

Engaging samples of the Baroque

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A Baroque music purist's dream, Rebel's Saturday night concert at Carmel's All Saints Church brought forward composers such as Bruhns, Froberger and Tunder. No familiar Bach, Telemman or Vivaldi was heard on this last program of the Carmel Bach Festival Bravissima series.

Rebel's *De Profundis: Vocal & Instrumental Music from 17th Century Germany* resembled an afternoon Carmel Bach Festival Intermezzo recital at the church. These recitals often give patrons a chance to hear more obscure works of the repertoire, both instrumental and vocal, in chamber-style performances. Rebel did just that with German composers such as Nicolaus Bruhns, Johann Jacob Froberger and Dieterich Buxtehude. The playing was superb in period styling on original instruments. Bass Curtis Streetman added the dimension of the human voice for four selections on this program.

Rebel (pronounced reBEL) has earned a reputation as one of the finest Baroque ensembles. Named after the composer Jean-Féry Rebel, the ensemble was founded 12 years ago in the Netherlands. In this country, they have enjoyed national exposure with Dan Rather on CBS's "60 Minutes II." They are the first and only period instrument ensemble to be awarded an artists' residency at National Public Radio and have been gushed over by critics.

Rebel opened both sections of the concert with Streetman singing settings of sacred works by Bruhns, De Profundis and Mein Herz ist bereit, written between 1689 and 1691 for a famed contemporary bass singer, Georg Ferber. Streetman's voice is both powerful and lush in tone. He delivered the texts with fluid ease and impressive breath control. Tunder's "O Jesu dulcissime," with its lively alleluias, expertly sung by Streetman, concluded the first set. Buxtehude's lovely vocal work for bass, "Ich bin eine Blume zu Saron," ended the concert.

Keyboardist Shin served as the spokesman for the group, offering amusing banter about the small Baroque organ and its tuning challenges as he went along. He played an engaging organ solo by Froberger, with its ranging through the scales in the manner of "Do a Deer" as Shin explained it. The fluty, breathy sound of the organ rippled gently through the evening. Two Chorale Preludes by Buxtehude highlighted Shin's contribution.