

A Pilgrimage of Hope



APOLLO'S *Fire*
BAROQUE ORCHESTRA
jeannette sorrell



Virtuosity

FIREWORKS FROM J.S. BACH

2020-2021

THE 29TH SEASON



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Virtuosity

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ON THE COVER: Fireworks on the Elbe on the Occasion of the Visit of the King of Denmark, 6 June 1709, Fritzsche, C. H. (fl.c.1709) / © Staatliche Kunstsammlungen, Dresden, Germany / Herbert Boswank / Bridgeman Images

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Apollo's Fire recognizes and sends continued thanks to all former members of the Board of Directors, who have so generously contributed their time, talents and financial resources over the years. Just as the continuo is the foundation of baroque music, these visionary individuals, through their service on the board, have been the foundation of Apollo's Fire.

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Thank You for Attending In Person!

We are thrilled to welcome you to our in-person subscription concerts of the 2020-2021 season. Thank you for your dedication and loyalty to Apollo's Fire in this challenging time.

For your safety and that of our musicians and staff, please observe the following protocols in accordance with Ohio's COVID safety guidelines:

Face masks must be worn at all times, including when lining up at the check-in point(s) and while inside the concert venue.



Please maintain at least 6 feet distance between your own party and other patrons, and between you and our staff members.



When you have been seated, we ask that you stay in your area as much as possible.



Complimentary bottled water will be offered before the concert and at intermission, however, concessions will not be sold.



A small selection of CD recordings will be available for purchase, and order forms with our complete discography will be displayed.

***Thank you very much for adhering to these guidelines.
We are so happy you are here!***



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From the President



Greetings and welcome to *VIRTUOSITY: Fireworks by J.S. Bach!* In this thrilling finale to our season-long *Pilgrimage of Hope*, we welcome back the extraordinary soprano Amanda Forsythe, as well as featuring virtuoso solos by our own Artistic Leadership Fellow Alan Choo and trumpeter Steven Marquardt.

We are thrilled to announce special outdoor performances as Apollo's Fire returns to the lovely pavilion at Laurel School's Butler campus for Music Among the Trees. The new 1-hr program from Jeannette Sorrell is titled "Lift Every Voice" and brings together 5 compelling soloists as well as AF's youth

choir, the Musettes, in a joyful celebration of brotherhood and sisterhood. See page 42.

Also announcing our new Summer Concerts: *Bach to the Country!* AF takes to the outdoors in July with music of Bach, Vivaldi, and Telemann, who liked to let their hair down in the summertime with rustic-inspired music from the countryside. See page 71.

Save the Dates – not one but two Galas this summer! Our annual Gala, *Sunday in the Park with Johann* – presented by Horizons, Inc., will be celebrated this summer as AF takes to the outdoors amid the lush setting of scenic **Mapleside Farms** in Brunswick, OH. Don't miss spending your *Sunday with Johann* under the stars, scheduled for Sunday, July 25th. We also celebrate the 25th anniversary of our Akron subscription series with *The Silver Soirée* – presented by Summa Health & The Deveny Family on Thursday, July 29th where we will toast the longstanding love affair between Apollo's Fire and our wonderful Akron audiences. Please join us in the exquisite outdoor pavilion at **Gervasi Vineyard** in Canton, OH. Both events include cocktails, silent auction, dinner, and the music of Bach and friends!

Our Galas are fun and festive opportunities to enjoy the company of friends and support our beloved baroque orchestra. **Both events will be enjoyed outdoors, and are being planned with your safety in mind. Apollo's Fire will implement Ohio's safety guidelines, and may include social distancing, facial masks, and capacity limits.**

We are thrilled that Apollo's Fire has been reinvited to four of the nation's most prestigious music festivals this summer – Tanglewood (Lenox, MA), Chautauqua (NY), Ravinia, (Chicago), and Caramoor (Katonah, NY). Please plan to join us at one of these beautiful places! See page 14.

How has Apollo's Fire encouraged and inspired you through this challenging year? YOU have made this inspiration possible through your support, and we are continually grateful. **Thank you and enjoy the concert!**

A handwritten signature in black ink that reads "Charles A. Bittenbender". The signature is written in a cursive, flowing style.

Charles A. Bittenbender, President

NEW THIS YEAR!

Interactive ZOOM Events for AF Ticket-Holders



PRE-CONCERT TALKS & DEMONSTRATIONS

The pre-recorded talk was sent to VIRTUOSITY patrons on Tuesday, 4/20. Join the live Q&A with our artists via Zoom, Saturday 4/24 at 1pm. A link will be sent to all ticket holders for these concerts.

Virtual **LOBBY**

Post-Concert 30-minute Q&A discussions with Alan Choo, Steve Marquardt, and Brian Kay on Sunday 4/25 or Friday, 5/14 at 7:30pm. Sit down with a glass of wine and toast the musicians on their performance!

For more information call AF at 216.320.0012, or email info@apollosfire.org.

Meet our Executive Director



HOWARD BENDER
Executive Director

Apollo's Fire was delighted to welcome Howard Bender as our new Executive Director one year ago. He began his tenure one week before the lockdown. So, while few of our patrons have been able to meet him in person, he has skillfully masterminded AF's operations from his "command center" at Moreland Courts in Shaker Heights. We are now delighted to mark his one year anniversary with Apollo's Fire!

Howard came to us from Florida Grand Opera, where he was Chief Development Officer. He previously served as Vice President of Virginia Opera. Prior to his career in arts management, Howard had a flourishing career as an opera singer, performing in major opera houses on four continents. He sang for four seasons at the Metropolitan Opera and worked with many of the world's leading conductors. He attended Oberlin Conservatory and The Juilliard School, and holds degrees from the Manhattan School of Music.

Howard has been a delightful asset to AF's staff this past year. We know that our patrons will enjoy meeting him!

Seven things you didn't know about Howard Bender:

1. Age when you started to perform and love early music: 14
2. Guilty Pleasure: Sunday morning lox and bagels with the NY Times while switching back and forth between WCLV, WKSU and WCPN.
3. Favorite Travel Destination: anywhere with Ellen Bender
4. Favorite NEO restaurant: too many to mention!
5. Favorite Tenor: At least 3 per category (sorry),
Historic = Jussi Björling, Beniamino Gigli, Richard Tauber;
Current = Piotr Beczala, Jonas Kaufmann, Joseph Calleja
6. Most unusual pre-teen accomplishment: pitching a no-hitter in the CH-UH Little League "World Series" of 196?
7. You wouldn't believe it: played lead guitar in the infamous 60s garage band The Critic's Choice

BOARD SPOTLIGHT



WILLIAM A. POWEL III currently serves as Canon to the Ordinary in the Episcopal Diocese of Ohio with responsibility for governance and overall operations. Bill also serves as Chancellor, legal advisor to the Bishop.

He was Senior Vice President, General Counsel for Summa Health, an integrated health system in Akron for 16 years, following seven years as Assistant General Counsel for University Hospitals in Cleveland, which brought him and his family to

Cleveland in 1991. A graduate of Stanford, Washington & Lee Law, and Loyola (Chicago) (LL.M.), Bill began his career as an associate and partner in a Chicago law firm.

In addition to serving as Board Secretary and Chair of the Governance Committee for Apollo's Fire, he previously served on the boards of Judson (Secretary) and Hathaway Brown School (Treasurer).

Bill has been a fan of Baroque music his whole life, having played the violin and piano through high school. He is grateful for the opportunity to help build on Apollo's Fire's phenomenal success.

He and Sandra have four daughters and five grandchildren.

Apollo's Fire is grateful to its volunteer Board of Directors for their dedicated leadership. We are proud to initiate the Board Spotlight series in honor of these individuals who give tirelessly of their time to Apollo's Fire. **THANK YOU!**



KA-PI HOH is currently an organizational change management director as well as a process mining business leader at The Lubrizol Corporation. At Lubrizol, she has held a variety of leadership positions involving research technology, commercial development, operations, and resource management including expatriate assignments in the United Kingdom and in China.

Ka-Pi graduated from Case Western Reserve University (CWRU) with a B.S., M.S. and a Ph.D. in Macromolecular Engineering. She serves on several visiting committees/boards at CWRU and mentors female students in STEM. She volunteers her time on other boards in the community including the Andy Nowacki Memorial Scholarship Foundation, and chairs the board of directors for The Lakeland Foundation at Lakeland Community College.

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VIRTUOSITY

Fireworks from J.S. Bach





Virtuosity

FIREWORKS FROM J.S. BACH



JEANNETTE SORRELL, conductor & harpsichord

AMANDA FORSYTHE, soprano

ALAN CHOO, violin

STEVEN MARQUARDT, trumpet

Wednesday, April 21

Thursday, April 22

Friday, April 23

Saturday, April 24

Sunday, April 25

First Baptist Church, SHAKER HEIGHTS

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First Baptist Church, SHAKER HEIGHTS

AVON LAKE United Church of Christ

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Apollo's Fire Returns to the Road this Summer!

FOUR PRESTIGIOUS FESTIVALS
IN FOUR BEAUTIFUL PLACES – JOIN US!

Friday, July 16

TANGLEWOOD FESTIVAL (Lenox, MA)

Virtuoso Bach & Vivaldi

Tuesday, July 27

CHAUTAUQUA FESTIVAL (Chautauqua, NY)

Love in Venice

Sunday, August 1

CARAMOOR FESTIVAL (Katonah, NY)

Love in Venice

Tuesday, August 3

RAVINIA FESTIVAL (Chicago)

Love in Venice

For more information, visit apollosfire.org/touring-schedule

Johann Sebastian Bach (1685-1750)

BRANDENBURG CONCERTO NO. 3, BWV 1048

[Allegro] – Adagio – Allegro

VIOLIN CONCERTO IN D MINOR, BWV 1052 (reconstructed)

[Allegro] – Adagio – Allegro

Alan Choo, violin

– *Short Pause* (10') –

ORCHESTRAL SUITE NO. 3 IN D MAJOR, BWV 1068

Air – Gigue

CANTATA BWV 51 “Jauchzet Gott in allen Landen”

Amanda Forsythe, soprano

Steven Marquardt, trumpet

Please join us for the post-concert

Virtual **LOBBY**

Meet Alan Choo, Steve Marquardt,
and Brian Kay in our new Q&A ZOOM!

SUNDAY APRIL 25 & FRIDAY, MAY 14 AT 7:30PM

Sit down with a glass of wine for 30 minutes
and toast the musicians on their performance!

*If you did not yet receive the link from the AF Box Office,
please call 216.320.0012 or email info@apollosfire.org.*

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JUL 29 - AUG 7, 2021

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SEMI-FINAL & FINAL
ROUND

AUG 8 - AUG 11, 2021

IN-PERSON
BRAVO PIANO
GALA

Cantata BWV 51

Aria

*Jauchzet Gott in allen Landen!
Was der Himmel und die Welt
An Geschöpfen in sich hält,
Müssen dessen Ruhm erhöhen,
Und wir wollen unserm Gott
Gleichfalls itzt ein Opfer bringen,
Dass er uns in Kreuz und Not
Allezeit hat beigestanden.
La sua felicità.*

Recitativ

*Wir beten zu dem Tempel an,
Da Gottes Ehre wohnt,
Da dessen Treu,
So täglich neu,
Mit lauter Segen lohnet.
Wir preisen, was er an uns hat getan.
Muß gleich der schwache Mund
von seinen Wundern lallen,
So kann ein schlechtes Lob ihm
dennoch wohlgefallen.*

Aria

*Höchster, mache deine Güte
Ferner alle Morgen neu.
So soll vor die Vätertreu
Auch ein dankbares Gemüte
Durch ein frommes Leben weisen,
Dass wir deine Kinder heißen.*

Chorale

*Sei Lob und Preis mit Ehren
Gott Vater, Sohn, Heiligem Geist!
Der woll in uns vermehren,
Was er uns aus Gnaden verheißt,
Dass wir ihm fest vertrauen,
Gänzlich uns lass'n auf ihn,
Von Herzen auf ihn bauen,
Dass uns'r Herz, Mut und Sinn
Ihm festiglich anhangen;
Drauf singen wir zur Stund:
Amen, wir werdn's erlangen,
Glaub'n wir aus Herzensgrund.*

Aria

Alleluja!

Aria

Shout for joy to God in every land!
All the creatures contained in heaven and earth
must exalt his glory,
and to our God we would
now likewise bring an offering,
since in affliction and distress
at all times he has stood by us.
That makes all his pleasure,
and his happiness.

Recitative

We pray at the temple
where God's honour dwells,
where his faithfulness
that is renewed every day
rewards us with unmixed blessing.
We praise what he has done for us.
Even if our weak mouths have to
babble about his wonders,
yet imperfect praise can still please him.

Aria

Most High God, make your goodness
new every morning from now on.
Then to your fatherly love
a thankful spirit in us in turn
through a devout life will show
that we are called your children.

Chorale

May there be praise and glory and honour
for God the Father, Son and Holy Spirit!
May it be his will to increase in us
what he promises us through his grace,
so that we firmly trust in him,
rely completely on him,
from our hearts build on him,
so that our heart, spirit and mind
depend steadfastly on him;
about this we now sing:
Amen, we shall achieve this,
if we believe from the bottom of our hearts.

Aria

Alleluia!



Create a Lasting Legacy

KEEP THE FIRE BURNING!

We are grateful for your vision that extends beyond the present and shows how you value the arts. Please remember Apollo's Fire in your wills, trusts, and life insurance policies.

If you have included Apollo's Fire in your estate planning, we hope you'll consider letting us know. We thank you and would like to include you in our Legacy Circle.

Join AF's Legacy Circle Supporters, **FRED & MARY BEHM, CHUCK BITTENBENDER, DOUG & BARBARA BLETCHER, ART BROOKS, ANN FAIRHURST & MARK CIPRA, THOMAS J. FROEHLICH, ELIZABETH & BYRON HAYS, JANE N. RICHMOND, SAUNDRA STEMEN, DAVID & CHARLOTTE WILDERMUTH**, and others who are ensuring the future of Apollo's Fire by including us in their wills. Past bequests from such esteemed benefactors as **EARL RUSSELL, DR. SHATTUCK HARTWELL, SHELDON & MARILYN MACLEOD, RUTH TURVY BOWMAN, RUTH TOTH,** and **DONALD W. MORRISON** have made AF's artistic successes possible.



THE APOLLO'S FIRE BAROQUE ORCHESTRA *Legacy Fund*

(managed by The Cleveland Foundation)

This fund provides ongoing financial support to Apollo's Fire, ensuring its sustainability into the future. The fund is held and managed by The Cleveland Foundation, which has a century of experience investing gifts for prudent growth. Gifts to the fund will provide Apollo's Fire with revenue now and into the future, creating a measure of security that allows us to focus on our mission. The fund offers donors a wide variety of giving options.

To discuss how you can join the Legacy Circle supporters by including Apollo's Fire in your estate planning, please contact Howard Bender, Executive Director, at 216.320.0012 x 2.



The Musicians' Fund

Apollo's Fire established the Musicians' Fund in March 2020 to support our musicians who are facing severe loss of income during the coronavirus pandemic.

Through this fund, AF has paid its musicians over \$170,000 in partial fees for canceled concerts during the pandemic and in modest "COVID-19 Relief Grants" to those of our core musicians who were most in need.

AF is continuing to support our musicians this season. The larger concert programs that had been planned before the pandemic are now replaced with smaller chamber programs that can be performed with physical distancing on stage. Some of the money from the Musicians' Fund will be steered to regular AF musicians who are not included in the chamber programs but who would have performed in the larger programs that were originally planned. AF will also provide another round of COVID Relief Grants to our core musicians who are most in need.

Thank you to all of you who have donated to this program. You are truly making a difference in the lives of AF's most precious resource.... its Musicians.



The Apollo's Fire
Musicians'
Fund



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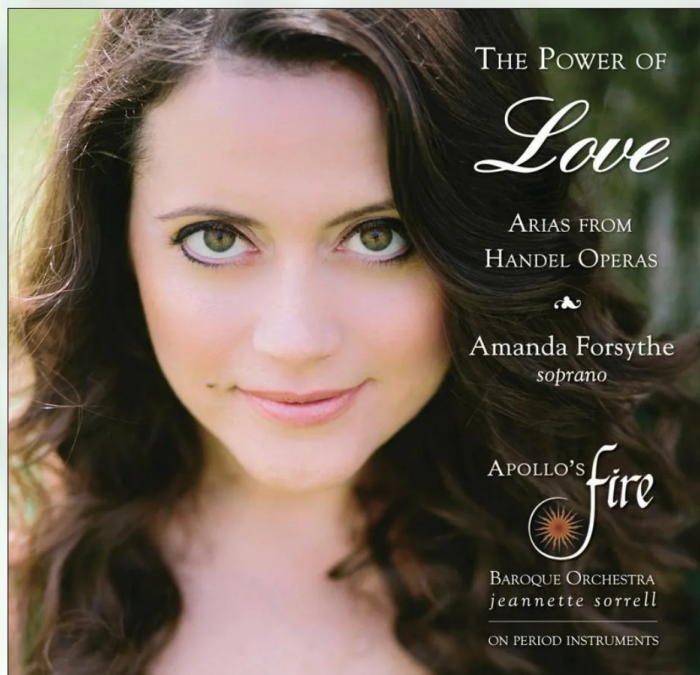
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– CLASSICS TODAY

“At home equally in the passionate music for Almira or Armida, the dramatic depths and heights of Cleopatra and the teasing cynicism of Atalanta... Forsythe displays formidable technique... remarkable range of vocal colour... packs an overwhelming emotional punch. Apollo’s Fire, under the able baton of Jeannette Sorrell, provide exquisitely-judged orchestral support.”

– EARLY MUSIC REVIEW (UK)

“Forsythe’s agile vocal prowess is on full display here in Handel’s depiction of love’s whirlwind... Impressive technique and emotional persuasion from Amanda Forsythe and Apollo’s Fire.”

– HARMONIA EARLY MUSIC

**Order online or call 216.320.0012 or 800.314.2535.
A complete listing of CDs can be found at apollosfire.org.**

BACH'S VIRTUOSO MUSICIANS

A Young Prince, a Young Composer, and Some Laid-off Musicians Make Musical History Together

by Jeannette Sorrell



Frederick William I of Prussia

In 1713, a new Prussian king took the reins in Berlin. King (or “Elector”) Frederick William I was a serious and thoughtful leader. Unlike his father, he did not want to treat the royal treasury as his personal source of wealth. He was interested in making his small country better and stronger. He wanted to establish schools and hospitals. So he quickly sold off most of his father’s horses, jewels, and furniture, in order to use the money for the public good.

What most history books don’t mention is that this bout of royal budget-cutting by the new king included what we would call Arts and Entertainment. He got rid of the palace orchestra. And so it was that about fifteen of Europe’s finest musicians – the leading virtuoso instrumentalists of Germany – found themselves without jobs. Laid off, as we would say. What would they do?

Fortunately, in the small community of Köthen, a young prince named Leopold was just about to turn 21 and was beginning to set up his palace. He loved the arts and wanted to establish a small orchestra. So he sent word to Berlin that 8-10 of the departing musicians were welcome at Köthen. And they came. Three years later, the Prince recruited his conductor-composer of choice, a young and moody Saxon organist named Johann Sebastian Bach. And then the party got rolling.

Bach’s six years with the excellent Köthen palace musicians (1717-1723) were an outpouring of



Prince Leopold von Köthen



Johann Sebastian Bach

virtuoso compositions for small orchestra. The works that Bach wrote for his little Köthen band have become among the most beloved pieces in the world – the *Brandenburg Concertos*, the orchestral suites, and the violin concertos – as well as the sonatas and partitas for unaccompanied violin, the suites for solo cello, etc. Today, the town of Köthen still celebrates its heritage as the birthplace of these masterpieces of Bach.

One of the first requests Bach made to his young boss was for an outstanding harpsichord. So an order was placed with a harpsichord-maker in Berlin. In 1719, Bach traveled to Berlin to pick up the beautiful instrument. At that time, he played for Christian Ludwig, the Margrave of Brandenburg. This Margrave was the younger brother of King Frederick William I, the former boss of Bach's musicians (who as you recall was now busy building schools and hospitals). The Margrave commissioned Bach to write some music for him. Two years later – yes, Bach took his time – the composer sent a beautifully bound manuscript to the Margrave in Berlin.

The manuscript contained the six magnificent pieces which Bach called *Six Concerts avec plusieurs d'instruments*. We know them as the *Brandenburg Concertos*. But Bach had actually composed these pieces for his own band at Köthen; those Köthen virtuosi – the migrants who had been laid off in Berlin – are the musicians who inspired these amazing pieces that we love.

Bach's variety of instrumentations in the *Brandenburgs* is unique and daring. ***Brandenburg Concerto no. 3*** is an exuberant celebration of democracy in music, scored for ten *solo* string players. Bach composed two substantial movements for this concerto, leaving the players to improvise a transitional second movement, for which he provided only two chords.

Designed to showcase the star musicians of the Köthen orchestra, the piece remains a thrilling workout for any ensemble today. It also uses both texture and form in unprecedented ways, blending the solo concerto and group concerto (concerto grosso) forms. The contrapuntal complexity (far exceeding the concertos of Vivaldi) is one of the qualities that makes us feel we hear



The Margrave of Brandenburg

Notes on the Program *(continued)*

something new and different each time we listen. Above all, there is a sense of exhilaration that all of us feel from performing it. Some of that is due to sheer virtuosity, which is at an athletic level.



Bach's Brandenburg Concerto No. 3

The pieces that we call the *Orchestral Suites* were labeled by Bach as “Overtures.” All of them are French-inspired suites consisting of a virtuosic overture in French style, followed by a series of dance movements. We perform two selections from *Orchestral Suite no. 3*. The beloved and poignant *Air* is justly famous (known in modern times as “Air on the G String,” though Bach would have never played it on the G string, and neither do we). This air is a profound example of Bach’s extraordinary ability to move the emotions through music. The *Gigue* is a virtuoso romp that keeps all parties on their toes.

The Case of the Missing Music

After Bach’s death, many of his manuscripts were left to his eldest son, Wilhelm Friedemann. Unfortunately Wilhelm was a ne’er-do-well who had trouble holding a post. He sold off his father’s manuscripts one by one, to random people, whenever he needed cash. And thus they disappeared. One of the many missing manuscripts is that of the *Violin Concerto in D minor*.

If the manuscript is missing, you ask, how do we know that it ever existed? Well, we look at the clues. At Zimmermann’s Coffeehouse in Leipzig, Bach performed

many harpsichord concertos with his student orchestra. He had arrived in Leipzig with no harpsichord concertos, and had no time to compose new music for the coffeehouse orchestra. So he arranged older violin and oboe concertos that he had previously composed, and converted them into harpsichord concertos. Some of these pieces survive in both versions, enabling us to look at the subtle changes that Bach made to transcribe the piece from one instrument to another. In other cases, only the harpsichord version survives – the original violin or oboe version having been sold off by the aforementioned Wilhelm Friedemann.

By studying the adaptations that Bach made in the pieces with surviving models, it is possible to deduce which instruments were originally intended for the pieces without surviving models. For example, in the *Harpsichord Concerto in D Minor, BWV 1052*, there are two extensive passages using the “bariolage” effect – a violin technique in which moving notes are rapidly alternated with repeated notes, (the repeated note being an open string on the violin.) *Bariolage* can be reproduced on the harpsichord, but it is much more naturally idiomatic to the violin.

The key of D Minor was often used by 18th-century composers (including Mozart) for bold, dramatic concertos. Bach’s *D Minor Concerto* lives up to that expectation with fierce intensity. The outer movements require unflagging concentration and nerve from the soloist. The middle movement is a haunting and poetic *Adagio*, full of rhetorical and dramatic moments.

Several scholars have created reconstructions of the lost *D Minor Violin Concerto*. Alan Choo has made his own adaptation, based on studying the surviving harpsichord concerto.

Shout for Joy!

Bach composed his joyous *Jauchzet Gott in allen Landen* (“**Shout for joy to God in all lands**”) in Leipzig in the late 1720s. This is his only church cantata scored for a solo soprano and trumpet. He composed it for general use, not for a particular date in the church calendar. The first known performance was in 1730 in Leipzig.

The joyful text draws from several books of the Bible, especially the Psalms. Bach structured the music in five movements. In the extroverted outer movements, the soprano is accompanied by a virtuoso trumpet, strings and continuo. By contrast, the central introspective aria, accompanied only by the continuo, conveys a mystical and timeless atmosphere of faith. The Bach scholar Klaus Hofmann notes that this cantata is unique in the demanded virtuosity of the soprano and trumpet soloist. It blossoms with “overflowing jubilation and radiant beauty.”

What the Critics are Saying

RAVE REVIEWS for AF's new Worldwide Watch-at-Home Series



“Apollo’s Fire saddles up the current elephants in the room and goes for an unforgettable ride.”

– SEEN & HEARD INTERNATIONAL (UK)

In the words of Civil War heroine Harriet Tubman, *“Every dream begins with a dreamer.”* The new RESILIENCE program from Jeannette Sorrell weaves dreams, struggles, music, and poetry into a poignant and ultimately uplifting journey.



“Apollo’s Fire is a cultural treasure, particularly in its willingness to grapple with the world’s problems and offer comfort and catharsis. They proved once again that they are the embodiment of the program’s title: resilience.”

– Seen & Heard International (UK)

“The season opener by Apollo’s Fire is about as timely as can be... drawing poignant parallels to today. No one else... gives Dowland and Purcell such suave, dramatic treatment. Soprano Ashlee Foreman delivers a tour de force in ‘Death Comes to My House’ and the whole group carries ‘Wade

in the Water’ to captivating heights. The takeaway is a message of hope, a celebration of humanity’s ability to endure.”

– Cleveland.com

“Brilliant performances that illuminated two troubled periods in history... The emotional content of the music rang true. Sensitive videography and close-up camera work gave the viewer access to more than a front row seat.”

– ClevelandClassical.com



WHAT THE AUDIENCE IS SAYING

“Wow. Just wow. We watched ‘Resilience’ last night and, for the first time, current events finally took their place in a historical context that makes sense. Between the well chosen and presented readings and the glorious music, a space opened up in my mind to let the spirit in. I was glad that I was in my own living room because I cried and cried — in a good, cathartic way.” – Nancy in Cincinnati, OH

“That was the most moving Apollo’s Fire concert I have seen and I’ve gone to many over the years. And when they did the last song, ‘We Shall Overcome’, I burst into tears. The entire program was beautiful.” – Barbara in Willoughby, OH

“Deeply moving! Thank you for this gift of grace, beauty, and hope. Indeed, we shall overcome, someday.” – Sandy in Akron, OH

“What a magnificent gift this concert is! Acknowledging the losses, the tragedies of this time, and yet rekindling hope in a dark time. Such beauty from so many perspectives, and such musicianship!” – John in Albany, NY



The *Resilience* Concert Video is now available at apollosfire.org/worldwide.

What the Critics are Saying *(continued)*



“Apollo’s Fire finds sizzling Allure in the early baroque... the concert unfolds with plenty of magic... a lone violinist rises from his seat in the audience, casting a spellbinding atmosphere as the whole ensemble comes to life...”

– SEEN & HEARD INTERNATIONAL (UK)

“The opening piece rather startlingly allies a catchy, danceable melody with grim lyrics about the necessity of enjoying life because of the looming inevitability of death, something on everyone’s mind as the Covid-19 pandemic spirals to new heights. Leave it to Sorrell to find a piece of music within the stylistic frame of a historical program that also happens to directly address current events.”

– Seen & Heard International (UK)

“Stunning... Forsythe, Powell and Crider deliver the kind of jaw-dropping performances that might well have landed them jobs at the 17th-century Ducal court. A typically effervescent Apollo’s Fire finale...”

– ClevelandClassical.com



WHAT THE AUDIENCE IS SAYING

“ALLURE is magnificent. The program is total joy, as is Professor Kelly’s pre-concert talk. Both are true gems, what an achievement.”
– Ann in Cleveland

“I have played your performance over and over again, such is my delight and enjoyment of your interpretation and the extraordinary ability of all the players... gorgeously elegant. I migliori auguri e felicità,”
– William in Italy

“The quality of the audio and the video are unequalled in our other watching. Of course, the quality of the playing is just as wonderful. We are so grateful to be able to see and hear the entire season this year.”
– Susan in North Carolina

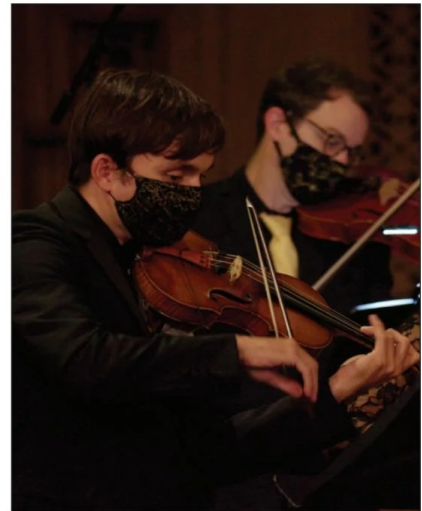
“One of the silver linings to the pandemic is the possibility of enjoying AF remotely, and it has been wonderful. The concerts have been exceptional - the music, the production quality, and the pre-concert lectures.”
– Jonathan in Chicago

“Absolutely gorgeous! Loved it. Really miss being there in person, but the videos are such high quality, we almost feel we were there.”
– Mary & Fred in Oberlin

“I’d like to say thank you to Jeannette Sorrell and her ensemble. Listening to her music raises my spirits and makes me feel happy :-) in these duller times.”
– Albert in Germany

“We LOVE the online experience. Love the fact that we don’t have to drive to a venue, love that we can take breaks and view the concert many times. In fact, we love it so much we hope you will continue to offer a video option.”

– Pamela in Cleveland



What the Critics are Saying *(continued)*



“A continuing joy of Apollo’s Fire performances is the coherence of the group, who watch and listen to each other closely to achieve a fine-tuned flexibility that brings their performances to life. A vividly soulful performance by harpist Anna O’Connell...”

– SEEN & HEARD INTERNATIONAL (UK)

“Apollo’s Fire moves seamlessly from Baroque art music to Irish folk tunes. The harp was ‘masterfully played’ by Anna O’Connell. She’s also an accomplished singer. Jeannette Sorrell is a seasoned veteran at building programs with a narrative thread... This finely engineered video by Erica Brenner should become a historic document...”

– ClevelandClassical.com



WHAT THE AUDIENCE IS SAYING

“Another wonderful concert that I just listened to for the first time and look forward to hearing it again... well worth every penny.” –Pam in Seven Hills, OH

“I’ve revisited this concert weekly since it’s release. Each time is a new and wonderful experience. This is like a visit with an old friend....beautiful music. Thank you!”
–Marilyn in Hudson, OH

The *Elegance* Concert Video is now available at apollosfire.org/worldwide.



“Apollo’s Fire brings the inspiration of Jewish culture in the Italian Baroque to Cleveland... One of the many strengths of Apollo’s Fire is its intellectual restlessness... Sorrell has cultivated audience curiosity over the years. As a result, the audience will fearlessly follow wherever the ensemble goes.

*Salamone Rossi’s music... takes on great life when performed with strong advocacy, and Apollo’s Fire gave it wings. Monteverdi was performed with **emotion and exquisite control** by Jacob Perry and Ashlee Forman. Benedetto Marcello’s... Psalm 15 gloriously contrasted countertenor Daniel Moody’s arching phrases with Rene Schiffer’s **darkly expressive** playing of the violoncello piccolo. This yielded to a **richly rabbinical** presentation of the traditional Psalm chant by Strauss.*

*Sammartini’s Recorder Concerto was **dancingly played** by Daphna Mor. It is stunning to hear the **virtuoso musicality** Mor can extract from the instrument, particularly when backed by an ensemble sensitive to her every inflection.*

*The video gives a sense of how closely the players and director have to bond to follow this work’s twists and turns. A **concert of fascinating explorations...**”*

– Seen & Heard International (UK)



The *Tapestry* Concert Video is now available at apollosfire.org/worldwide.

Soloist Profiles



AMANDA FORSYTHE, *soprano*, has been highly praised by OPERA NEWS for her “*light and luster*” and “*wonderful agility and silvery top notes*” and is recognized internationally as a leading interpreter of baroque and classical repertoire. She sang Eurydice on the 2015 GRAMMY®-winning recording of Charpentier’s *La descente d’Orphée aux enfers*. Alongside her other many recordings for Boston Early Music Festival and Boston Baroque, her début solo album of Handel arias, *The Power of Love* (with Apollo’s Fire on the AVIE label) earned widespread critical acclaim.

Ms. Forsythe performed and recorded Cabri and Carmi in *La betulia liberata* with Les Talens Lyriques at the Salzburg Mozartwoche. She toured Europe and the USA with the French countertenor Philippe Jaroussky, performing works based on the Orfeo myth and recording the role of Euridice with him in the 1774 version of Gluck’s *Orfeo* for the ERATO label.

Opera engagements have included *Semele* (Philadelphia), Pamina in *Die Zauberflöte* (Rome, Seattle, and Die Komische Oper Berlin), Iris in *Semele* (Seattle), Marzelline in *Fidelio*, Nannetta in *Falstaff*, Amour in *Orphée*, Manto in Steffani’s *Niobe* (Royal Opera House, Covent Garden), Jemmy in *Guillaume Tell*, Corinna in *Il viaggio a Reims*, Rosalia in *L’equivoco stravagante* (Rossini Opera Festival, Pesaro), and Dalinda in *Ariodante* (Geneva and Munich).

Ms. Forsythe’s collaborations with leading baroque ensembles have included performances with Philharmonia Baroque at Tanglewood, Tafelmusik, Handel and Haydn Society, Boston Baroque, and Boston Early Music Festival. She is a regular soloist with Chicago Symphony Orchestra and recently made her débuts with The Philadelphia Orchestra and Lucerne Symphony Orchestra. She has performed with Boston Symphony, Los Angeles Philharmonic, the Monteverdi Choir and Orchestra, Kymi Sinfonietta, and the Accademia Nazionale di Santa Cecilia.



ALAN CHOO, *violin*, is a leading young international soloist, chamber musician and historical specialist. Hailed as “*a dynamo... delivering lines with panache*” (CLEVELAND.COM), he is in his third year as Artistic Leadership Fellow with Apollo’s Fire. He made his solo debut with Apollo’s Fire at the Tanglewood and Ravinia Music Festivals in 2017. He is also Founder and Artistic Director of Red Dot Baroque, Singapore’s first professional period ensemble, which has enjoyed multiple sold-out concerts and critical acclaim since their formation in 2018.

He has appeared as guest concertmaster and soloist with the Shanghai-based baroque ensemble, Shanghai Camerat, and as soloist with the St. Petersburg Symphony Orchestra, Singapore Symphony Orchestra, Singapore

Chinese Orchestra, Orchestra of the Music Makers and more. A proponent of contemporary music, he is co-founder of SG Inspirations, a project dedicated to performing works by Singaporean composers. His piano trio, Trio Phoenix, combines both worlds of early and contemporary music and has toured in Asia to critical acclaim.

Mr. Choo is the winner of the 2016 Early Music Award from Peabody Conservatory, the Paul Abisheganaden Grant for Artistic Excellence 2015, and 1st prize in the National Piano and Violin Competition 2011, Artist Category. He has also given masterclasses and lectures in violin performance and historical performance to students at Baldwin-Wallace College, Bowling Green State University, Yong Siew Toh Conservatory and Nanyang Academy of Fine Arts.

A graduate of the Yong Siew Toh Conservatory and Peabody Conservatory, Mr. Choo is currently in his final year at Case Western Reserve University pursuing a Doctorate in Historical Performance Practice under Julie Andrijeski. His past teachers include Victor Danchenko, Alexander Souptel and Risa Browder.

STEVEN MARQUARDT, *trumpet*, performs exclusively on historical instruments, doubling on baroque trumpet and natural horn. Based in New York, he is an active freelancer, making regular appearances with Trinity Baroque Orchestra, Apollo's Fire, The American Classical Orchestra, Bach Vespers at Holy Trinity, and Clarion Society. Originally hailing from Burnsville, MN, he earned his Master of Music degree from Indiana University and his Bachelor of Music degree from Concordia College-Moorhead. He currently resides in New York City with his wife, Marissa.



Apollo's Fire

VIOLIN

Alan Choo

concertmaster

Emi Tanabe

assistant concertmaster

Julie Andrijeski

principal

Chloe Fedor

Evan Few

Andrew Fouts

Carrie Krause

VIOLA

Kristen Linfante

Yael Cohen

Andrew Fouts

CELLO

René Schiffer

Rebecca Landell Reed

CONTRABASS

Sue Yelanjian

TRUMPET

Steven Marquardt

HARPSICHORD

Jeannette Sorrell

ORGAN

Peter Bennett

“This is an incredible offer of support. I’m floored. This means so very much. Even with concerts canceled, AF’s efforts continue to allow musicians to thrive as best they can. Thank you from the bottom of my heart. And now to go forth and ‘pay it forward’ to students and music lovers in my town!”

– Carrie Krause, violin



The Apollo's Fire

Musicians'

Fund



Community Access Initiative

Share the Music. Share the Love.



Over the past two years, the Community Access Initiative has served more than 7,000 youth and adults in Northeast Ohio – through Presto Seats, free student tickets, and outreach programming.

- Free Family Concerts
(returning in 2021-2022 season)
- Baroque Bistros – casual concerts at trendy restaurants *(returning Summer/Fall 2021)*
- NEW video Discovery Series for Grades K-2 *(for information please visit, apollosfire.org/i-love-music/)*
- \$12 Presto Seats*
- Family Nights at AF *(free tickets for families from selected public schools)***
- Free Student Rush Tickets**



Apollo's Fire thanks the Cleveland Foundation, the George Gund Foundation, and Peg's Foundation for supporting the Community Access Initiative and helping AF lead the way in innovative arts outreach.

Interested in bringing Apollo's Fire's education programming to your school? Contact Allison Richards, General Manager at 216.320.0012 x 5, or arichards@apollosfire.org

*As long as social distancing directives are in place, \$12 Presto Seats will be available only as "Watch-At-Home" tickets. A limited number will be made available for each online concert-video. Presto Seats go on sale beginning three weeks prior to each concert – ORDER EARLY! Tickets may only be purchased by calling the Box Office at 216.320.0012 x 1. Patrons are limited to one (1) Presto Seats link per event. All sales are final, and Presto Seats may not be exchanged.

**A limited number of FREE Student Rush and FREE Family Night tickets & streaming links will be made available this year. Please email info@apollosfire.org for more information.

Jeannette Sorrell

“Sorrell is an absolute dynamo onstage and a pleasure to see conduct.... a force to be reckoned with. She brought the energy and creativity that... have granted her celebrity status within the early music world... a thrilling experience.”

–SAN FRANCISCO CLASSICAL VOICE



GRAMMY®-winning conductor Jeannette Sorrell is recognized internationally as one of today's most compelling interpreters of Baroque and Classical repertoire. She is credited by BBC MUSIC MAGAZINE for *“forging a vibrant, life-affirming approach to early music.”*

The daughter of a European immigrant father and American mother, she grew up as a musician and dancer. She studied conducting under Leonard Bernstein, Robert Spano, and Roger Norrington at the Tanglewood and Aspen music festivals. As a harpsichordist, she studied with Gustav Leonhardt in Amsterdam and won First Prize and the Audience Choice Award in the Spivey International Harpsichord Competition, competing against over 70 harpsichordists from Europe, Israel, the U.S., and the Soviet Union.

Sorrell is the founder and artistic director of APOLLO'S FIRE, and has led the renowned period ensemble as conductor and harpsichord soloist in sold-out concerts at London's BBC Proms, Carnegie Hall, Madrid's Royal Theatre (Teatro Real), London's Wigmore Hall, the National Concert Hall of Ireland (Dublin), Grand Théâtre de l'Opéra in Bordeaux, the Aldeburgh Festival (UK), the Tanglewood and Ravinia festivals, Boston's Early Music Festival, the Library of Congress, the National Gallery (Washington), and the Metropolitan Museum of Art (New York), among others. At home in Cleveland, she and Apollo's Fire have built one of the largest audiences of any baroque orchestra in North America.

In demand with symphony orchestras and period groups alike, Sorrell has repeatedly conducted the Pittsburgh Symphony, St. Paul Chamber Orchestra, Utah Symphony, and New World Symphony, and has also led the National Symphony at the Kennedy Center, the Los Angeles Chamber Orchestra, Seattle Symphony, Opera St Louis with the St. Louis Symphony, Philharmonia Baroque Orchestra in San Francisco, the Florida Orchestra, the Calgary Philharmonic (Canada), the Royal Northern Sinfonia (UK), the North Carolina Symphony, the San Diego Symphony, San Antonio Symphony, among others. Upcoming

Artistic Director & Conductor

debut include the Detroit Symphony, the Montreal Symphony (Handel's *Messiah*), and the Royal Liverpool Philharmonic (Bach's *St. John Passion*).

With over 6 million views of their YouTube videos, Sorrell and Apollo's Fire have released 26 commercial CDs, of which 8 have been bestsellers on the BILLBOARD Classical Charts. She won a GRAMMY® in 2019 for her album *Songs of Orpheus* with Apollo's Fire and tenor Karim Sulayman. Her recordings include the complete *Brandenburg Concerti* and harpsichord concerti of Bach (Billboard Classical Top 10 in 2012). She has also released four discs of Mozart. Other recordings include Bach's *St. John Passion*, Handel's *Messiah*, the *Monteverdi Vespers* (Billboard Classical Top 10) and five creative crossover projects, including; *Sephardic Journey – Wanderings of the Spanish Jews* (Billboard World Music #2, Classical #7) and *Christmas on Sugarloaf Mountain* (Billboard Classical #3, and named "Festive Disc of the Year" by GRAMOPHONE).

Sorrell is the subject of the 2019 documentary by Academy award-winning director Allan Miller, titled PLAYING WITH FIRE. She has also been featured on Living the Classical Life. She has attracted national awards for her creative programming and her "storytelling" approach to early music, which has attracted many new listeners through the use of contextual and dramatic elements.

She holds an honorary doctorate from Case Western University, two special awards from the National Endowment for the Arts for her work on early American music, and an award from the American Musicological Society. Passionate about guiding the next generation of performers, Sorrell is the architect of Apollo's Fire's Young Artist Apprentice program, which has produced many of the nation's leading young professional baroque players; and the new Artistic Leadership Fellows program.

"Under the inspired leadership of Jeannette Sorrell, Apollo's Fire has become one of the pre-eminent period-instrument ensembles, causing one to hear baroque material anew."

–THE INDEPENDENT, London

The MOSAIC Project

Harmony + Diversity = Hope

Visiting Artist for Diversity Outreach



REGGIE MOBLEY

Apollo's Fire believes that the arts are most compelling when they truly represent our diverse communities, including people of color. Whether on stage or in the audience, the deep emotions of music resonate with all of us.

The MOSAIC PROJECT, underway at Apollo's Fire since January 2020, is an ambitious Diversity, Equity, and Inclusivity initiative that offers training, performance, and mentoring for talented young musicians of color. Conceived by Artistic Director Jeannette Sorrell, the program strives to increase diversity throughout the national early music field through a "pipeline" approach.

Diversity Fellow



ASHLEE FOREMAN

Education Specialist



GABRIELLA MARTINEZ

Music Outreach Interns



LIZ BULLOCK



LANGSTON MAXWELL

Why Mosaic? Like early music, a mosaic is an ancient art form. Just as a baroque composition consists of small thematic gestures linked together in harmony, so a mosaic picture consists of small, varied, colored pieces assembled in a design. In mosaics and in early music, the diverse, multicolored bits work harmoniously together to create the beauty of the whole.

LEARN MORE: apollosfire.org/mosaic/

APOLLO'S FIRE GALA BENEFIT

SUNDAY in the PARK with *Johann*

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More information at apollosfire.org/galas

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London, 1665: A plague held the city in its grip, but haunting folk ballads and laments of Dowland and Purcell wafted from the windows of empty streets....

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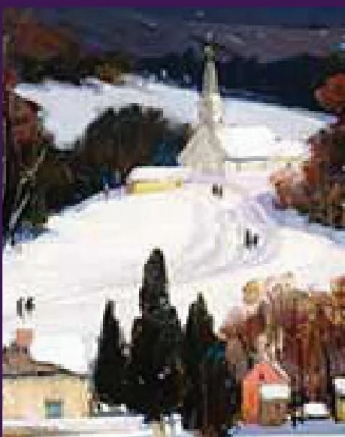
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Amanda Forsythe, *soprano* | Amanda Powell, *soprano*
Amanda Crider, *mezzo-soprano*

Long ago in the palace of Ferrara, three renowned ladies entertained princes with their astonishing musicianship....

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CONCERT-VIDEO AVAILABLE!

CHRISTMAS on Sugarloaf Mountain

Jeannette Sorrell, *conducting* | Amanda Powell, *soprano*
Ross Hauck, *tenor* | Jeffrey Strauss & Aaron Keeney, *baritones*

The people of the mountains welcome Christmas with LOVE, SINGING, DANCING and PRAYER.

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In the 1600s, Jews enlivened Italy with a vibrant mix of Sephardi and Ashkenazi musical traditions, while influencing Catholic composers such as Monteverdi and Marcello.

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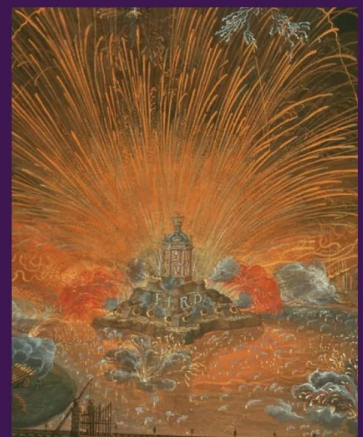


April 21-25

Virtuosity FIREWORKS FROM J.S. BACH

Apollo's Fire ends the season in an explosion of virtuoso fireworks. Amanda Forsythe returns for AF's first-ever performance of Bach's sparkling "Jauchzet" cantata, featuring dazzling coloratura for soprano and trumpet.

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APOLLO'S FIRE AKRON SERIES *25th Anniversary Gala*



The SILVER SOIRÉE

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Join us to celebrate the 25-year love affair between Apollo's Fire and Akron! Cocktails, dinner with wine, silent auction, and... music of Bach and Friends, performed by Apollo's Fire and Jeannette Sorrell - all in the open air at the gorgeous Gervasi Vineyard Pavilion.

More information at apollosfire.org/galas

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Angela Mortellaro, Development Manager, amortellaro@apollosfire.org or 216.320.0012 x 6.

This year, Apollo's Fire Goes Worldwide!

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For more information visit the box office staff in the lobby, call AF at 216.320.0012, or email info@apollosfire.org.

Apollo's Fire

“The U.S.A.’s hottest baroque band”

– CLASSICAL MUSIC MAGAZINE, UK



Named for the classical god of music, healing, and the sun, Apollo's Fire is a GRAMMY®-winning ensemble. The period-instrument orchestra was founded by award-winning harpsichordist and conductor Jeannette Sorrell, and is dedicated to the baroque ideal that music should evoke

the various *Affekts* or passions in the listeners. Apollo's Fire is a collection of creative artists who share Sorrell's passion for drama and rhetoric.

Hailed as “one of the pre-eminent period-instrument ensembles” (THE INDEPENDENT, London), Apollo's Fire has performed five European tours, with sold-out concerts at the BBC Proms in London (with live broadcast across Europe), the Aldeburgh Festival (UK), Madrid's Royal Theatre, Bordeaux's Grand Théâtre de l'Opéra, and major venues in Lisbon, Metz (France), and Bregenz (Austria); as well as concerts at the Irish National Concert Hall (Dublin), the Irish National Opera House (Wexford), the Birmingham International Series (UK), the Tuscan Landscapes Festival (Italy), and Belfast Castle with a live broadcast carried by the Associated Press of Europe.

AF's 2014 London concert was praised as “an evening of superlative music-making... the group combines European stylishness with American entrepreneurialism” (THE TELEGRAPH, UK). This concert was chosen by the TELEGRAPH as one of the “Best 5 Classical Concerts of 2014.”

North American tour engagements have included sold-out concerts at Carnegie Hall (2018), the Tanglewood Festival (2015 and 2017), the Ravinia Festival (2017 and 2018), the Metropolitan Museum of Art in N.Y. (2013, 2014, and 2015), the Boston Early Music Festival series, and the Library of Congress, as well as concerts at the Aspen Music Festival, Caramoor Festival, and major venues in Toronto, Los Angeles, and San Francisco. The ensemble has performed two major U.S. tours of the *Monteverdi Vespers* (2010 and 2014) and a 9-concert tour of the *Brandenburg Concertos* in 2013.

At home in Cleveland, Apollo's Fire frequently enjoys sold-out performances at its subscription series, which has drawn national attention for creative programming.

Apollo's Fire has released 26 commercial CDs and won a GRAMMY® award in 2019 for the album *Songs of Orpheus* with tenor Karim Sulayman. AF's

recordings have won rave reviews in the London press: “a swaggering version, brilliantly played” (THE TIMES) and “the Midwest’s best-kept musical secret is finally reaching British ears” (THE INDEPENDENT). Eight of the ensemble’s CD releases have become best-sellers on the classical Billboard chart: Monteverdi’s *Vespers of 1610*, Bach’s *Brandenburg Concertos & Harpsichord Concertos*, a disc of Handel arias with soprano Amanda Forsythe titled *The Power of Love* (BILLBOARD Classical #3, 2015), and Jeannette Sorrell’s four crossover programs: *Come to the River – An Early American Gathering* (BILLBOARD Classical #9, 2011); *Sacrum Mysterium – A Celtic Christmas Vespers* (BILLBOARD Classical #11, 2012); *Sugarloaf Mountain – An Appalachian Gathering* (BILLBOARD Classical #5, 2015); and *Sephardic Journey – Wanderings of the Spanish Jews* (BILLBOARD World Music Chart #2 and BILLBOARD Classical #5, 2016); and *Songs of Orpheus* (BILLBOARD Classical #5, 2018).

“Led by a brilliant harpsichordist, Jeannette Sorrell, the ensemble exudes stylish energy – a blend of scholarship and visceral intensity.”

– GRAMOPHONE

Community Partners

Apollo’s Fire gratefully recognizes the following local businesses for their generous donation of goods and services throughout the season.

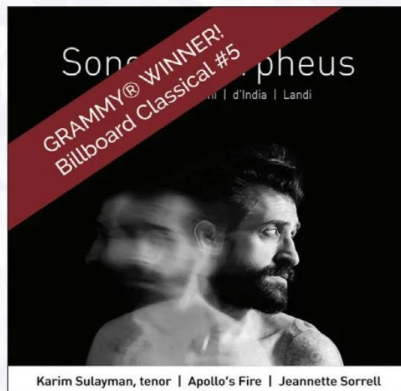


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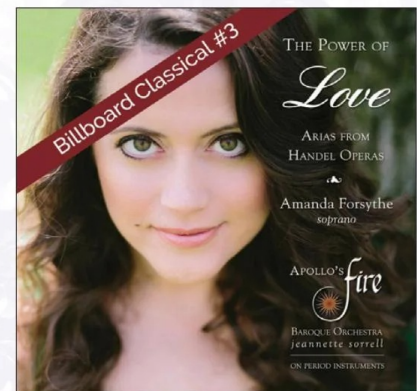
A FEW OF AF'S TOP TEN BILLBOARD BESTSELLERS



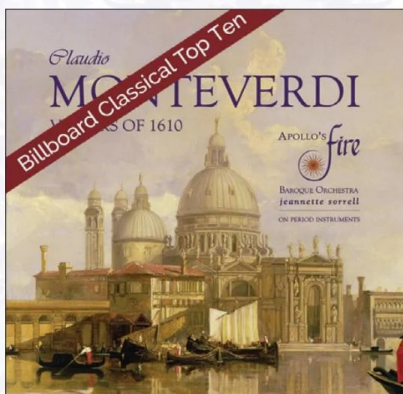
**BACH:
BRANDENBURG
CONCERTOS**
& Concertos for
Harpichord and Violin
“A swaggering version...
brilliantly played.”
– THE SUNDAY TIMES
(London)



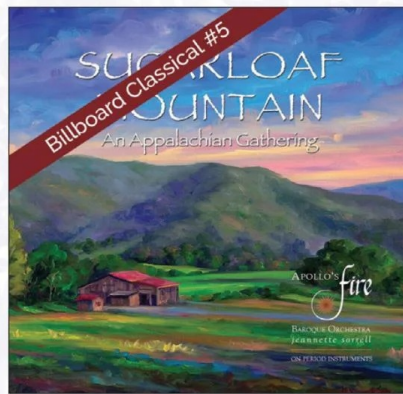
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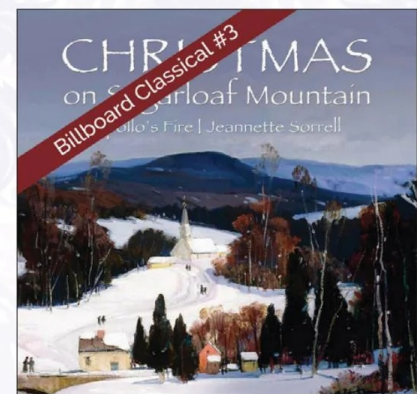
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AF's Artistic Leadership Fellowship Program



AF's groundbreaking **Artistic Leadership Mentoring Program** provides mentoring and growth opportunities for outstanding young professional baroque musicians who have demonstrated leadership potential.

Artistic Director Jeannette Sorrell designed the program in 2018, seeking to address the lack of opportunities for aspiring artistic directors to develop their leadership skills under the guidance of an experienced mentor. Each of AF's Leadership Fellows works with Sorrell to develop programs that he/she will lead and perform in. Fellows participate in Board meetings, attend donor events, and collaborate with AF marketing staff to promote the project(s) they are leading. More information at apollosfire.org.



Current Leadership Fellows



Alan Choo, *violin*

Alan Choo became a Leadership Fellow in September 2019. He made his solo debut with Apollo's Fire at the Tanglewood and Ravinia Music Festivals in 2017, performing "La Primavera" in Vivaldi's *Four Seasons*. He is also Founder and Artistic Director of Singapore's first professional period ensemble, Red Dot Baroque. Since its formation in 2018, the ensemble has enjoyed multiple sold-out concerts and critical acclaim.

As a modern violinist, Alan has appeared as a soloist with the St. Petersburg Symphony Orchestra, Singapore Symphony Orchestra, Singapore Chinese Orchestra and many others. He has also given masterclasses and lectures in violin performance at several universities. Alan is in his final year at Case Western Reserve University pursuing a Doctorate in Historical Performance Practice under Julie Andrijeski.

Alan's Fellowship responsibilities with AF in 2020-2021 include serving as concertmaster and soloist in the March and April programs and hosting several of AF's Virtual Pre-Concert Talks.



Brian Kay, *plucked instruments*

Brian Kay, *lutenist and oud player*, became AF's first Artistic Leadership Fellow in September 2018. He has been featured on plucked instruments in many of AF's most popular programs. He holds a Master's degree in Historical Performance from the Peabody Conservatory. Developing a unique artistic identity as a modern-day troubadour, he often performs his own arrangements of medieval and Renaissance ballads, accompanying himself on the lute, lyre, or baroque guitar.

Brian has toured extensively with the ensemble Ayreheart (led by renowned lutenist Ronn McFarlane) and has performed frequently with Hesperus and the Folger Consort. He served as co-director for AF's Countryside Concerts in June 2017 and June 2018 and co-director of the Baroque Bistro series in 2018 and 2019. He is also featured on AF's CD recordings *Sugarloaf Mountain*, *Sephardic Journey*, and *Christmas on Sugarloaf Mountain* – all on the British label AVIE.

Brian's Fellowship responsibilities in 2020-2021 include hosting several of AF's Virtual Pre-Concert Talks and Virtual Lobbies as well as performing on plucked instruments in nearly all of AF's subscription programs.

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*For additional information, please contact
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*“It’s amazing to see AF rising to this challenge
and helping your musicians. Thank you!”*
– Adriane Post, violin



Musician Profiles

EMI TANABE, *assistant concertmaster*, holds a Professional Diploma from Roosevelt University and a Master's degree in music from the University of North Texas. She is an adjunct faculty member at Benedictine University in Chicago. She enjoys a multifaceted career as a violinist – performing not only with baroque ensembles but also with modern groups including jazz, Latin, world music, and theatrical Cirque-style dinner theater shows, among others.

JULIE ANDRIJESKI, *violin*, is one of the USA's leading baroque violinists and is a respected specialist in 17th-century repertoire. An active baroque dance teacher and performer, she is a founding member of Apollo's Fire, Artistic Director of the Atlanta Baroque Orchestra, and Co-director of the 17th-century ensemble Quicksilver. A full-time faculty member in the CWRU Music Department, she directs the baroque music and dance ensembles and teaches seminars in historical performance. She also teaches baroque violin at the Cleveland Institute of Music and leads baroque dance seminars at The Juilliard School. In 2016 she received a coveted Creative Workforce Fellowship from Cuyahoga Arts and Culture as well as Early Music America's Thomas Binkley award for excellence in performance and scholarship.

PETER BENNETT, *organ*, is Associate Professor of Musicology and Head of Historical Performance Practice at CWRU, and Head of Harpsichord at the Cleveland Institute of Music. As a keyboard player and director he has appeared in the UK and Europe, recording and broadcasting to critical acclaim with Ensemble Dumont. As

a scholar he has published widely on music in early-modern France, focusing particularly on the intersection of music, religion, and politics at the court of Louis XIII.

CHLOE FEDOR, *violin*, is known for her “*lovely, plush, seductive tone*” (NEW YORK TIMES) and lauded for her “*soulful, virtuosic*” playing and “*impeccable technical control*” (OPERA NEWS). She is the Baroque Concertmaster and Artistic Advisor for the Lakes Area Music Festival, and she performs in multifaceted roles with The American Classical Orchestra, Apollo's Fire, Carmel Bach Festival, EMNY, Handel and Haydn Society, New York Baroque Incorporated, and Trinity Wall Street Baroque Orchestra, among others. In 2018, she appeared on Broadway as the onstage Baroque violinist in *Farinelli and the King*, the Shakespeare's Globe production starring Sir Mark Rylance.

EVAN FEW, *violin*, is a freelancer living in Philadelphia. An assertive, collaborative instrumentalist, he is equally adept as music director, orchestral musician, and chamber soloist and has performed on stages across the globe with some of its most esteemed early music ensembles, including Anima Eterna Brugge, Bach Collegium Japan, and the Taverner Consort. Mr. Few is a core member of Apollo's Fire and Carmel Bach Festival; Artistic Administrator and Assistant Concertmaster of the Atlanta Baroque Orchestra; regular collaborator with Chatham Baroque and Four Nations Ensemble; and, most recently, co-founder of Filament. He holds Master's degrees from Oberlin and Koninklijk Conservatorium Den Haag, and is a devoted home cook and yogi.

ANDREW FOUTS, *violin & viola*, has been noted for his “*mellifluous sound and sensitive style*” (WASHINGTON POST). In 2008, he won first prize at the American Bach Soloists’ International Baroque Violin Competition. He is co-artistic director of Pittsburgh’s Chatham Baroque, a frequent concertmaster of the Washington Bach Consort, and performs regularly with Apollo’s Fire, Opera Lafayette, the Four Nations Ensemble, and Ars Lyrica.

CARRIE KRAUSE, *violin*, has performed extensively across the U.S. with early music groups including Chatham Baroque, New York State Baroque, Portland Baroque, Passamezzo Moderno, Baroque Chamber Orchestra of Colorado, Clarion, Pacific Baroque, New Trinity Baroque, and as visiting Artistic Director of Seattle Baroque. She has also performed as a soloist with Juilliard 415 in Jordan Hall, Alice Tully Hall, Duke’s Hall, and the Thomaskirche. As a modern player, she serves as Concertmaster of the Bozeman Symphony and has performed as a soloist with the Fairbanks, Casper, Bozeman, and Billings Symphonies, and String Orchestra of the Rockies. She is Artistic Director of Baroque Music Montana and the Period Performance Workshop, and teaches a large studio of award-winning students. She holds degrees in violin performance from Carnegie Mellon University, the Cleveland Institute of Music, and The Juilliard School.

KRISTEN LINFANTE, *viola*, holds Bachelor’s and Master’s degrees from The Juilliard School, where her teachers included Paul Doktor and Paul Neubauer. Specializing in both modern and baroque viola, she is a long-time member of Apollo’s Fire and

performs regularly as guest violist with Pittsburgh-based Chatham Baroque. She has also served as principal viola of the Orchestra de Catania in Catania, Sicily and has appeared with the Philadelphia Orchestra, San Francisco Symphony, and the Houston Symphony, among others. For the past 24 seasons, she has been a member of the Grand Teton Music Festival. Ms. Linfante serves as Executive Director of Chamber Music Pittsburgh, an internationally recognized chamber music series serving the Pittsburgh region.

REBECCA LANDELL REED, *cello*, is praised for her “*classically evocative*” sound (THE WASHINGTONIAN). Her solo appearances include performances with Apollo’s Fire, Atlanta Baroque Orchestra, Three Notch’d Road, and Batzdorfer Hofkapelle. She enjoys a diverse professional career, which includes performing and acting in Studio Theatre’s *An Iliad*, studying Haydn quartets at the Smithsonian Haydn Academy, and recording innovative programs with Les Délices’ new series SalonEra. She teaches baroque cello and viola da gamba at Oberlin Conservatory and performs regularly with Les Délices and Apollo’s Fire in Cleveland.

RENÉ SCHIFFER, *cello*, is praised for his “*interpretive imagination and patrician command of the cello*” (THE CLEVELAND PLAIN DEALER). He is a native of Holland where he was a protégé of Anner Bijlsma. He later studied baroque cello with Jaap ter Linden and viola da gamba with Catharina Meints. As a member of Sigiswald Kuijken’s La Petite Bande for sixteen years, he toured four continents and appeared many times on European television. He has

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also performed with the Amsterdam Baroque Orchestra, Les Musiciens du Louvre, and in over forty projects with Tafelmusik of Toronto. As a concerto soloist, he has appeared throughout North America and Europe, and can be heard on acclaimed CD recordings of the Vivaldi *Concerto for Two Cellos* and the *Tango Concerto for Two Gambas* (his own composition) on British label AVIE. He can be heard on more than forty CD recordings, on the Harmonia Mundi, Philips, Virgin Classics, Erato, Sony, and AVIE labels. He serves on the faculty of the Cleveland Institute of Music as Teacher of Baroque Cello, and has given masterclasses and coachings for the New World Symphony (Miami), the University of Michigan, Oberlin Conservatory, and Cincinnati College-Conservatory.

YAEL SENAMAUD, *viola*, was born in France. Since her arrival in US, she has played with the Cincinnati Symphony Orchestra, Dayton Philharmonic, Concert Nova, Catacoustic Consort, Bourbon Baroque, and ProMusica in

Columbus. She also served as Principal Violist in the Springfield Symphony Orchestra and the Kentucky Symphony Orchestra. Ms. Senamaud regularly performs with CityMusic Cleveland, Indianapolis Baroque Orchestra, and Apollo's Fire. She graduated from the National Conservatory for Music and Dance in Paris, and the Peabody Conservatory in Baltimore.

SUE YELANJIAN, *contrabass*, attended Oberlin Conservatory and received degrees from the Cleveland Institute of Music and Boston University. She has performed and toured nationally and internationally with Apollo's Fire and Tafelmusik and has also worked with the Drottningholm Opera Theater in Sweden, the North Carolina Baroque Orchestra, Chatham Baroque, and the Baroque Chamber Orchestra of Colorado. She appears on numerous recordings on the Koch, Analekta, Electra, and Canadian Broadcasting Corporation labels.

country on national radio broadcasts of that program. The Praetorius album attracted glowing reviews from the NEW YORK TIMES and GRAMOPHONE, both commenting on the “delightful” homespun charm of the children’s voices.

in 2018, the Musettes once again performed in Jeannette Sorrell’s *Christmas on Sugarloaf Mountain*. Our talented young singers sang beautiful Christmas carols and shape-note hymns, and even danced up the aisles and on stage! The concert tour finished with a sold-out performance at New York City’s Metropolitan Museum of Art.

“I first got to sing with Apollo’s Fire when I was 16, and the experience opened up new horizons for me. It inspired me to pursue a career in music.”

– Madeline Healey, Musette alumna & professional soprano



Young Artist Apprentice Program



“The Young Artists made a splendid impression both as soloists and team players, and earned an enthusiastic ovation.”

– ClevelandClassical.com



Since 2002, Jeannette Sorrell and her principal players have helped to train future Apollo’s Fire musicians by working with advanced conservatory students on the verge of professional careers. With a track-record of nearly 15 years, AF’s Young Artist alumni have now become leading up-and-coming young professionals in the national early music scene. Apprentices perform alongside seasoned AF musicians in rehearsals, concerts, and occasionally on tour and in recording sessions. Under the guidance of Sorrell and AF principal players, these emerging talents immerse themselves in the musical and also

Apollo's Fire Education Corner (continued)



the promotional/presentational elements necessary to build a career in early music.

Apollo's Fire Apprentices perform with the ensemble in selected concerts during the season.

For audition information, contact Allison Richards at arichards@apollosfire.org

Music Workshops

Apollo's Fire musicians regularly coach Northeast Ohio middle and high school music students. Recent classes have included Kirtland High School, Riverside High School, Massillon High School, Brecksville-Broadview Heights High School, the Community Music School at Baldwin Wallace, Hathaway Brown, Laurel School, St. Peter's School (Mansfield), the Rainey Institute, and The Music Settlement. At the collegiate level, AF principal players have coached students at the Cleveland Institute of Music, Oberlin Conservatory, Penn State University, the University of Michigan, Dartmouth College, and Shenandoah Conservatory, among others. Additionally, Jeannette Sorrell and René Schiffer have served as guest artist coaches at the New World Symphony in Miami – the nation's premier orchestral academy.

Since 2018, Apollo's Fire has also performed interactive workshops in Northeast Ohio elementary schools, in collaboration with the Center for Arts-Inspired Learning and with the support of the Martha Holden Jennings Foundation. AF has brought these workshops to over 2500 children at 18 schools since 2018. Two workshop



programs are currently offered: “A Spider Named Apollo” (based the children's book by Dr. Jeanne Sorrell and Jeannette Sorrell) and “Wing It! – Making It Up As You Go Along” (an improvisation workshop). In-school workshops are led by Artist-in-Residence for Outreach Performances **Amanda Powell**.



NEW IN 2020 - AF launched virtual programming for elementary students! If you are a teacher interested in using these new online learning materials, please contact Allison Richards at arichards@apollosfire.org or visit apollosfire.org/i-love-music/ for more information.



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RETURNING IN THE 2021-2022 SEASON

WARNING: audience members might learn to sing a fugue theme, dance the Menuet, or play a ground bass at the harpsichord! Impromptu quizzes and prizes abound! – as do opportunities to talk with the musicians and try playing the instruments. Family Concerts are performed at popular and accessible venues including the Cleveland Museum of Art and Akron Art Museum.

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– Margaret Carpenter Haigh, core member of Apollo’s Singers



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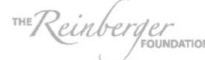
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