir Simon Rattle, Sir András Schiff, François-Xavier Roth and Philippe Herreweghe.

Jennifer received her Master's and Doctorate in Cello Performance as a scholarship student of Timothy Eddy at Mannes College of Music and SUNY at Stony Brook in New York. Recipient of the CD Jackson Prize for outstanding merit and contribution at Tanglewood, she was featured on Wynton Marsalis's educational music videos with Yo-Yo Ma. Awarded a Finzi Travel Scholarship and residency at the Cité Internationale des Arts (Paris), Jennifer has focussed research on the ambiguous history of the five-string piccolo cello.

## JENNIFER MORSCHEs





**Europe and General Enquires**

Rodolfo Richter - David Wish  
21 Cours Pinteville, 77100 Meaux,  
FRANCE

Tel: (+33) 6 67 88 56 45

E-mail: [richterensemble@gmail.com](mailto:richterensemble@gmail.com)

website: [www.richterensemble.com](http://www.richterensemble.com)

**North America**

Rodolfo Richter - Jennifer Morsches  
204 West Road  
Putney, VT 05346 • USA

Tel: (+1) 617 429 6872

E-mail: [richterensemble@gmail.com](mailto:richterensemble@gmail.com)

website: [www.richterensemble.com](http://www.richterensemble.com)