University of Florida Performing Arts

presents

World Premiere Collaboration

Jennifer Larmore, Mezzo-soprano

Jeannette Sorrell, Conductor/Harpsichordist

Apollo’s Fire

Saturday, March 1, 2008, 7:30 p.m.

Jennifer Larmore with Apollo’s Fire appear by arrangement with IMG Artists
Carnegie Hall Tower, 152 W.57th St., 5th Floor, New York NY 10019
www.imgartists.com
PROGRAM

Violin Concerto in E Major, Op. 8, No. 1

La primavera (Spring) of The Four Seasons

Allegro
Largo
Allegro

Julie Andrijeski, Violin

Violin Concerto in F Major, Op. 8, No. 3

L’autunno (Autumn) of The Four Seasons

Allegro
Adagio molto
Allegro

Jennifer Roig-Francoli, Violin

Selections from Orlando furioso

Sinfonia: Allegro
Alza in quegli occhi
Vorresti amor da me
Così potessi anchio
Oh ingiusti numi...Anderó, chiameró

Ms. Larmore

Intermission

Violin Concerto in G Minor, Op. 8, No. 2

L’estate (Summer) of The Four Seasons

Transcribed for harpsichord by J. Sorrell
Allegro non molto – Allegro
Adagio e piano
Presto: Tempo impetuoso d’estate

Ms. Sorrell

Violin Concerto in F Minor, Op. 8, No. 4

L’inverno (Winter) of The Four Seasons

Allegro non molto
Largo
Allegro

Cynthia Roberts, Violin

Where Shall I Fly? from Hercules
Iris, Hence Away from Semele

George Frideric Handel

Ms. Larmore
PROGRAM NOTES

Encounters in Venice: Priests and Poets in the Floating City of Decadence by Jeannette Sorrell

One day when Vivaldi (the Red-haired Priest) was saying Mass, a musical theme came into his mind. He at once left the altar where he was officiating and repaired to the sacristy to write out his theme, then he came back to finish the Mass. He was reported to the Inquisition, which luckily looked on him as a musician, that is, as a madman, and merely forbade him to say Mass from that time forward.

— P. L. de Boisgelou, 1800

The Floating City

In the early 18th century, Venice was a city of magical encounters and daring deceptions — a place where peasants and princes went about their business in masks and disguises for months at a time. A place where a priest could compose secular operas. A place where Handel and Scarlatti might be found playing a duel as keyboardists at a lavish party. A place where famous orphan girls performed virtuoso concerts for wealthy tourists. The glittering city floating on the sea was a wonder of the world.

As its political power began to decline, proud Venice became absorbed in self-indulgence and the pursuit of pleasure. Lavish spectacles abounded. European princes and repressed British aristocrats flocked to the floating water playground where 10,000 elegant prostitutes were not the least of the attractions.

Music was the other supreme attraction, flourishing in no less than eight opera theaters. Opera was the perfect Venetian art form, delightfully combining music and spectacle. Music also thrived in the four religious orphanages that Venice maintained for its several thousand illegitimate and orphaned girls (remember the large number of prostitutes....).

In this magical city lived Antonio Vivaldi, a priest who did not practice the priesthood but rather served as music-master for orphan girls, while pursuing an ambitious international career as soloist and opera composer. And in this magical city, for about five years, visited the young George Frideric Handel — equally ambitious, equally international, and equally fascinated by opera. Both composers were destined for tumultuous successes, upheavals and failures in their careers. Though there are no records of meetings between these two colleagues, it seems inevitable that they would have known each other — and influenced each other — during these years in the floating city.

A Priest Misunderstood

Today we tend to think of Vivaldi as the composer of The Four Seasons. In reality, though, we are still in the early stages of getting to know Vivaldi’s work. Vivaldi had a meteoric career, achieving the popularity of a rock star, and then crashing to complete oblivion. The majority of his output is still in the process of being published. Vivaldi’s 49 operas and approximately 30 sacred works remain virtually unknown today (with the exception of one of his Glorias, which is popular but is by no means one of his greatest compositions).

We tend to talk about Handel as being “the only important Baroque opera composer,” and to toss Vivaldi aside as merely a composer of violin concertos. Yet most people do not know Vivaldi’s operas, so perhaps it is premature to assume that Vivaldi’s are inferior to Handel’s. Likewise, we think of Vivaldi as a composer of “youthful, light, playful music,” forgetting that we are primarily acquainted with his concertos, which he wrote for performance by young orphan girls. His operas and sacred music could hardly be described as light or playful.

Tonight we are pleased to present, for your perusal, a more balanced representation of Vivaldi’s work: a few of his great concertos, and a few of his great arias for the stage — as
well as a couple of Handel’s arias for comparison. We invite you, our noble public, to decide for yourselves what kind of stature Vivaldi deserves.

**Orphans and Ritornellos**

On a typical Sunday afternoon in 18th century Venice, the chapel of the Ospedale della Pietà (a home for orphan girls and foundlings) was packed with well-to-do Venetians and foreign visitors. The audience stared in fascination at the gallery above, where an orchestra of about 40 girls performed the latest concertos of their music-master, Antonio Vivaldi. The *prete rosso*, or “Redhead Priest,” was celebrated throughout Europe. But he was not as famous as these orphan girls for whom he composed. The girls gave world-class virtuoso performances, and their Sunday concerts were the greatest tourist attraction of Venice. Wealthy gentlemen would make their way to the iron screen after the concert to propose marriage to the prettiest girls.

Vivaldi, in these concertos for his young protégés, was the great developer of ritornello form — the form that became the model for concerto-writing by all European composers of the century, including J.S. Bach. The Italian word “ritornello” means something that returns. The same word is used to mean the refrain in pop music — and indeed, Vivaldi’s ritornellos convey the bold and driving sense of rhythm and melody that is more commonly associated with pop music. It is thus not surprising that his concertos are by far the most popular pieces in the Classical repertoire. Like pop composers today, Vivaldi was writing these concertos for teenagers — orphaned ones, in his case.

In 1725 Vivaldi published a collection of 12 concertos titled *Il cimento dell’Armonia e dell’Inventione* — *The Contest Between Harmony and Invention*. With this curious title, he unleashed a revolutionary concept upon Western music: should music simply be about harmony, or could it serve to illustrate inventive ideas, events, moods, natural scenes, etc.? Vivaldi set out to prove that it could do both. The first four concertos of the collection, titled *Le Quattro Stagioni* (*The Four Seasons*), are virtuoso demonstrations of music in the service of storytelling — in this case, the story of Nature and her various moods.

Though Vivaldi had written music in imitation of Nature before, he took the art to new heights this time, supplying sonnets to clarify the meaning of the music. The *Spring* concerto features bird calls, murmuring brooks, and the famous “barking dog” (represented by boisterous violas). The *Summer* concerto is a brilliant evocation of hot summer days in Italy — sighing in the heat, the buzzing of flies and wasps, and a stunning depiction of a thunderstorm. Anyone who has been in Italy during a summer storm will appreciate how the torrent of cascading violin scales evokes the onslaught of rain when the clouds burst.

The *Autumn* concerto concerns the merry gatherings of peasants celebrating the harvest — including a fair amount of drinking. While the peasants sleep off their wine in the second movement, we are awakened in the third movement to join a hunting party. In the *Winter* concerto, Vivaldi partly dispenses with ritornello form in order to relate the details of winter life: we begin stiff with cold, then the howling wind appears, and the famous chattering teeth (violins playing *staccato* repeated notes, very high and fast). In the second movement we experience a more typical Venetian winter: drizzling rain, brought to life by *pizzicato* violins.

The sound of plucked instruments (various members of the lute family, guitar, theorbo, harp, etc.) was an essential part of the orchestral color in Baroque Italy. Likewise, the role of the performer as an animated and improvisatory storyteller was fundamental to Baroque performance. The notes on the page exist to convey an emotion or mood or event, and the performer’s job is to evoke those feelings in the listener. Thus these concertos are a fresh experience for us each night — always an adventure.
Divas and Sorceresses

Opera performances in 18th century Venice resembled the atmosphere of a circus — people chatting, playing cards, and shouting their approval or annoyance with the show. Sets and scenery were extravagant: mechanical camels, pyramids, and live horses on stage. The unfortunate occupants of the lower (cheaper) seats were the targets of apple cores and spit wads thrown by the wealthy patrons in the boxes above (as chronicled by many outraged foreign tourists).

The music typically served to show off the singers. The silly plots were based mostly on coincidences, but no one minded. If a valiant tenor slew a monster during his bravura aria, the audience put down their playing cards to applaud and call loudly for an encore. The aria was then repeated and the monster came to life again in order to be dispatched a second time. These operas were formulaic, which meant they could be written very fast. And so they were, for the public demanded new ones every few weeks: this was the pop music of the times.

Into this circus scene walked Handel and Vivaldi — both with ambitions to conquer this fickle public. In 1712 Handel indeed had the Venetian public at his feet with his wildly successful opera *Agrippina*, performed 27 times that year.

Fifteen years later, we see Vivaldi, already an international operatic star, producing perhaps his greatest masterpiece for the stage: *Orlando furioso*. With this opera, Vivaldi declared war on the trivial and formulaic operas that were all the rage. Based on the 16th century epic poem by Ariosto, *Orlando furioso* is a tragic and heroic *dramma per musica* that explores the fragile strength of humanity. It can be seen as Vivaldi’s manifesto, proclaiming boldly that great music can and should be in the service of great drama.

The role of Alcina, the tragic sorceress doomed to downfall, was created for Vivaldi’s young protégé Anna Giró (rumored to be his mistress). The role requires unfailing dramatic commitment, virtuosic technique, and expressive poignancy. The four arias we perform reveal the complexity of Alcina’s character: a powerful yet vulnerable woman, in love but also in the habit of toying with men, longing for a sweeter and simpler life, and furious in defeat and despair. Jennifer Larmore is one of a small handful of singers today who has mastered this role, nearly 300 years after its creation.

The two Handel arias we perform are both from 1744. By this time Handel, who had settled in London, was embattled and losing ground as an opera composer. Trying to win back the fickle public, he experimented with a couple of operas in English (rather than Italian which was the norm for operas in London). *Hercules*, a musical drama, features the extraordinary tour-de-force for mezzo-soprano, *Where Shall I Fly?* The character of Dejanira, Hercules’ wife, teeters on the verge of madness in her remorse for the slaying of her lord Alcides.

The opera *Semele* from that same year also is based on Greek mythology. Though Handel’s public rejected the work, today it has become one of Handel’s most acclaimed operas. In the aria *Iris, Hence Away* an agitated Juno (Hera) prepares for hasty departure on a vengeful mission.

Whether in Venice, London, Gainesville or Kansas, the arias of Vivaldi and Handel still have the power to mesmerize audiences today. We hope that these performances will strengthen the growing interest in Baroque opera, and perhaps open some windows into the multifaceted genius of Vivaldi.

Special thanks to Dr. Francesco Fanna of the Istituto Vivaldi in Venice for assistance in obtaining scores and performing materials for the Vivaldi arias.

Recordings of Vivaldi’s *Orlando furioso* by Jennifer Larmore and Vivaldi Concertos by Apollo’s Fire are available for sale.
**The Four Seasons Sonnets**

**Italian**

**La primavera**

*Allegro*

Giunt’ è la Primavera e festosetti  
La Salutan’ gl’ Augei con lieto canto,  
E i fonti allo Spirar de’ Zeffiretti  
Con dolce mormorio Scorrono intanto:  
Vengon’ coprendo l’ aer di nero amanto  
E Lampi, e tuoni ad annuntiarla eletti  
Indi tacendo questi, gl’ Augelletti;  
Tornan’ di nuovo al lor canoro incanto:

*Largo*

E quindi sul fiorito ameno prato  
Al caro mormorio di fronde e piante  
Dorme ’l Caprar col fido can’ à lato.

**Allegro**

Di pastoral Zampogna al suon festante  
Danzan Ninfe e Pastor nel tetto amato  
Di primavera all’ apparir brillante.

**L’estate**

*Allegro non molto — Allegro*

Sotto dura Staggion dal Sole accesa  
Langue l’ huom, langue ’l gregge, ed arde il Pino;  
Scioglie il Cucco la Voce, e tosto intesa  
Canta la Tortorella e ’l gardelino.  
Zeffiro dolce Spira, mà contesa  
Muove Borea improviso al Suo vicino;  
E piange il Pastorel, perche sospesa  
Teme fiera borasca, e ’l suo destino;

*Adagio e piano — Presto e forte*

Toglie alle membra lasse il Suo riposo  
Il timore de’ Lampi, e tuoni fieri  
E de mosche, e mossoni il Stuol furioso!

*Presto*

Ah che pur troppo i Suo timor Son veri  
Tuona e fulmina il Ciel e grandioso  
Tronca il capo alle Spiche e a’ grani alteri.

**L’autunno**

*Allegro*

Celebra il Vilanel con balli e Canti  
Del felice raccolto il bel piacere  
E del liquor de Bacco accesi tanti  
Finiscono col Sonno il lor godere

**English**

**Spring**

*Allegro*

Springtime is here!  
The birds celebrate with festive song,  
And murmuring streams are caressed by the breezes.  
Thunderstorms, those heralds of Spring, Cast their dark mantle over heaven;  
Then they die away to silence, and the birds take up their charming songs once more.

*Largo*

On the flower-strewn meadow, with leafy branches rustling overhead, the goatherd sleeps, his faithful dog beside him.

*Allegro*

Led by the festive sound of rustic bagpipes, nymphs and shepherds dance beneath the brilliant canopy of spring.

**Summer**

*Allegro non molto — Allegro*

During the harsh season of the sun,  
Men and sheep languish, and the pine trees burn.  
We hear the cuckoo’s voice, then sweet songs of turtledove and goldfinch.  
Soft breezes stir the air... but the threatening north wind sweeps them suddenly aside.  
The shepherd trembles, fearing violent storms and his fate.

*Adagio e piano — Presto e forte*

The fear of lightning and fierce thunder  
Rob his tired limbs of rest  
As gnats and flies buzz furiously around him.

*Presto*

Alas, his fears were justified  
The Heavens thunder and roar, majestically Cutting the heads off the wheat and damaging the grain.

**Autumn**

*Allegro*

Peasants celebrate with songs and dances,  
The pleasure of a bountiful harvest.  
And fired up by Bacchus’ liquor,  
Many end their revelry in sleep.
**Adagio molto**
Fà ch’ogn’ uno tralasci e balli e canti
L’ aria che temperata dà piacere,
E la Staggion ch’ invita tanti e tanti
D’ un dolcissimo Sonno al bel godere.

**Allegro**
I cacciator alla nov’ alba à caccia
Con corni, Schioppi, e canni escono fuore
Fugge la belua, e Seguono la traccia;
Già Sbigottita, e lassa al gran rumore
De’ Schioppi e canni, ferita minaccia
Languida di fuggir, mà oppressa muore.

**L’inverno**
**Allegro non molto**
Aggiacciato tremar trà nevi algenti
Al Severo Spirar d’ orrido Vento,
Correr battendo i piedi ogni momento;
E pel Soverchio gel batter i denti;
**Largo**
Passar al foco i di quieti e contenti
Mentre la pioggia fuor bagna ben cento
**Allegro**
Caminar Sopra il giaccio, e à passo lento
Per timor di cader gersene intenti;
Gir forte Sdruzziolar, cader à terra
Di nuove ir Sopra ’l giaccio e correr forte
Sin ch’ il giaccio si rompe, e si disserra;
Sentir uscir dalle ferrate porte
Sirocco Borea, e tutti i Venti in guerra
Quest’ é ‘l verno, mà tal, che gioia apporte.

**Winter**
**Allegro non molto**
Shivering in the frosty snow,
In biting, stinging winds;
Stamping our feet to stay warm,
Our teeth chatter in the bitter chill.
**Largo**
To rest contentedly beside the fireplace,
While the rain pours down outside.
**Allegro**
We tread the icy path slowly and cautiously, for fear of falling.
Then turn abruptly, slip to the ground and,
Rising, hasten across the ice lest it breaks.
We feel the chill north winds course through the house despite bolted doors...
This is winter, but even so, what joy it brings!

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**Antonio Vivaldi**

**Alza in quegli occhi from Orlando furioso**

Alcina:

Alza in quegl’occhi
amore l’impero
ma il guardo guerriero
che spande terrore
il cor mi spaventa.

E benché la sperno
all’alma dubbia
or recchi conforto
risorge il timoro,
che l’alma tormenta.

The command of love
is raised in those eyes;
but their warlike gaze,
that spreads terror,
brings fear to my heart.

And though hope
now offers comfort
to my doubtful heart
the fear that torments
my soul arises once more.
Antonio Vivaldi

Vorresti amor da me from Orlando furioso

Alcina:

Vorresti amor da me?
L'avrai, l'avrai:
m non sperar, che mai
al solo foco
de' tuoi languendi rai
arda il mio core.

T'inganni se la credi,
si cieco, se non vedi,
ch'io contenta non son
d'un solo amore.

Do you want love from me?
You shall have it:
but do not hope that my heart
will ever burn
at the flame
of your languishing eyes alone.

You are mistaken, if you believe so,
blind if you do not see
that I am not contented
with just one love.

Antonio Vivaldi

Cosi potessi anch'io from Orlando furioso

Alcina:

Cosi potessi anch'io
godar call'idol mio
la pace, che trovar non puà il mio cor.

Ma unito alla mia stella
e perfida, e rubella
sol tormenti minaccia il dio d'amore.

If only I too
could enjoy with the one I love
the peace my heart cannot find.

But tied to my fate
both treacherous and rebellious
the god of love threatens only torments.

Antonio Vivaldi

Oh ingiusti numi...Anderó, chiameró from Orlando furioso

Alcina:

Oh ingiusti numi! O fati! O avverse stelle!
Troppò fiero è il mio duolo, e l’ont mia!
Ti perdo, empio Ruggiero. Io già riveggo,
in Aldarico ancor la mia rivale!
Tutto per me è fatale.

Torna il senno ad Orlando
e senza forza è in fin la mia maggia.
Oh ingiusti Numi! Oh fait! Oh avverse stelle!

Anderó, chiameró dal profondo
l’empie furie del baratro immondo,
chiederò negl’abissi vendetta
dell’offeso, e tradito mio amor.

Oh unjust gods! O fates! O adverse stars!
My grief and my shame are too bitter!
I lose you, wicked Ruggiero, and now I see
my rival in Aldarico!
Everything is against me.
Orlando returns to his senses
and even my magic has lost its power.
Oh unjust gods! Oh fates! Oh adverse stars!

I shall go and call out of the depths
the evil furies from the ghastly abyss,
and I shall ask the depths for vengeance
for the offence, and my betrayed love.
George Frideric Handel

Where Shall I Fly? from Hercules

Dejanira:
Where shall I fly? Where hide this guilty head?
Oh, fatal error of misguided love!
O cruel Nessus, how are thou reveng’d!
Wretched I am! By me Alcides dies!
The impious hands have sent my injur’d lord untimely to the shades!
Let me be mad!
Chain me, ye furies, to your iron beds,
and lash my guilty ghost with whips of scorpion!

George Frideric Handel

Iris, Hence Away from Semele

Juno:
Hence Iris, hence away,
Far from the realms of Day;
O’er Scythian Hills to the Meotian Lake
A speedy Flight we’ll take:
There Somnus I’ll compell
His downy bed to leave and silent cell:
With noise and light I will his peace molest,
Nor shall he sink again to pleasing rest,
‘Till to my vow’d revenge he grants supplies,
and seals with sleep the wakeful dragon’s eyes.

BIOGRAPHIES

Jennifer Larmore, Mezzo-soprano

Jennifer Larmore is an outstanding American mezzo-soprano who has parlayed operatic success in Europe into international stardom. Known for excelling in the coloratura roles of the Baroque and bel canto, she has also moved into the Romantic and contemporary repertoire. Since the beginning of her career, Ms. Larmore has recorded widely for the Teldec, RCA, Harmonia Mundi, Deutsche Grammophon, Arabesque, Opera Rara, Bayer, Naive, Chandos, VAI and Cedille labels on over 70 CDs to date, earning her the distinction of being the most recorded mezzo of all time.

Originally from Atlanta, Ms. Larmore studied at the Westminster Choir College of Princeton, New Jersey and then privately with John Bullock and Regina Resnik. In 1986, she made her professional debut in the Opera de Nice production of Mozart’s La Clemenza di Tito. During the same period, Ms. Larmore sang her first “Rosina” from The Barber of Seville in the Savary production in Strasbourg. The role of “Rosina” would become her signature role — one that she has performed over 500 times.

Her vocal talents, energetic acting, and natural beauty quickly established her as an emerging star, and during the next decade she performed dozens of leading roles with major European houses including the prestigious theaters of Paris, Vienna, London, Edinburgh, Rome, Berlin, Madrid, Barcelona, Lisbon, Brussels, Amsterdam, Milan, Buenos Aires and Salzburg.
In 1994, Ms. Larmore returned to the United States in a triumphant Carnegie Hall appearance as "Romeo" in Bellini's *I Capuletti e I Montecchi*. This success was followed by winning the prestigious Richard Tucker Award, and her Metropolitan Opera debut as "Rosina" in 1995. Since then, she has been a regular attraction at the Met, singing an array of roles including Handel's *Giulio Cesare*; Rossini's *Il Barbiere di Siviglia*, *La Cenerentola* and *L'Italiana in Algeri*; Offenbach's *Les contes d'Hoffmann*; Strauss' *Die Fledermaus*; Humperdinck's *Hansel and Gretel*; and the world premiere of Tobias Picker's *An American Tragedy*. She will be appearing in the upcoming *Hamlet* of Thomas.

With her frequent collaborator Antoine Palloc, she has performed recitals in Amsterdam, Paris, Madrid, Hong Kong, Seoul, Tokyo, Vienna, London, San Juan, Prague, Melbourne, Brussels, Berlin, Rio de Janeiro, Lisbon, Sao Paolo, Athens and Copenhagen, as well as all the major American venues.

Symphonic repertoire plays a large role in Ms. Larmore's career. Most notable in her repertoire are the works of Mahler, Schoenberg, Mozart, de Falla, Debussy, Berlioz and Barber. World orchestras under the direction of Muti, Lopez-Cobos, Bernstein, Runnicles, Sinopoli, Masur, von Dohnanyi, Jacobs, Mackerras, Spinosi, Guidarini, Kalmar, Rudel, Barenboim, Queler, Bonyenge, Maazel, Ozawa and many others have fallen under Ms. Larmore's spell.

Jennifer Larmore's *Giulio Cesare* on Harmonia Mundi received the Grammophon Award for Best Baroque Opera of the year. Among her seven Grammy nominations, titles include *L'Etoile*, a collection of French opera arias; *Call Me Mister*, a celebration of mezzo-soprano "trouser" roles; *Amore per Rossini*, a trove of Rossini rarities, some never before recorded; *My Native Land*, a gathering of songs by American composers; *Where Shall I Fly*, featuring Handel and Mozart arias; *Bravura Diva*, a marvelous collection of rare bel canto masterworks; *Jennifer Larmore: In Performance*, a companion CD to the popular DVD from Video Artists International (VAI); *Jennifer Larmore: A Portrait*, a collection of early works from the Renaissance and Baroque periods; and *Born In Atlanta*, a CD of varied operatic and concert selections released to commemorate Ms. Larmore's appearance at the closing ceremonies of the 1996 Atlanta Olympic games.

Among the many operatic recordings Ms. Larmore has made are the title roles of *Carmen*, *Elisabetta, Regina d'Inghilterra*, *La Cenerentola*, *L'Italiana in Algeri*, *Bianca e Falliero*, *Orphée*, *Giulio Cesare*, *Sofanisba*, and *I Capulet e I Montecchi*.

In 2004, Jennifer Larmore was the honored guest soloist in Washington, D.C. at the 35th Anniversary Celebration of the Apollo 11 lunar landing. A particularly unique venture has been her satellite radio program, *Backstage With Jennifer Larmore*, on which she has proven herself a witty and insightful interviewer and commentator. In addition to her hosting many international airline classical listening programs, Ms. Larmore is widely sought after to give master classes in prestigious national and international venues. She has appeared in numerous publications including *Vogue*, *Dog Fancy* with her miniature schnauzer Sophie, *Opera News*, the British publication *Opera*, *Opéra International,*
German Vogue and Max, as well as on a variety of television programs around the world including *Good Morning America*, *Breakfast With the Arts*, the *Classical Arts Showcase*, the German Klassisch!, the French Jacques Martin, A cote du Chez Fred, and the 30th Anniversary Star Trek Celebration for the UPN Network.

In 2002, Ms. Larmore was endowed with Knighthood by the French Government, receiving the title *Chevalier des arts et des lettres* in recognition of her contributions to the world of music.

In humanitarian efforts, Ms. Larmore’s charity of choice has been the American Fund for UNICEF. Her focus is to raise awareness of the plight of underprivileged children, and she often speaks and sings in support of this worthy cause. In addition to her many activities, travels, performances and causes, Jennifer Larmore is working on books that will bring a wider public to opera.

**Jeannette Sorrell, Conductor/Harpsichordist**

“A musical live wire — one heck of a harpsichordist and a lively conductor.”

— The Boston Globe

“A true Mozartian. Her Mozart achieves a near-perfect combination of real dramatic cogency and the ability to sing.”

— Fanfare Record Magazine

Jeannette Sorrell has won attention as a leading voice in the new generation of early music conductors. She combines an unusual background as both orchestral conductor and early music performer. As a conductor, she studied at the Tanglewood Music Festival under Roger Norrington and Leonard Bernstein, and served as a conducting fellow at the Aspen Music Festival. As a harpsichordist, she studied with Gustav Leonhardt, and took First Prize and the Audience Choice Award in the 1991 Spivey International Harpsichord Competition. In 1992 she was a finalist for the Assistant Conductor post with the Cleveland Orchestra, which led to the founding of Apollo’s Fire; since then, she has enjoyed a busy career touring, recording and performing national and international broadcasts with this ensemble.

Ms. Sorrell has received critical acclaim for guest engagements with Boston’s Handel and Haydn Society, the Opera Theatre of St. Louis with the St. Louis Symphony, the Ohio Chamber Orchestra, the Oberlin Conservatory Opera Theatre, the Akron Symphony (in 2005 and 2007), the Arizona Opera, the Windsor Symphony in Canada, the Magnolia Baroque Festival in North Carolina, and the Oberlin Baroque Orchestra, which she has conducted annually since its inception in 2004. This summer she made her debut at the Colorado Music Festival in Boulder. As a keyboard artist she has performed throughout North America, France and Italy, and has been featured on several live performance/interviews on National Public Radio. Recent keyboard engagements include the *St. Matthew Passion* with the Cleveland Orchestra and a series of recitals for the Cambridge Society for Early Music.

Ms. Sorrell is the winner of the 1994 Erwin Bodky Award in early music, the 1995 Noah Greenberg Award from the American Musicological Society, the Cleveland Arts Prize, and a special citation from the Mayor of Cleveland. She holds an honorary doctorate from Case Western Reserve University. Her 13 commercial recordings include Monteverdi’s *Vespers* and the complete *Brandenburg Concerti*. 
Apollo’s Fire

“Energy, discipline, style and pizzazz… One of America’s leading Baroque orchestras, capable of competing with Europe’s much-recorded bands.”

— The Boston Globe

Taking its name from the classical god of music and the sun, Apollo’s Fire is dedicated to the performance of 17th and 18th century music on the period instruments for which it was written. The ensemble unites a select pool of early music specialists from throughout North America and Europe, and has been praised internationally for stylistic freshness and buoyancy, technical excellence, and creative programming.

Apollo’s Fire was founded in 1992 by Jeannette Sorrell, with the assistance of Roger Wright, then Artistic Administrator of the Cleveland Orchestra (now with the BBC), and with start-up funding from the Cleveland Foundation. Since then, Apollo’s Fire has performed at such venues as the Aspen Music Festival, the Boston Early Music Festival winter series, the Chautauqua Institution, the Miller Theatre in New York City, the Library of Congress, the Ojai Festival in California, the New World Symphony’s Baroque Festival in Miami, the Oberlin College Artists Series, the CBC’s Glenn Gould Studio in Toronto, the Bach Festival of Philadelphia, the National Academy of Sciences and the Dumbarton Oaks series in Washington, D.C., and the Gilmore International Keyboard Festival in Michigan, and has presented two sold-out concerts in Cleveland’s Severance Hall. This season Apollo’s Fire will tour to Cornell and Penn State Universities; Miami and Gainesville, Florida; and Kansas City.

Apollo’s Fire has been broadcast across the country in many holiday specials on National Public Radio. In addition, the orchestra has been featured on NPR’s World of Opera and SymphonyCast, as well as many broadcasts and two live studio interview/performances on NPR’s Performance Today. The orchestra can also be heard on Britain’s BBC Radio, Canada’s CBC, and European Community Radio.

Apollo’s Fire has received critical acclaim for its 13 CD recordings on the labels Eclectra (formerly) and KOCH International Classics (currently). Just released this fall is Christmas Vespers: Music of Michael Praetorius.

Together with Jeannette Sorrell, Apollo’s Fire received the 1995 Noah Greenberg Award from the American Musicological Society, given for an outstanding project involving the collaboration of scholars and performers.

Julie Andrijeski, Violin

Julie Andrijeski is among the leading Baroque violinists in the United States. She has been a full-time member of the early-music trio, Chatham Baroque, for the past 10 years. In addition, Ms. Andrijeski regularly appears as a principal player with several other Baroque groups including Apollo’s Fire, New York State Early Music Association, Cecilia’s Circle, the Boston Early Music Festival Orchestra, and the King’s Noyse. This year, Ms. Andrijeski is
a full-time Visiting Lecturer at Case Western Reserve University. Her unique performance style is greatly influenced by her knowledge and skilled performance of Baroque dance, and she often teaches both violin and dance at workshops. Ms. Andrijeski has been on the faculty of the summer Baroque Performance Institute at the Oberlin Conservatory for the past 10 years and will appear again this year at the Madison Early Music Workshop. Her recordings can be found on Dorian Recordings, Centaur, and Musica Omnia, and she eagerly awaits the release of Chatham Baroque’s newest CD of sonatas from Prothimia suavissima sometime this Fall.

**Cynthia Roberts, Violin**

Cynthia Roberts is one of America’s leading Baroque violinists. She is concertmaster of New York’s Concert Royal and Dallas Bach Society, and performs regularly with Tafelmusik, Philharmonia Baroque Orchestra, New York Collegium and Handel and Haydn Society. She has performed with London Classical Players and the Taverner Players, and is a principal player at the Carmel Bach Festival. Recent performance highlights include Bach violin sonatas at the Mostly Mozart Festival, chamber music at the Prague Festival, solo performances at the Boston Early Music Festival, and a taped performance for the New York Baroque Dance Company. She is a member of the faculties of the University of North Texas and the Oberlin Baroque Performance Institute, and is a Kulas Visiting Artist at CWRU. Her extensive recording and broadcast credits include Sony Classical, BMG/Deutsche Harmonia Mundi, NPR, CBC and WDR.

**Jennifer Roig-Francoli, Violin**

Jennifer Roig-Francoli performs on both the Baroque and Modern instrument. On Baroque violin, she is a member of Fioritura, a Baroque chamber ensemble with whom she has recently recorded a CD to be released on the Centaur label. She has performed with many period instrument ensembles including Chicago Baroque Ensemble, Apollo Ensemble (NY), the Smithsonian Chamber Orchestra, Chatham Baroque, and The Publick Musick. She has appeared as soloist with orchestras such as the Berlin Symphony, the Pittsburgh Symphony, and the New York String Orchestra at Carnegie Hall. She has been a member of the Rochester Philharmonic Orchestra, Assistant Concertmaster of the Cincinnati Chamber Orchestra, and Concertmaster of the Illinois Chamber Symphony in Chicago.

**APOLLO’S FIRE ROSTER**

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<td>Johanna Novom</td>
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<td>Adrian Post</td>
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<td>Kristen Linfante</td>
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